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Research Article

Mythopoeic Image of the City in T. S. Eliot's *The Waste Land*

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ABSTRACT
This paper is devoted to a discussion of landscape as a symbolic and suggestive artistic space in *The Waste Land*. The setting of the poem was urban. With all their symbolic and allusive complexity, the centers of the poem - a pub, churches, gardens, rooms, and desert - could be seen as separate subjects of discussion. The paper briefly discusses the influence of the urban environment on Eliot's poetry and argues that the poet makes use of material from urban daily life to construct a mythopoeic image of the city. Eliot's "mythical method" was characterized by composing a multilayered and faceted, cubistic structure ordered and given a shape through the mythical schemes. The multidimensional mythical situation in the poem was created by a multi-voiced narrator, while the city was the relevant environment, an "objective correlative," where many different voices could be heard simultaneously. The paper discusses prophets as central figures of the poem. Tiresias, who witnessed the creation and destruction - the entire life circle of Thebes, actualized the topic of the cyclical time in the poem, while the Sibyl of Cumae, who could move from this world to Hades in Aeneid, enacted the main mythopoeic quality in the poem: to transmit the reader through London to every city of the world.
Keywords: T. S. Eliot, *The Waste Land*, city, time-place, mythopoeia

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Introduction

The image of certain cities evoke specific associations that are embedded in humankind's memory: Rome gained the name of the "Eternal City," Jerusalem was referred to as the center of the world and a heavenly city on earth. While Babylon was associated with chaos in the human imagination, Sodom and Gomorrah were synonyms for depravity, perversion, and deteriorating one's soul with sins. The names of Troy and Carthage are connected to destruction. James Joyce chose the epithet "paralyzed" for his hometown Dublin and described it in the same way in *Dubliners*. The theme of a city gave way to the metonym of the crowd and noisy place where the pulse of life was strongly felt. However, the urban setting served as a synonym for sterility in *The Waste Land* by T. S. Eliot.

"The city always speaks, and with many voices," notes Burton Pike (Pike, 1981, p. IX). *The Waste Land* could be seen as an embodiment of Pike's statement. It is notable that the first and the second parts, "The Burial of the Dead" and "In the Cage" (the original title for "A Game of Chess"), were united as sub-chapters under the title "He Do the Police in Different Voices" in the original version of the poem, before "Ezra performed the Caesarean Operation" (Paige, 1971, p. 170). By giving the poem a Dickensian title from the novel *Our Mutual Friend,* Eliot directed the reader's attention to the multipaneled narrative. Sloppy the orphan was introduced as a young man having a remarkable talent: "Sloppy is a beautiful reader of a newspaper. He do the Police in different voices" (Dickens, 1998, p. 246). Dickens's man-child was praised for his ability of voice imitation and performance while reading the newspaper. Therefore, the allusion to the novel functioned as an inspiration for Eliot. He congregated and vocalized many different voices in his poem. A crowded urban environment, to say in the author's words, was an "objective correlative" to achieve the polyphonic effect. Eliot's initial decision of using a Dickensian title made the reader think that the narrator used multiple imitated voices of different people. Along with the voices of Marie Larisch, the typist, the shrewish woman - "the lady of situations," Madame Sosostris and others, the reader could hear various city voices: the ringing of the church bells, the sound of horns and motors, howling of city dwellers as "human engines," "the pleasant whining of a mandoline / And a clatter and a chatter" of fishmen.

Hardly any character in *The Waste Land* was at home. While the house was the setting where all the important events took place in traditional English literature, the locus of

modernist prose and poetry shifted from home to the street. The house, representing "the continuity of tradition, family, social class, and conventional order" (Wirth-Nesher, 1996, p. 18), was no longer a clearly demarcated place in Eliot's poem as it occurred outside. The dwellers of the rooms, which appeared only momentarily, are observed by Tiresias. Moreover, the exterior urban world intruded into a wealthy woman's boudoir: "'What is that noise? / The Wind under the door. / What is that noise now? What is the wind doing?'" Hence privacy was violated and the clearly defined boundary between private and public space of the eighteenth and nineteenth-century novel entirely disappears in modernist literature. Julian Wolfreys remarked in reference to the motif of homelessness in *The Waste Land*: "There are no more homes, no longer any intimation of being at home. Certainly, one is never at home in a city where there is always something at one's back, where streets are 'ghastly,' and something calls to one, reminding one of mortality, or some ghostly manifestation of another time" (Wolfreys, 2007, p. 237). The intrusion of the city to such a great degree and the absence of the private space where one could have been separated, alone with him/herself, made the urbanite "never alone but deserted" (Ellul, 1970, p. 125).

The Influence of Urban Landscape upon T. S. Eliot

"If we opened people up, we'd find landscapes," Agnes Varda stated in her autobiographical film "The Beaches of Agnès," in which the filmmaker revisited the places that inspired and shaped her. In Varda's words, it could be assumed that the landscape corresponding with T. S. Eliot was the cityscape. Hugh Kenner referred to him as a city poet: "He was always a city poet, not a country poet, his affinities rather with Baudelaire than with Wordsworth" (Kenner, 2015, p. 27).

In his famous lecture "The Influence of Landscape upon the Poet" Eliot affirms that he was influenced by a "composite" of the landscapes where he had spent his lifetime: "my personal landscape is a composite… My urban imagery was that of St. Louis, upon which that of Paris and London have been superimposed" (Eliot, 1997, p. 355). While they are ideal places and looking at the beaches was a pleasure for Varda, observing the cityscape was not a source of delight for Eliot. As Richard Lehan remarks: "Both Baudelaire and Eliot saw modern man caught in an essentially self- enclosed urban process: the commercial/industrial city became the modern equivalent of Dante's Inferno. Salvation depended upon breaking the circle of materialism" (Lehan, 2009, pp. 62-63). While Eliot found the city as a pioneer in the deprivation of values, the cityscape still greatly inspired the poet and incited him to

find material in everyday urban life. He rebuilt the city through fragments of urban life: the streets, buildings, districts, public spaces, and occupations related to urbanity (the typist, the barmaid). Most importantly, by using allusions and references to the set of cities, layers of urban imagery coexisted in the poem. While discussing the relation between modernist text and the city, Sharpe and Wallock accentuated how the urban landscape and modernist form were interwoven into each other:

> City and style, object and evocation quickly take on aspects of one another as the urban environment shapes an aesthetic perception, which in turn pro- duces a new form of vision of the city. The city is the locus of modernism, and each aspect of city life seems to generate or demonstrate a characteristic of this artistic movement—multiplicity of meaning, loss of sequential or causal connection… (Sharpe and Wallock, 1987, p. 5, as cited in Gurr, 2015 p. 24)

The Waste Land attained features of the modern city - fragmentality, multiplicity of meaning, and spatial superimposition. The reader discovered multiple hidden cities in the poem. The urban settings of Eliot's early poetry were not exactly named. Both St. Louis and London could be sources of the thick "yellow fogs" and therefore loci in *The Love Song of J. Alfred Prufrock*. According to drafts of *Preludes*, the first and the second episodes were entitled "Prelude in Dorchester" and "Prelude in Roxbury." In the final version, Eliot removed the names of both locales from the titles, thus the borders were eliminated, and the artistic space of the poem was expanded, which created a symbolic image of the city. In *The Waste Land* Eliot unfolded a map of London in front of the reader and allowed him/her to observe its streets, river banks, churches, and gardens. "Unreal City" could be identified as London, but it encompassed references to Baudelaire's Paris and Augustine's Carthage. London was the center of the poem but it also represented Rome - the center of an empire and Jerusalem - the center of the world (Cook, 1979, pp. 341-342). The poem was not merely a naturalistic image of London, but it became a palimpsest. As Richard Lehan correctly pointed out, "Eliot makes use of an archaeology of history, the superimposition of one layer of time upon another. One can reconstruct the history of the city from Athens through to modern London. There is first the cast of characters: Tiresias (Athens), Christ (Jerusalem), Cleopatra (Alexandria), Marie Larisch (Vienna), and Queen Elizabeth (London)" (Lehan, 2009, p. 130).

Eliot experienced the urban environment not merely as a poet, but as a banker as well. Joseph McLaughlin suggested that his carrier did not negatively affect him as a

poet but fed his poetry. The scholar represented Eliot surrounded by tons of papers received from all around the world, who like a fisherman fishes out what was valuable and what was not:

> At Lloyd's Bank… the world comes together and Eliot is the one responsible for composing the text. He cuts and pastes (collocates) information from all over the world in order to compose a single world text - the daily "sheet of extracts" from the foreign press. As opposed to the unifying narrative of a summary or report, the technique used by Eliot in this composition is the modernist one of pastiche or collage (McLaughlin, 2000, pp. 174-175)

McLaughlin's assumption, that Eliot found inspiration from his daily routine and borrowed the "cut and paste" method while composing *The Waste Land,* appeared to be quite presumable. Eliot stated himself in "The Music of Poetry": "Of course, we do not want the poet merely to reproduce exactly the conversational idiom of himself, his family, his friends and his particular district: but what he finds there is the material out of which he must make his poetry" (Eliot, 1975, p. 112). Thus, by observing objects and events of daily city life, Eliot conceived more than describing merely a naturalistic and historic image of London in *The Waste Land*.

Mythopoeic Image of the City in *The Waste Land*

The concept of a city is ambivalent. Samuel Johnson's famous description of London might also refer to every city: "When a man is tired of London, he is tired of life" (Pike, 1981, p. 7). This phrase represented a city as an endless source of life, whereas Eliot's urban picture suggested the contrary. The first chapter, "The Burial of the Dead," is imbued with the feeling of springtime lethargy when a human's body experienced a state of weariness and lowered energy caused by winter drowsiness. April was the cruelest month as it insisted on the world's awakening. However, the narrator implied not having enough strength for it and was quite nostalgic for winter: "Winter kept us warm, covering / Earth in forgetful snow." The desire for inactivity was also reflected in the lyrical drama *Murder in the Cathedral* published in 1935:

> We do not wish anything to happen.
> Seven years we have lived quietly,
> Succeeded in avoiding notice,
> Living and partly living

In the last passage of "The Burial of the Dead" the narrator described people walking on the London bridge who reminded the reader of the partly living humans wasting their lifetime. To depict the setting of the poem as a phantasmagoric city, Eliot drew a picture of a misty winter morning in London. The brown fog, the city was covered with, created an illusionary view and London became "Unreal." The crowd of people walking on the bridge were hurrying to fall into a daily routine. They looked like a Dantean train of tortured shadows, which did not do any good or bad in their life, so they were not allowed either in heaven or in hell. In regard to the same idea Eliot pointed out: "So far as we are human, what we do must be either evil or good: so far as we do evil or good, we are human: and it is better, in a paradoxical way, to do evil than to do nothing: at least we exist" (Eliot, 2016, p. 225). Symbolically, people crossing the London Bridge walked past Saint Mary Woolnoth located in the financial district of London, which in is referred to as the English Wall Street. Robert A. Day considered it as a church for employees working in a commercial establishment, as Saint Mary Woolnoth was open "at unusual hours so that the members of the financial community may be refreshed in any spiritual dryness that may visit them" (Day, 1965, p. 289). Nancy Hargrove also correctly noted that a church a symbol of timelessness, in the modern world became a symbol of man's imprisonment in a profane time (Hargrove, 1978, p. 67). The complex relation between the city and the church is also depicted in *Choruses from 'The Rock,'* in which Eliot represented London as "the timekept city":

> I journeyed to London, to the timekept City,
> ... There I was told: we have too many churches,
> And too few chop-houses. There I was told:
> Let the vicars retire. Men do not need the Church
> In the place where they work, but where they spend their Sundays.
> In the City, we need no bells:
> Let them waken the suburbs

Along with a city, a temple is equivalent to the "Centre of the world," the point at which the act of the Creation took place according to Mircea Eliade. By the symbolism of the Center, it was possible to abolish the profane spatio-temporal continuum, transcend the temporality of the secular world and enter a mythical time-space. Eliot depicted a completely different picture in *The Waste Land*. The temple was no longer the symbol of the transition from the profane to the precosmic mode of being. It could be considered as a metonymy of the modern world emptied from sanctity. For Eliot,

the church became an empty chapel which formed a contrast to the chapel perilous of the Grail legends, as it was deprived of any danger and sacrality. There was no ordeal for a questing hero in the vacant chapel and therefore no guarantee of spiritual renewal was expected: "There is the empty chapel, only the wind's home. / It has no windows, and the door swings."

St. Magnus the Martyr represented the opposite of St. Mary Woolnoth. In "The Fire Sermon" it astonishes the reader with dazzling grace: "Where the walls / Of Magnus Martyr hold / Inexplicable splendor of Ionian white and gold." Robert Day noticed that white and gold were liturgical colors reminiscent of Easter and the joy of the believers (Day, 1965, p. 290). It is also symbolic that the church of St. Magnus the Martyr was built on Lower Thames Street, near the river, while St. Mary Woolnoth was placed in a spiritually deserted area of London. According to Jessie Weston, in the Arthurian romances the Holy Grail was kept in a castle near the life-giving water - be it the river or sea. The lines mentioning St. Magnus the Martyr were preceded by the scene depicting fishermen's squabble and joy. The symbolism of fish played a significant role in linking two passages and formed a sharp contrast between them. On the one hand, fish are a symbol of life in various religious doctrines, while on the other hand, fishermen remind the reader of the Fisher King who once lived, but he was dead in the poem. Therefore, two churches erected on Eliot's waste land confronted each other, as St. Mary Woolnoth represented commerciality, inner sterility, and the empty chapel, whereas St. Magnus the Martyr is associated with the vitalizing water, Easter, and rejoicing, however, its liturgical white and gold lost their function. Eleazar Meletinsky suggested, that the mythologeme of death and resurrection paradoxically "becomes the motif of impossibility and refusal to resurrect" in Eliot's world turned into the waste land (Meletinsky, 2000, p. 330).

The artistic space of *The Waste Land* represented much more than a setting or a metaphor for moral decline and an old, exhausted world. The poem at first glance, consisted of disconnected fragments, "broken images." However, the urban landscape, characters, objects, and situations are ordered in a way that created an emotional background and aroused specific feelings in the reader. The beginning of the third episode is an example of how Eliot brought the theory of "objective correlative" to life. To emphasize the spiritual emptiness the author built up a cold and gloomy winter atmosphere of London and described the place which was haunted by the wind (*Cf*. Part V - "There is the empty chapel, only the wind's home").

The river's tent is broken: the last fingers of leaf
Clutch and sink into the wet bank. The wind
Crosses the brown land, unheard

The poetic imagery of the unheard wind crossing the brown land composed an inaudible cinematographic scene. An absolute silence gave the utmost dramatic effect to the passage as the muteness concurred with a bare and bleak environment. The line could provoke the reader's unintended attempt to imagine the depicted visual image accompanied by the audible wind. Portrayed vacant lots and dead trees without leaves created the severe image of the empty city where nothing was expected. Eliot used the word "nothing" several times in the poem. As well as there is no seed found in the barren land that could be fertilized, correspondingly, complete desolation conquered the characters' inner and surrounding worlds. Therefore, two planes, inner and outer, intertwined as one dimension. (*Cf.* I chapter - "I knew nothing," II chapter - "You know nothing? Do you see nothing? Do you remember / Nothing?," III chapter - "I can connect / nothing with nothing,""My people humble to expect / Nothing"). The passage depicting despair was followed by an excerpt from Spenser's *Prothalamion*, which in contrast described an idyllic summery day. Apart from the general perception of summer as a lively season, whereas winter is harsh and associated with death, winter scenery of the poem was connected with the eschatological beliefs of various cultures. According to Norse mythology, three successive winters, without intervening summer, precluded Ragnarok, the last battle of the gods. This event is called "Fimbulvetr" - great winter. Furthermore, Videvdad narrated that the highest god, Ahura Mazda, punished humanity with freezing cold and frosty winter for their sins: "Over bad humanity (*ahūm astuuaṇtəm aγəm*) winter will come, and with them the strong ruinous frost ... so that the flying clouds will bring lots of snow" (Oettinger, 2013, p. 170). Thus, the description of the wintry landscape foresignified eschatological events in the poem.

The following winter evening scenery was set in a filthy and moldy district near the gashouse, inhabited by the lower classes of society. Aside from a protean narrator's diverse voices, city noises are heard that resound as the rattling of the bones and chuckling of dead bodies. The narrator was fishing, but instead of rivers mentioned in the Grail legends, where near them the holy grail was kept, water ran through "the dull canal" of the city. The unpurified water emphasized once again that it has lost its vitalizing power.

In the next passage, the artistic space of the poem focused on another symbolic urban setting. Meeting with the Smyrna merchant Eugenides, the prototype of the one-eyed merchant depicted on Madame Sosostris's tarot card, accentuated the topic of sterile sexual encounters. In that passage, the artistic space of the poem focused on another symbolic urban setting. The narrator, propositioned by Mr. Eugenides for a homosexual liaison, was symbolized by the Cannon Street Hotel and the Metropole. Having had a notorious reputation for dubious gatherings, both places represented the hollowness and perversion of sex (Hargrove, 1978, pp. 74-75). While Madame Sosostris was telling a fortune, the reader found out that the one-eyed merchant hid a blank card behind his back. The blankness of the card symbolized one of the foremost subjects of the poem: the spiritual vacancy of a modern city dweller.

The exterior of the city is temporarily changed by the interior spaces. It is noteworthy that passages from "A Game of Chess" and "The Fire Sermon" thoroughly described the room interior and atmosphere, but there are no descriptive details of the typist and the woman surrounded by exquisite furnishings. Mentioning women's hair in both cases was an exception (*Cf.* I Chapter - the hyacinth girl's wet hair). By covering the characters' features, they became a part of a faceless crowd, a description of whose personal appearance had no essential meaning. These two scenes are interconnected with the existence of stairs in the rooms. The young man carbuncular descended the stairs: "And gropes his way, finding the stairs unlit. . .."These descending stairs connoted the negative spiritual effort of a visitor to the typist's room. The narrator walked into a wealthy woman's boudoir using the stairs as well: "Footsteps shuffled on the stair." All things denied nature here, as Hugh Kenner pointed out. The fruited vine leaves are carved in metal, Cupidon - in gold. The air is filled with the odor of synthetic perfumes. The aquarium is empty and only a carved dolphin, an ancient symbol of fertility, created an imitation of swimming. There is no sunlight, but "the flames of sevenbranched candelabra" in the room. While discussing the chess symbolism in the episode, Hugh Kenner observed that according to the rules, the game is led by the Queen and pawns, while the weakest and most passive figure on the board is the King that remained in a passive state in this episode as well and did not answer the woman's questions. However, "the fate" of the game in the opening passage of "A Game of Chess" depended on the welfare of the narrator, the King (Kenner, 1959, pp. 152-153). This is one of the connecting dots between the poem and the myths of fertility, in which the Fisher King was that fragile figure, whose weakness led to the ravaging of the land. As Nancy Hargrove remarked, by recalling the Greek myth of Tereus and Philomela, narrating the

cutting out of Philomela's tongue by King Tereus, *The Waste Land* suggested "the inability of the old fertility myths to speak to the modern world" (Hargrove, 1978, p. 71).

The garden is also a significant locus in the poem. For the first biblical humans, the garden was the primary microcosm, a place of knowledge. The very first associations related to it are innocence, serenity, and gullibility. Eliot chose the garden as a literary topos for several passages of the poem. In "The Burial of The Dead" the narrator and the hyacinth girl met each other in the garden in April. The hyacinth girl's wet hair and arms full of hyacinths resembled the mad Ophelia with flowers, who drowns herself in the water. In her desperate monologue distracted Ophelia sings: "There's rosemary, that's for remembrance; pray, love, remember: and there is pansies, that's for thoughts" (Shakespeare, 1994, 4.5.172-173). The hyacinth girl is meant to say the same in that Ophelia's fears come true in Eliot's poem: What possessed the narrator was complete oblivion and inner emptiness ("I was neither living nor dead, and I knew nothing").

Edenic serenity and harmony are replaced with the silence, indifference and half-dead condition in the garden of *The Waste Land*. While discussing the Hyacinth garden, Jewel Brooker noted that in the original draft of the poem in response to the woman's question ("Do you remember / nothing?") the narrator answered: "I remember / The hyacinth garden." The phrase was cut from the final version. Also, in *Facsimile* drafts the woman's question: "What are you thinking about?" was followed by "I think we met first in rats' alley." Afterward, the stanza was replaced by "I think, we are in rats' alley." As Brooker observed, the change from "we met first in" to "we are in" rat's alley emphasized the interweaving of the hyacinth garden and rat's alley as the narrator considers that they are and always have been walking in rat's alley. Thus, the hyacinth garden transformed into rat's alley (Brooker, 1990, pp. 107-108). It is interesting that in Greek mythology the discus thrown by Apollo hit Prince Hyacinthus, the son of the Spartan King Amyclae, wounded him fatally and a hyacinth grew from the place where his blood spilled. According to James Frazer, a flower grown after the death of the divine hero represented a herald of spring and resurrection. Therefore, the use of capital H in "Hyacinth garden" denoted revival after death. In Eliot's garden the reader predicted the death of the hyacinth girl that resembles the death of Ophelia. On the other hand, the narrator was half-dead: "I was neither / Living nor dead." By placing contrastive images of mythologized past and modern decrepitude in the literary diptych of the poem Eliot created "anti-myth" in *The Waste Land*. There was no moral ideal in the modern waste land - the god is dead, and the search for the Grail, the symbol of man's

search for spiritual truth, became a futile abstraction. In the city, where unending consumeristic needs reigned, every attempt to restore spiritual integrity with divinity is doomed.

The passage addressed to Stetson was a demonstration of how vegetation myths turned into "anti-myths" of sterility and inability to resurrect in the urban waste land. Like Dante who recognized an acquaintance among the shadows in the *Inferno*: "When some among them I had recognised" (Canto III, Line 58), the narrator met Stenson in the crowd walking on the London bridge. The dead body buried in the garden that could bloom in spring is a metaphor for the vegetation god risen from the dead. The missing card of the hanged man from Madame Sosostris's tarot, so-called Frazer's "hanged god", symbolized the dead body buried by Stenson. Thus, the symbol of fertility - the garden - became the place where the dead god dwelled. It represented an image of infertility and the dead god's sarcophagus.

Nancy Hargrove comprehended an indirect affirmation of the garden serving as an infertile land in "The Fire Sermon". Nevertheless, Eliot did not describe the garden scenery in the third part of the poem, the reader discovers the implied garden setting in the episode. She referred to the large parks of Richmond and Kew located on the banks of the Thames. Both are famous for their beautiful settings, especially Kew with its botanical gardens. "Richmond and Kew undid me." - this is how the Thames daughter described her sexual experience. Ironically, this idyllic, Edenlike scenery symbolized humans' lust and sterile relationships rather than innocence and fertility (Hargrove, 1978, p. 78). The garden is also an implied setting in "A Game of Chess". A picture placed above the mantel in the wealthy lady's room is compared to the window depicting the sylvan scene that in its turn could be considered as an allusion to *Paradise Lost* by John Milton and the garden of Eden. The picture portrayed not an Edenic idyll of harmony, but the violence of the Tereus and Philomela myth.

The symbolism of the garden also appeared in "What the Thunder Said" which conveyed the narrator's afterlife transcendental experience. The reader heard two voices in the final part of the poem: one was the narrator's and the second was the voice of the thunder. The narrator's voice was still polyphonic. He represented Christ's apostle, a hero seeking the Holy Grail and the Fisher King himself. Symbolically, the beginning of the fifth part described the ending of Christ's earthly life. It started with the reminiscence at night before Christ's crucifixion and ends with his tortured death.

Christ spent the night before his crucifixion with his three apostles in the garden of Gethsemane, which represents a symbolic locus in its turn. If a human sinned for the first time in Eden, the garden of Gethsemane is the place where Christ started the trail of Golgotha to atone for mankind's sins. The first two lines of "What the Thunder Said" directly referred to the Hyacinth garden: "After the torchlight red on sweaty faces / After the frosty silence in the gardens." Therefore, Gethsemane and Hyacinth became linked to each other. The frosty silence recalled the narrator's silence in the Hyacinth garden: "I could not / Speak, and my eyes failed." The narrator's muteness referred to the treachery of love. On the other hand, as stated in the Gospel of Mark, Christ asked his apostles to pray with him in the garden of Gethsemane. However, they did not understand the importance of praying the night before Christ's crucifixion and sleep fell upon them. The disciples did not know what to say when Christ found them sleeping and were silent in response to him. Nancy Gish noted that the silence in the Hyacinth garden representing the denial of humane love transformed into the betrayal of divine love in the garden of Gethsemane (Gish, 1988, p. 92).

An allusion to Gethsemane is also associated with the element of water and reminded the reader that the biblical garden is located at the foot of the mountain, near the Gihon spring in the Kidron Valley. The search for water begins from the passage of "What the Thunder Said." Meanwhile, the landmark of the poem - the garden - is followed by its opposite - the desert land. When discussing the close connection between the city and the desert in *The Rock,* Priscilla Martin argued that *"the traditional dichotomy between city and desert is an illusion"* (Martin, 2018, p. 4*)*. Martin's assumption could be expanded to include *The Waste Land* as well. Apart from being the metaphor for the spiritual emptiness of the modern world, the desert could also be considered as a symbol for recurrence: the creation of the city from "non-being," the vast nothingness, could end with ineluctable destruction and utter desertion. Thus, the desert represented a potential city, so the city of *The Waste Land* was bound to be a desert again.

The setting of the desert land perfectly communicated the vanity of the quest heroes' journey. The arid and barren land became the delusive landscape, and the boundless desert created a mirage. The narrator raised the question: "Who is the third who walks always beside you?." A stranger hooded in a brown mantle walked with the two companions in the desert. Eliot identified the unknown figure as the resurrected Christ, who could not be recognized by his two disciples on the road to Emmaus. The stranger was like a shadow, an optical illusion caused by the delusive setting of the

desert land. These lines referred to the prophecy of Madame Sosostris. Not only were the fellow travelers walking in the desert not able to communicate with the vanished god, "the Hanged Man," but they did not even recognize him.

The ambiguity of the sexual identity of the hooded figure could be a sign of gender confusion in the poem: "I do not know whether a man or a woman / —But who is that on the other side of you?." It could be said that the whole poem is imbued with this motif. As Eliot stated in the notes enclosed about the poem: "all the women are one woman, and the two sexes meet in Tiresias." Hence multiple voices heard throughout the poem belong to mythic Tiresias having ambivalent sexuality. Madame Sosostris was also an example of sexual ambivalence. She is named after both the Egyptian pharaoh Sesostris and A. Huxley's *Crome Yellow*. It is interesting, that Mr. Scogan, a character of Huxley's novel, impersonated a female at a country fair and convinced people he was Madame Sosostris, a female fortune-teller (Brooker, 1990, p. 180).

Symbolically, the passage about Madame Sosostris followed Ezekiel's prophecy. Unlike Tiresias, Ezekiel, and the Sibyl of Cumae, the female fortune-teller of *The Waste Land* represented the spiritual and moral decay of Eliot's modern city and the whole of Europe. As Hugh Kenner pointed out, "she is also "the mind of Europe"' (Kenner, 1959, p. 159). The wisest woman in Europe suffered from a bad cold and could not fully predict the future as she was not able to see what the one-eyed merchant was hiding behind his back. She did not know where the hanged man on the tarot card was. From a traditional perspective, the prophet must serve as negotiator and interpret god's will to humans, however, the god cannot be found in her wicked pack of cards. By describing the portrait of Madame Sosostris in the foreground and implying the Old Testament prophet in the background, by replacing the biblical prophet with his parodic embodiment - the impostor fortune-teller, Eliot depicted the spiritual sterility and decline of the modern world.

While discussing the utmost impoverishment and moribundity, the epigraph of the poem and oracle, the Sibyl of Cumae mentioned in it cannot be evaded. The manuscript of the poem began with the last utterance of Kurtz from Joseph Conrad's *The Heart of Darkness*. Taking Ezra Pound's opinion into consideration, that Conrad was not an influential enough author, Eliot replaced the initial epigraph with an excerpt from *The Satyricon* by Petronius: "I myself with my own eyes saw the Sibyl hanging in a cage; and when the boys cried at her: 'Sibyl, Sibyl, what do you want?' 'I would that I were dead,'

she used to answer.'" Both, the initially intended and the one that had left irreplaceable, perfectly conveys the spirit *The Waste Land* is imbued with. This is a transitional state from empiric to transcendental experience, the very moment when a dying person comprehends the horrors of being. Although, there was one essential characteristic that distinguished them. Marlow's preface and Kurtz's final words[1] described the completed act of death, whereas the excerpt from *Satyricon* showed the continuous process of dying. According to Trimalchio, he saw the Cumaean Sibyl as having eternal life without eternal youth. The infinite life of the Sibyl, shriveled with age, was confined within the finite border of the jar. Thus, the endless unbearable state of being so close to death perfectly communicated the fundamental idea of *The Waste Land*. The same atmosphere pervaded the opening passage of "The Burial of the Dead," for the narrator longed for winter and the forgetful snow. The infinitely extended process of dying was also described in "What the Thunder Said": "He who was living is now dead / We who were living are now dying / With a little patience." London, affected by the fate of the Cumaean Sibyl, became a moribund city. It reminded the reader of Leopold Bloom's thoughts of the extinct Jewish cities: "Now it could bear no more. Dead: an old woman's: the grey sunken cunt of the world" (Joyce, 1946, p. 61). The fact that the Sibyl could not die eliminated the possibility of resurrection and renewal. The assumption intersects with a quite interesting rite described in *The Golden Bough*. In accordance with Frazer, there was a custom of "Sawing the Old Woman" spread homogeneously among the European peasantries. The ceremony, which took place at Mid-Lent, was used to find a figure representing the oldest woman of the village or city in order to saw her in two. It was believed, that performing the rite would fertilize the local land and bring spring joy into the village or city. For example, as Frazer described, "In Barcelona […] boys run about the streets, some with saws, others with billets of wood, others again with cloths in which they collect gratuities. They sing a song in which it is said that they are looking for the oldest woman of the city for the purpose of sawing her in two in honout of Mid-Lent" (Frazer, 2012, pp. 240-241). The boys also asked the Sibyl: 'Sibyl, Sibyl, what do you want?.'

The artistic time found a very interesting representation in *The Waste Land.* By giving voices to the prophets and oracles (Ezekiel, Tiresias, The Sibyl of Cumae) and clairvoyant (Madame Sosostris) in the poem, Eliot brought in a perception of future time and gives

1 "Did he live his life again in every detail of desire, temptation, and surrender during that supreme moment of complete knowledge? He cried in a whisper at some image, at some vision—he cried out twice, a cry that was no more than a breath: "The horror! The horror!" (Conrad, 2002, pp. 177-178).

the reader the ability to foresee the immediate future. Madame Sosostris and Ezekiel warned the reader about the forthcoming death. The Sibyl of Cumae, "fear in a handful of dust" symbolized a horrific image of death and the inability to renew. Tiresias, who witnessed the creation and destruction of Thebes, confirmed he knows what will happen: "And I Tiresias have foresuffered all / Enacted on this same divan or bed; / I who have sat by Thebes below the wall / And walked among the lowest of the dead." As oracles, both The Sibyl of Cumae and Tiresias represented the past and present along with the future. In *The Waste Land* Tiresias embodied Eliot's hypothesis of "the ideal order of myth". "The historical sense involves a perception, not only of the pastness of the past, but of its presence," stated Eliot in his essay "Tradition and the Individual Talent" and thus urged the reader to perceive the entire literary tradition as a simultaneous system (Eliot, 1920, p. 44). Eliot gave Tiresias a binary perspective, therefore the mythological oracle gained a vision of the past and future through the present moment. As Jewel Brooker remarked it is necessary to mention P. H. Bradley's concept of the Absolute while discussing the character of Tiresias. In contrast to the Hegelian Absolute connoting a metaphysical substance, Bradley considered the Absolute to be the sum of experiences. Tiresias gained an experience of several realms of being. The same can be said about the Cumaean Sibyl. In the *Aeneid* she could envision Rome's past and future in a single picture, she could move from this world to Hades and thus be aware of both worlds belonging to life and death. As Brooker pointed out, "Mythic seers have a binary perspective; that is, they enjoy both a mythic and a relational mode of knowing and being and, moreover, enjoy both at once. They can see from the inside, part to part, but also from the outside, part to whole" (Brooker, 1990, pp. 47-53). Tiresias and the Sibyl constructed to a great extent the artistic time of the poem, which represented an extended present moment of dying, mixing memory and desire, the past and future. As Eliot said, Tiresias was the central figure "uniting all the rest… What Tiresias *sees*, in fact, is the substance of the poem." If Tiresias represented "the all-gathering memory," as Grover Smith referred to him, then he was a point where the past, present, and future align. The reader should expect Tiresias to witness the destruction of many other cities as he was the one to see the rise and the fall of Thebes. This is exactly what happened in the fifth part of the poem: "Falling towers / Jerusalem Athens Alexandria / Vienna London." In the final chapter, the narrative takes place in a timeless dimension, where chronological time abolishes. Thus, the narrator's rhetorical question: "What is the city over the mountains / Cracks and reforms" conveys the image of every city mixed with a mirage of the desert.

Hugh Kenner gave the title "Urban Apocalypse"[2] to his well-known essay about *The Waste Land*. The eschatological events could be clearly perceived in the poem. The second passage of "The Burial of the Dead" represented an echo of Ezekiel's prophecy foreboding the complete destruction of Jerusalem: "In all your dwellingplaces the cities shall be laid waste, and the high places shall be desolate; that your altars may be laid waste and made desolate, and your idols may be broken and cease, and your images may be cut down, and your works may be abolished" (Ezek 6:6). In the fifth chapter, the reader could see through the narrator's eyes how ancient cities fell simultaneously: Jerusalem, Athens, Alexandria, and, the capitals of European empires - Vienna and London. The barmaid's reminders of closing time represented parodic eschatological alarm in "A Game of Chess": "HURRY UP PLEASE ITS TIME." The ending lines of the episode could be perceived as a parody of an apocalyptic image where the pub represented a micro-world that must be closed and its inhabitants are asked to leave.

The apocalyptic events are caused by the elements of water (or its absence) and fire in *The Waste Land*. Madame Sosostris announced in the very beginning: "Fear death by water." In "Death by Water" her vision came true and Phlebas the Phoenician "enters the whirlpool." Water which is a symbol of cleansing and refreshing becomes desacralized as it is not life-giving, but a destructive force in the poem. Similarly, in *Our Mutual Friend* the river is doubly destructive to the people who drowned in its bosom. Both the city and the river were a source of commerce in Dickens' novel. One must fear death by water as the drowned bodies, left high and dry by the Thames, would fall into the hands of the hunters after dead bodies.

In "What the Thunder Said" the urban landscape was replaced by rocks and mountains, where the narrator was in search of water:

> If there were only water amongst the rock
> Dead mountain mouth of carious teeth that cannot spit
> Here one can neither stand nor lie nor sit
> There is not even silence in the mountains
> But dry sterile thunder without rain

2 Kenner, Hugh (2015). "The Urban Apocalypse", *Eliot in His Time: Essays on the Occasion of the Fiftieth Anniversary of 'The Waste Land'*. Ed. Litz, A. Walton, Princeton University Press.

According to cosmogonic beliefs of advanced mythologies, the sky and the earth correspond to male and female principles, often suggested as a married couple (Meletinsky, 2000, p. 167). "Dry sterile thunder without rain" – could be perceived as one of the series of examples of a sterile sexual relationship. Thunder claps and echoes in the mountains, but it failed to bear rain. The masculine function of the sky to fertilize the earth mother was long deprived. Dry holes of the rocks referred to as the "dead mountain mouth of carious teeth that cannot spit" reminded the reader of Lil's rotten teeth mentioned in "A Game of Chess." Similarly, in *Ulysses* Stephen talked about: "My teeth are very bad… Toothless Kinch, the superman" (Joyce, 1946, p. 51). Dedalus compared his teeth to shells that in its turn symbolized an empty dead shape. He used the following word collocations: "human shells, "hollow shells,""idle shells,""silly shells." The idea of depicting human as an empty vessel in Eliot's poetry was further developed in *The Hollow Men* published in 1925.

The element of fire has an ambivalent nature on one hand as it is linked with sin and the fire of passion, while on the other hand, it bears a purifying function. The states of a human and the land, and their physical and spiritual renewal are closely related to each other in fertility myths as well as in *The Waste Land*. The barren state of the land was conditioned by sterile human relationships and vice versa. Relationships drained from any emotional and spiritual connections were one of the fundamental issues of the poem. Paradoxically, the leading element of "The Fire Sermon" was not the fire itself but the water. The meadow by the Thames River and the peacefully walking nymphs described in *Prothalamion* were replaced by the suburbs of modern London and prostitutes. The Thames witnessed the nymphs with baskets collecting flowers for the brides, whereas the same river bore the 'attributes' left by the modern Thames daughters and "the loitering heirs of city directors": "The river bears no empty bottles, sandwich papers, / Silk handkerchiefs, cardboard boxes, cigarette ends / Or other testimony of summer nights" (empty bottles, cardboard boxes - signs of emptiness). At the end of the episode, Spenser's nymphs are followed by a reminiscence of "Rhine daughters" by Richard Wagner. The modern women's stories conveyed the same thing. They spoke of violent sexual experiences. There were only facts and few names of London suburbs in the narratives/songs as if these locations determined their fate: "Highbury bore me. Richmond and Kew / Undid me. By Richmond I raised my knees,""My feet are at Moorgate, and my heart / Under my feet," "On Margate Sands. / I can connect/ Nothing with nothing." This denoted that there was no fiery feeling in their sexual relationships: emotional connection, regret, or the fire of lust, which according to Buddha, accompanies

the physical world and the only way to escape from it is asceticism. Nancy Gish noted that the words women chose to describe the scenes of violence make their passive state obvious. They were not the ones who acted, but they told of what was done to them. The first daughter mentioned: "Highbury **bore me**," "Richmond and Kew **undid me**," she lies "supine" in the canoe. The second daughter had nothing to say after sex: "I made no comment. What should I resent?." The reader noticed the word "nothing" twice in the song of the third woman. She did not wish to remember anything, and she expected nothing (Gish, 1988, p. 81). The theme of sterile sex is depicted in the relationship of the typist and young man carbuncular. The woman, like the Thames daughters, was passive and indifferent: "Which still are unreproved, if undesired." As Brooker pointed out: "Eliot's secular city is a place where people cannot imagine transcendence of any kind. They are incapable of spiritual transcendence, but also they are incapable of physical transcendence. They are bound upon the wheel of relational consciousness, as incapable of lust as of mystical experience" (Brooker, 1990, p. 124). The third episode is summed up by the phrase: "To Carthage then I came". As stated in Eliot's annotation, the line is a reminiscence of *Confessions* by Saint Augustine ("to Carthage then I came, where a cauldron of unholy loves sang all about mine ears"). The phrase, in its turn, invoked the imagery of fire in the reader's mind. Meanwhile, we are transported from modern London to Augustine's Carthage. The artistic space of the poem - modern London - was replaced with Augustine's Carthage. The mentioning of the ruined site of Carthage once again recalled the image of the destructed city that threatened all cataloged spaces in the poem. Spencer Morrison suggested: "*The Waste Land* as a poem of modern ruin-gazing, where the act of seeing ruins – characteristically understood as an act that elicits both terror and pleasure in the viewer – transpires in a literary form attentive to the new speed of urban destruction" (Morrison, 2015, p. 29).

The Waste Land is referred to as "the ruin poem" as well in the essay "Ruins of Rome: T. S. Eliot and the Presence of the Past" by Charles Martindale. A ruin manifesting decay, transience and weakening and destroying power of time, could also be perceived as "the site of recovery" (Martindale, 1995, p. 121). The double significance and binary perspective of the ruin were perfectly conveyed by Hegel: "What traveller among the ruins of Carthage, of Palmyra, Persepolis, or Rome, has not been stimulated to reflections on the transiency of kingdoms and men, and to sadness at the thought of a vigorous and rich life now departed…, But the next consideration which allies itself with that of change, is that change, while it imports dissolution, involves at the same time the rise of a new life - that while death is the issue of life, life is also the issue of death" (Martindale, 1995, pp. 121).

The Waste Land, the ruin poem, is composed of separate fragments and pieces. At the end of the poem the narrator stated: "These fragments I have shored against my ruins." However, it is a matter of interpretation whether Eliot's urban landscape could be "the site of recovery." In the end, the protean narrator is seen transformed for the last time. He was the Fisher King, who turned his back on his land. At the same time, the artistic space of the poem moved to the city again: "London Bridge is falling down falling down falling down". The line was a reference to an English nursery rhyme. The use of this phrase conveyed a symbolic meaning. While children sang to the resurrection of vegetation deities and the Fisher King in fertility rites narrated in *Golden Bough* as well as in the Grail legend, the nursery rhymes were chanted to death and disability to gain a new life in *The Waste Land.*

Conclusion

Mythopoeic space of *The Waste Land* was confined with boundaries and represented an enclosed time-space. The structure of the poem from "April" to "Shantih" resembled Ouroboros - an ancient symbol of eternal cyclicality. The artistic rhythm in the poem was cyclic and constantly repetitive, suffering from which the narrator longs to evade. The artistic space of the poem was circumscribed within the framework of a symbolic locus. The topos of the poem was urban and implied all cities of the past, present and future - Jerusalem, Athens, Alexandria, Thebes, Carthage, London, Vienna, and Munich.

The poem traversed time and space. Each prophet's voice represented the cornerstone of perceiving Eliot's city as a mythopoetic image. The function primarily rested on Tiresias and the Sibyl of Cumae as they were the ones who shed light upon the essential characteristics of the mythopoeic outlook that was called the vision from the moment to eternity.

The Waste Land is a poem of broken images, and the reader will find it difficult to put the pieces together: "I can connect / Nothing with nothing." Eliot used mythical schemes of fertility, death, and resurrection to organize the created chaos. By using the mythical patterns Eliot allowed the reader to perceive clashing images of the past, present, and future simultaneously. The "anti-myth" of the poem reflected the spiritual sterility of modern times. Thus, in accordance with Eliot's words, "the ideal order of myth" was achieved: each character took the place of another and in the end, all of them became the face of everyman – Tiresias. In like manner, every river (the Tames,

the Nile, the Ganges, the Rhine, etc.), church or chapel (St. Mary Woolnoth, Magnus the Martyr, the chapel perilous of the Grail legends), the garden (Hofgarten, Hyacinth, Stetson's garden, Gethsemane, Eden) were unified in London, which in turn represented every other city and transformed into symbolic, mythical topos - equivalent to the jar where the Cumaean Sibyl dwelled, where time stood still and space represented the world's parodic model similar to the circular body of Ouroboros.

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Research Article/Araştırma Makalesi

Memorable Houses and Distorted Realities: Reading of the House in Historiographic Context in Kazuo Ishiguro's *The Remains of the Day* & John Banville's *The Sea**

Meri TEK DEMİR[1]

ABSTRACT

This study aims to present an analysis of the house theme in the historiographic context of Kazuo Ishiguro's *The Remains of the Day* and John Banville's *The Sea*. From the eighteenth century to the present, the concept of the house has appeared as a prominent image in the British novel by referring to different aspects of the British lifestyle and social conditions, both in public and private terms. As critics argue, English estates and country houses represent a wider meaning than simply being vast and remarkable residences of the aristocracy. Considering the contemporary depictions of the house, one can see how it reflects the problematic link between the past and the present, as can be examined in Kazuo Ishiguro's *The Remains of the Day* and John Banville's *The Sea*. Both novels present middle-aged, nostalgic protagonists who seek meaning in the contrast of their memories and present conditions. In problematic personal quests between past and present, the image of the house plays an important role, materialising the link between the old and the new. Thus, the country house, as in former examples, is re-interpreted in contemporary novels in a historiographic context. Considering the historiographic structure and the symbolism reflected by the concept of the house in *The Remains of the Day* and *The Sea*, this paper aims to present how history, both on official and personal levels, is re-interpreted in a historiographic context by centering on the personal quest of the protagonists and their relationship to the house.

Keywords: Ishiguro, Banville, House, Memory, History

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Introduction

From the eighteenth-century to the present, the house has appeared as a prominent image in the English novel by referring to various qualities of the English lifestyle and social conditions in terms of symbolising national memory, and social and economic structures. Being vast and impressive residences, English country houses combine natural beauty and culture, explicitly bringing together public and private life, the local community and the whole nation, imperial structures along with many different dimensions of English society (Fotyga, 2015, p. 9). In other words, the image of the English country house stands for private property, but it reflects the different dimensions of society, which gives a wider meaning than just being a residence for living. Looking at earlier examples, for instance, Jane Austen's novels present acclaimed estates, such as the Pemberley Estate in *Pride and Prejudice*, a reference to the aristocratic and patriarchal background of Mr Darcy. The Bronte sisters' novels of the Victorian period, on the other hand, reflect the harsh conditions of social structures and power relations in isolated parsonage settings, as in the examples of *Jane Eyre* and *Wuthering Heights*. Mostly acclaimed twentieth-century examples, such as E.M. Forster's *Howards End* and *Evelyn Waugh's Brideshead Revisited*, are explicit depictions of the condition of England through the perspective of estates that give their names to the novels' titles. At a quick glance at these canonical works, thus, one can observe how the country house image is depicted in various forms, creating multiple settings for authors of different periods.

Yet, it should be noted that the house, as an image or a setting, is not limited to canonical literature, and it preserves its noticeable influence on contemporary British metafiction. Undoubtedly, postmodern developments have broadened the structural and fictional ways of writing by challenging traditional artistic and literary forms. However, such challenging innovations have not destroyed the link between the old and the new. In other words, while postmodernism has challenged classical traditions in various terms, such as structure, authorial position, and narration, it has not excluded the past. Rather, it has sought ways to reconcile past and present by offering critical thinking and re-interpretation of both periods. Subsequently, such an approach presents a redefinition of history in postmodern fiction, regarding history as a written text and retelling it in a metafictional context. As such, history gained a new approach in postmodernism and widened its scope in contemporary metafiction by centring on both public and personal histories, as can be traced in Kazuo Ishiguro's *The Remains of the Day* and John Banville's *The Sea,* which will be examined in this paper. Being highly

acclaimed novels of contemporary literature, both works present protagonists seeking meaning between past and present by focusing on different stages of their lives. In their quest between past and present, the image of the house plays a particularly important role, materialising the complex link between the old and the new. Thus, the conception of the house in former examples is re-interpreted in contemporary novels in a historiographic context, symbolising various complexities within personal and public spheres of life. Considering the historiographic structure and the symbolism reflected by the concept of the house in *The Remains of the Day* and *The Sea*, this paper aims to present how history, both on official and personal levels, is re-interpreted and in what ways the house materialises the intricate link for the quest of the protagonists in the historiographic context.

Historical Fiction and Postmodernism

Historical periods, as previously stated, have always been a subject of literature, forming background settings or plots in different genres such as plays, poems, or prose works. Considering the novel, Elizabeth Wesseling (1991) asserts that the development of historicism in the novel was related to authorial interest in historical customs, manners, and lifestyles of past generations, which helped the authors to create a realist framework for their narratives. Sir Walter Scott's *Waverley* novels, in this context, represent the earliest and most famous example of the historical novel in English literature. Following Sir Walter Scott, the developments in the English novel were shaped according to the thematic concerns of the following periods. As Bran Nicol (2005) underlines, the nineteenth-century English novel was significant in terms of realism. History in this context only formed a background and a realist depiction of the historical period that the story was set in, which gave the reader access to the historical period through fiction. In other words, from Sir Walter Scott to the nineteenth-century novel, history served as a background for the novels, depicting a realistic historical setting and plot to the reader without any critical perception of the historical narratives, which is relatively different from the contemporary understanding of historical fiction. The postmodern innovations shape today's historical fiction in literature. In this case, history finds a new way of definition in a fictional context.

Ever since postmodernism emerged in literature, it has provided a critical space for both the author and the reader by presenting various features and subverting the traditional approaches to the text. At an early glance, postmodernism can be

considered an extension of modernism, but it can also be defined as the way postmodernism differs from the former (Bentley, 2008, p. 33). Regarding both, it is possible to say that postmodernism cannot be merely considered a continuation of modernism since it does not only extend what modernism brought, but also destroys and redefines many features of the previous periods. Authorial position and the manifestation of the fictional artefact are the two major concepts that are challenged in the postmodern context and took it beyond modernism. As Brian McHale (1987) states, modernists were also seeking ways of reducing the author's dominating power in the text and leaving space for fictional development. Yet, unlike postmodernists, their practices of removing the author from the text directed further attention to the author's position, since modernists focused on the structural concerns of the text. Postmodernists, however, renovated many aspects of literary texts and celebrated plurality by demonstrating that nothing original could be found and produced anymore. Among many innovations, historical fiction has also gained a new dimension which extends to contemporary metafiction, that can be traced in two contemporary works examined in this paper. One of the leading postmodern literary theorists, Linda Hutcheon, coined the term "Historiographic Metafiction" by drawing attention to the complex nature of postmodernism, which includes and exploits many aspects of literature. She states that history, as one of the primary subjects of literature, also requires critical examination on postmodern grounds by posing this quandary: "The past really did exist. The question is: how can we know that past today – and what can we know about it?" (Hutcheon, 1988, p. 92). In this respect, Hutcheon (1988) argues that, in order to know about the past, a critical approach to the present is needed, since official history itself is a written text and it should be re-interpreted in accordance to different disciplines of the present and a postmodernist approach to history differs very much from modernist understanding of nostalgia:

> …But if nostalgia connotes evasion of the present, idealization of a (fantasy) past, or a recovery of that past as Edenic, then the postmodernist ironic rethinking of history is definitely not nostalgic. It critically confronts the past with the present, and vice versa. In a direct reaction against the tendency of our times to value only the new and novel, it returns us to a re-thought past to see what, if anything, is of value in that past experience. But the critique of its irony is doubleedged: the past and the present are judged in each other's light. (p. 39)

In other words, historiography in a postmodern context is the problematization of history, and it seeks ways to define meaning through critical thinking about the past and the present without clinging to the nostalgic visions or realistic depictions of literary texts of past generations. Hence, it can be said that, along with many notions, the postmodern author also plays with the notion of history on fictional grounds by demonstrating the fictionality of his work and the fictive re-interpretation of history. Accordingly, it should also be noted that modes of history also vary in postmodern fiction. As Jean–Francois Lyotard (1984) argues, while postmodernists deconstruct the grand narratives that control and shape the culture and ideology of a nation, they also promote minor narratives that have been ignored since postmodernists are aware of the controlling power of the historical narrative. It is reflected in accordance with the narrator, which makes it artificial. Regarding the Lyotardian approach and observing the historical fictions that have been produced throughout time, one can see how Hutcheon's and Lyotard's points have become concrete and have continued to develop in postmodern writing since postmodern authors have played with many aspects of historical concepts both in official and individual grounds. The following novels by Kazuo Ishiguro and John Banville, in this respect, express plurality in many ways of history and reality through fiction. Moreover, they reflect personal quests through fictive histories and situate the house image as a symbol, surrounding the past and the present of both protagonists' livings on historicized grounds.

The Problematic Nostalgia for Darlington Hall in *The Remains of the Day*

Dating back to mid-1950s England, Ishiguro's Booker Prize awarded novel *The Remains of the Day* (1989) presents the changing political and social climate of the period. The political events that shaped world history are presented from the lens of a middle-aged English butler named Stevens, the protagonist and the first-person narrator of the text. Conveying all the traditional features of an English butler, Stevens represents strong dedication to the tradition, represented by his workplace Darlington Hall, left by Lord Darlington and now occupied by an American owner, Mr. Farraday. As Adam Parkes claims, Ishiguro's major themes are based on the ordinary experiences of loss and time's passing, the changing moral and political perspectives that are reflected through time's passing, by presenting difficulty and conflict between generations, seeking reconciliation in a historical framework (Parkes, 2001, p. 26). Considering Parkes's point, one can see that *The Remains of the Day* carries a similar conception by presenting to the reader both

a butler's perception of the political events and his own personal experiences that also are a part of individual history. Throughout the story, Darlington Hall remains the central setting, which indeed exceeds being merely the setting and becomes the representation of the backstage political events that Stevens witnessed. In a private sense, it also represents Stevens's life, which was surrounded by this once victorious house, a place in which "history could well be made under this roof" (Ishiguro,1989, p. 81). In a historical context, thus, Darlington Hall symbolises the imperial power of the English nation, and in the fictional context, it becomes the meeting place of the unofficial conferences of the world powers that shaped the political climate of the era. In this respect, Darlington Hall's prominence for Stevens's personal history and the fictive symbolism for English society in a historiographic context should be examined. It is important to note that Darlington Hall not only represents glory but also represents shift and decay in the power of the English nation, which appears hardly tolerable for Stevens, who is devoted to once respectable Lord Darlington:

> Lord Darlington, you will understand, was the sort of gentleman who cared to occupy himself only with what was at the true centre of things, and the figures he gathered together in his efforts over those years were as far away from such unpleasant fringe groups as one could imagine. Not only were they eminently respectable, these were figures who held real influence in British life: politicians, diplomats, military men, clergy. Indeed, some of the personages were Jewish, and this fact alone should demonstrate how nonsensical is much of what was said about his lordship. (Ishiguro, 1989, p. 146)

John J. Su highlights Lord Darlington's isolated self and blindness to German propaganda by referring to the estate, "He believes that occupying the representative space of ethos, the estate grants him not only the right to represent the entire nation but also an inherent knowledge about the concerns of its people" (Su, 2002, p. 567). With an American owner at present, Darlington Hall as an old English house undergoes various changes. Those shifts in structure, management, and lifestyle reflect the rising American power over Englishness, but in Stevens's case Darlington Hall still represents the glorious old days:

> And of course, in Lord Darlington's days, when ladies and gentlemen would often visit for many days on end, it was possible to develop a good

> understanding with visiting colleagues. Indeed, in those busy days, our servants' hall would often witness a gathering of some of the finest professionals in England talking late into the night by the warmth of fire. And let me tell you, if you were to have come into our servants' hall on any of those evenings, you would not have heard mere gossip; more likely, you would have witnessed debates over the great affairs preoccupying our employers upstairs, or else over matters of import reported in the newspapers; and of course, as fellow professionals from all walks of life are wont to do when gathered together, we could be found discussing every aspect of our vocation. (Ishiguro,1989, p. 18)

As can be observed from the passage, Stevens recalls the old days in Darlington Hall with great respect, and throughout his narration, there are implications that serve to justify Lord Darlington as an honourable man despite his disgraceful recognition at present, which implies the unreliability of history as a way of narration, as postmodernists claim. Considering it in accordance with Darlington Hall's situation, it can be observed that what Stevens accepts as his past and present are shaped behind the walls of the old estate. Since Stevens lacks understanding of the outside world, in this respect, he cannot situate himself in the Americanised Darlington Hall. Instead of trying to adapt to those changes, Stevens prefers to carry his old ways with an ideal butler's dignity, which he questions most of the time and tries to vindicate Lord Darlington's honour and memory even if he is given spare time for a road journey. Stevens's attachment to his old days reflects many references in personal, social and national terms. Elif Öztabak-Avcı emphasises the atmosphere of the period, stating that: "England of the 1980s was characterized by nostalgia for and attempts to revive the 'great' values of the Victorian period" (Avcı, 2015, p. 52). The historiographic implications along with Stevens's reinterpretation of the past, reflect such struggle. As Fotyga argues, in a broader perspective, the decline of the British Empire as a world power over America and ongoing political events are reflected in the micro-level of fictional Darlington Hall, which also reflects the power of the order and hierarchical social reality and national identity through the estate (Fotyga, 2015, p. 84). However, Darlington Hall also reflects the isolated and trapped life of Stevens since he cannot detach himself from the old estate, and his narration cannot be freed of the problematic nostalgia of the days for Lord Darlington, as Fotyga further argues:

> Characteristics of pastoral evocations of the golden age and actualized in the dwindling fate of Darlington Hall, is further complicated by the narrative situation, in which, the temporal dialectic of the grander past and the disappointing present overlaps the spatial dynamics of the inner and the outer, which structures the construction of space and characterisation. (p. 85)

In other words, the traditional English butler Stevens' narration is shaped by his own experience in Darlington Hall, and throughout the novel, it can be observed that his life does not have any space beyond the walls of the old Darlington Hall. As Aylin Atilla (2008) notes, postmodernism does not believe in a single reality. In Stevens's terms, we are given his perception of reality. Outside the walls is a different life for Stevens; inside the walls, he tries to resist the Americanisation of the Darlington Hall by nostalgically attaching himself to the old days he had witnessed. As Yugin Teo states: "His cloistered world view has only allowed him to see things from within the sheltered world of Darlington Hall and Lord Darlington" (Teo, 2014, p. 29). The journey offered by Mr. Farraday provides a good opportunity to Stevens to meet the outside world. Nevertheless, whether Stevens is able to use this opportunity to reconcile with his past and free himself from the problematic nostalgia is arguable. Darlington Hall's dominancy can be observed when Stevens meets Miss Kenton, now Mrs Benn; "Oh yes, Mrs. Benn. But enough of this. I know you remember Darlington Hall in the days when there were great gatherings, when it was filled with distinguished visitors. Now that's the way his lordship deserves to be remembered" (p. 247). However, recalling Darlington Hall, does not change anything between Stevens's and Miss Kenton's unfinished story. After all those years, Miss Kenton's declaration about the innocent affection they carried for each other are only remains of their past in the old estate since, "after all, there's no turning back the clock now. One can't be forever dwelling on what might have been" (p. 251). As Molly Westerman notes, Stevens objectifies himself by identifying with his workplace and home Darlington Hall. (Westerman, 2004, p. 158). Interestingly, the old estate as a concretely existing construction has become modernised in American fashion. Nevertheless, the memories shaped by this estate cannot be renowned and left by the protagonist. Thus, one can observe that how an estate personifies the past and the present both on historical and individual levels matters in reading *The Remains of the Day*, and the narration even falsifies the events on the fictional level in order to carry the illusion of the past, which at the end, indicates that past needs a critical examination.

Search for Home and Hope in John Banville's *The Sea*

While Ishiguro in *The Remains of the Day* centres on the house image both on official and personal historical levels, another Booker Prize awarded novel by Irish author John Banville, *The Sea,* presents a problematisation of personal history and memory that is shaped in a seaside house. John Banville's prose fiction is considered to have poetic qualities, and most of his protagonists are male professionals, such as art historians and scientists, with personal inner quests and the protagonist Max Morden of *The Sea* is no exception. The novel is based on the story of a middle-aged Irishman, Max, who has recently lost his wife and goes back to the seaside of his childhood, to an old summer mansion named Cedars in Ballyless, which once hosted the sophisticated and mysterious Grace Family that left a great many traces in Max's life. Therefore, Max is a sophisticated character struggling to survive between the past and the present. According to Kucala (2016), *The Sea* is an attempt to ask the old questions, and while Max revisits his memories, he faces the problem of his lack of integrity. Similarly, written in first-person narration, the story seeks a reconciliation of Max's personal history that has a particular relationship with the mansion named Cedars, for he goes back to his childhood place which is full of fragmented memories. Thus, the summer house Cedars occupies a prominent influence on Max Morden's complex characterisation, and what makes Cedars such a vital symbol for his personal history should be examined. Since Banville's narration is non-linear, the reader is presented with different periods of Max Morden's life. The non-linear order of Max's story reflects times with his dying wife, his childhood memories, and his relationship with his daughter. However, as he goes to Cedars, his past and present gain importance in this mansion under close examination. Unlike Darlington Hall of *The Remains of the Day*, Cedars, an old summer mansion, does not witness any historical and political events. However, at first glance, it is essential in terms of being a summer house for a wealthy and culturally established family, the Graces, compared to the Morden family; "My parents had not met Mr and Mrs Grace, nor would they. People in a proper house did not mix with people from chalets, and we would not expect to mix with them." (p.108). The social and cultural differences between the two families can be observed with a particular reference to Max and his mother's different perceptions of the Grace family. A close reading shows that as Max enjoyed hanging around with Grace's kids, stating how he was proud to be seen with them, whom he called *Gods* and *divinities* (p.108), he also reflects how his mother resented them. The occupation of the Cedar summer house by such a family, in this case, was both something celebrated and angered by the Mordens because they lived in different social and economic terms. Besides, the meaning of a

house and home on a particularly personal level is a problematic notion for the protagonist Max Morden. As Facchinello (2010) notes, Max is shaped as a homeless character once his childhood is observed, especially after his father abandons them:

> We are told that sometime after the memorial summer, his father abandoned the family and went to England; at that point, Max and his mother began to move from one rented room to the next. (It is significant that no mention is made of the place Morden lived in with his parents prior to separation.) Morden's memory goes back to those rented rooms. "They were all alike", he writes, "there was the armchair with the broken arm, the pock-marked lino on the floor, the squat black gas stove sullen in its corner and smelling of the previous lodger's fried dinners"(196-97) The homecoming dream that draws him back to Ballyless – "I was determinedly on my way somewhere, going home, it seemed, although I did not know what or where exactly home might be" is clearly the dream of a homeless man. (p. 36)

However, Moreno puts forward her disagreement with Fachinello and offers a different view on Max's interpretation of the rented rooms;"I, however, consider that he now daydreams about them as a place to hide from suffering, the maternal shelter he never really had and that he always wished for" (Moreno, 2015, p. 56). In both reinterpretations, Max Morden's search for home is closely linked with his childhood, which reflects his personal history. Regarding the lack of a stable home and family in Max's life, then, it can be said that, despite the traumatic death of Grace's kids that haunts his childhood memories, the seaside house where they spent their summer together is the only place which he can still regard as home. Moreover, he also does not have a stable family, since his wife is already dead. Watkiss (2007) underlines the fact that the recent loss Max experiences also destroys the house he lives in at present by creating a feeling of anger for his survival. Besides, Max's relationship with his daughter has its complex dynamics. O'Connell (2013) notes that Max primarily mourns the recent death of his wife Anna and also the more distant deaths of Chloe and Myles, but he also mourns the way of seeing himself that these characters offered him. At present, Max lacks stability. The closest person he has right now is his daughter Claire. However, Max reveals that he does not know much about his daughter, and "of the year that it took her mother to die, she had been conveniently abroad, pursuing her studies, while I was left to cope as best I could" (p. 66). Claire reveals her anger to Max when she finds him drunk and drives him home. When they arrive, Max recalls the old days when Claire would sleep in her room and enjoy the sound of Max's typewriter, which she found comforting. However,

the frustration of grown-up Claire with Max seems to bother him: "All the same, she should not have shouted at me like that in the car. I do not merit being shouted at me like that" (p. 69). When Claire's anger fades away, Max does not answer her, because he is already thinking of the past. Considering the complex relationship he has with his daughter, it can be said that his present condition does not situate him in a proper house or a family since similar to his childhood, his marriage now belongs to the past. Eventually, thus, he goes back to his childhood place, where he experienced many stages of development, and now he seeks reconciliation with his past. Nevertheless, most importantly, it is the only place he can call home throughout his life. So, in this respect, searching for a home is also as prominent as owning a home. In Max Morden's terms:

> Yet how easily, in the end, I let it go. The past, I mean the real past, matters less than we pretend. When Miss Vavasour left me in what from now on was to be *my room* I threw my coat over a chair and sat down on the side of the bed and breathed deep the stale unlived-in air, and felt that I had been travelling for a long time, for years, and had at last arrived at the destination to where, all along, without knowing it, I had been bound, and where I must stay, it being, for now, the only possible place, the only possible refuge, for me. (Banville, 2005, p. 157)

As Neil Murphy (2018) asserts, the house as a metaphor, which is indeed a significant concept of Irish literature in terms of the "Big House" reflecting the historiographic and social aspects of the Irish nation, is a present theme in various novels of Banville. However, in *The Sea,* it is present on a wider personal level, as a materialising metaphor for Max Morden's fragmented childhood and present realities. Hence, while Banville's story presents the reader an example of personal history that is problematised between past and present, reflecting an inner quest, it also shapes the history around a childhood house, the Cedars representing many joys and traumas and those obscure rooms where he lived without having a proper home. In this context, the house on historical grounds serves as a link between childhood and adulthood as it becomes a link in Ishiguro's narration. Nevertheless, Max Morden has few memories to glorify and he reflects his awareness of the traumas he needs to challenge in many different stages of the novel, while Butler Stevens does not tend to acknowledge the failures of the past. Yet, it is clear that in both cases, the old houses become the representation of their problematic attachment to the past and carry the reflections to the present. Thus, Max Morden's going back to Cedars for seeking reconciliation connotes how the house shapes his past and present.

Conclusion

Regarding both the official and personal histories fictionally written in both Kazuo Ishiguro's and John Banville's novels, it can be concluded that the image of the house gains a prominent role in two different contexts. As stated earlier in this study, the house has always been more than an ordinary setting in the novel genre and observing two contemporary novels; it can very well be observed that it continues to occupy a significant position. Reading the significance of the house image at a historiographic level, how the house embodies the problematisation of history and nostalgia becomes evident. Aiming to examine those two contemporary works in particular, how the house image is situated at the centre and how it establishes a blurring link between memory and reality becomes significant elements to inspect. In this respect, regarding Kazuo Ishiguro's protagonist Butler Stevens and his attachment to Darlington Hall in *The Remains of the Day*, Darlington Hall represents everything that Stevens could have throughout his life. While Stevens cannot detach himself from the glorious old days of Darlington Hall, it becomes evident that history should be re-defined, for it can be distorted. In Stevens's case particularly, Darlington Hall becomes the fundamental place for history to be reconsidered. How Stevens attaches himself to Darlington Hall nostalgically and how he resists the decline of ignorance leads the reader to a more critical understanding of history by also emphasising the unreliability of memory. Considering Banville's protagonist Max Morden in *The Sea,* on the other hand, it is important to note that even though the novel does not have a historical background as in *The Remains of the Day,* it expresses the history on an individual level. By individual history, however, the concrete and obscure houses and rooms in the novel still reflect the social and economic aspects of the Irish society, while they also reflect how past and present need to be reconciled for Max in what he prefers to call home. It is partly obscure whether Max Morden finally reaches the ideal home in his mind, which represents the reconciliation of his past and present. Max's problem with his own individual history, in this respect, opens different interpretations about his goals and relationship with the idea of home. Nevertheless, regarding the significant image of the old summer mansion, Cedars, it can be concluded that Max Morden, like Stevens, manifests his special bond to where he calls home, among all the various places he had lived so far. Besides, Max Morden is able to interpret his traumatic experiences at Cedars, which separates him from Stevens's resistance to any negative connotations about Darlington Hall's past and present. Yet, while concluding, it is also important to draw attention to the fact that Ishiguro does not offer any evidence about Stevens' life

prior to Darlington Hall, and throughout the novel, Stevens's isolation from outside the old estate is referred to in various ways. In this case, the meaning of Darlington Hall becomes irreplaceable in Stevens's terms, since he has no other past and seems to fancy no other present than this old estate. Max Morden, however, is represented as a character without a stable home and family, and unlike Stevens, he has travelled to different rooms and places to live. Therefore, Banville attributes more complex bound to the link between his protagonist Max and the mansion Cedars, for despite all the problematics, it becomes not just a simple house, but the real home Max has been searching for a long time. Both protagonists with different backgrounds and experiences seem to attach their memories and meaning of life to the houses they are already living in or had once lived in. Another significant detail is related to the social positions of both protagonists. Prior to the examination of the novels in this study, how the house has been a prominent image in the English novel is shown through different examples. It should be noted that from Austen to Forster, characters symbolically related with the estates are generally aristocrats. Coming back to Ishiguro and Banville, however, it is observed that both novelists attribute the meaning of the house to ordinary characters. In other words, the reader is shown what the house represents from ordinary people's perspectives, which still reflects the social conditions on a personal level that shape their past and present. Regarding both contexts then, it can be concluded that house and history, whether on individual levels or official levels, still play a significant part in contemporary fiction and as it can be seen in both novels that are examined in this study, the conception of the house helps to redefine and rethink the past and present through different lenses.

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Research Article

The Spectre and the Pin: Trompe-l'oeil and Hermeneutic Mourning in *Hamnet*

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ABSTRACT
The tragic death of Hamnet, son of William Shakespeare, is commonly linked to *Hamlet, Prince of Denmark*, which is possibly the ghostliest work of tragedy ever penned. A few years after the tragic event, the tragedy was written, and thus it sparked a number of psychoanalytical interpretations highlighting its Oedipal undertones in regard to Shakespeare's loss. In her 2020 novel *Hamnet*, Maggie O'Farrell centres on Agnes Hathaway and her children in Stratford-upon-Avon by deliberately distancing the Bard as far as possible from the story. The novel revolves around the untimely death of young Hamnet, leaving his mother and family, yet especially his twin sister Judith, in a state of excruciating sorrow and mourning. By bracketing grief and mourning using Jacques Derrida's observations on the work of mourning, this study will first approach the narrative of O'Farrell in a phenomenological way. While in *Hamnet*, the son is referred to as "the pin" keeping the entire Shakespeare family together, in the tragedy, Hamlet the son represents complete disarray. Therefore, the second goal of this paper is to propose an interpretation of the play as a "hermeneutic mourning" piece through a reading of "trompe-l'oeil" of the memory between *Hamlet* and *Hamnet*.
Keywords: *Hamnet, Hamlet,* hermeneutic mourning, trompe-l'oeil, memory

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Introduction

Hamlet, The Prince of Denmark is among the most famous works in the history of drama to the extent that "many famous phrases that people know from Shakespeare come from *Hamlet*" (Royle, 2014, p. 56). It is the Shakespearean tragedy with the most vivid and richest afterlife. Besides literary critics and scholars interested in drama, there have been a considerable number of philosophers inspired by Shakespeare and more specifically by *Hamlet*. As Emma Smith (2020) pertinently points out: "Big-hitting philosophers like Lacan, Nietzsche and Adorno have all used Hamlet to theorize modern selfhood…" (p. 205). *Hamlet* has been the locus of interest for many thinkers not only with regard to its hero's modern, individualistic associations, but also due to its representative fecundity that triggers discussions on a range of ideas such as revenge, justice, politics, and ethics. Among the most renowned reflections on the play are Jacques Derrida's *Specters of Marx: The State of the Debt, the Work of Mourning and the New International* (1994) and *Deconstruction Is/In America: A New Sense of the Political* (1995), both published following his earlier lectures on the matter. On both occasions, Derrida focuses on the iconic sentence from the play: "The time is out of joint" (1.5.186). For the French philosopher, *Hamlet* represents total disjointedness with its ghostly and hauntological implications through which he discusses certain key concepts such as justice and mourning. In the latter lecture Derrida confesses that: "Until today, I had not noticed what, lying inhumed in "The time is out of joint", in the subterranean strata of the text, could also resonate secretly with that essential pathology of mourning" (1995, p. 58).

Hamlet, apart from anything else, is a play of mourning as is obvious not only to Derrida but to most of its readers and audience. The mourning which is at work in the play is rendered via ambiguity of time perception in relation to the loss of the hinge. Derrida delicately detects that in the play there is a confusion regarding the time, specifically the time and the limit of the mourning and this is "finally the true subject of the play" (1995, p. 58). That the time is out of joint not only implies the rotten state but also the status or the state of mourning. In this respect, Hamlet represents disjointedness at an unhinged time and state being trapped in the work of mourning which is also a burden of memory:

> Now, Hamlet is mad about dates. His phrase ("The time is out of joint") does not betray only the symptomatic anxiety of someone whose memory is suffering. His memory is suffering in fact from a death, and a death is

> never natural. His memory is suffering from the death of a king, a father, and a homonym, but it is suffering first of all and by that very token, as memory, from amnesia, from an amnesia that is not natural either. It is suffering because it cannot remember, thus because it cannot think the event of this so unnatural death, because it is not a memory that is sure of being able to situate, date, determine, objectify the event. (Derrida, 1995, p. 56-57)

Hamlet is a part of our collective memory; "the experience of Hamlet," Marjorie Garber observes, "is almost always that of recognition, of recalling, remembering, or identifying some already-known phrase or image." (2005, p. 840). The play itself needs no introduction, and its holding a specific place in Shakespearean canon in terms of predominantly dealing with the acts of 'memory' is hardly news. Some critics believe that the play has the memory of the playwright's life: by arguably seeing Shakespeare's life as a back-projection of the plays, finding traces of his life has been the interest of many Shakespeareans by assuming a link between the Hamlet of his imagination to the Hamnet of his flesh. *Hamlet* is known to be pivotal in Shakespeare's career and life as Peter Ackroyd (2006) explains: "The death of John Shakespeare himself has been considered a defining event in his son's progress. It has been characteristically associated with the writing of Hamlet, for example, a play that was composed during the obligatory period of mourning" (p. 373).

It is the tragedy associated both with his son's and his father's deaths. Therefore, the play is inevitably marked with death and mourning in a doubly uncanny way. In addition, historical evidence suggests that Shakespeare himself played the part of the ghost father (Ackroyd, p. 373). Shakespeare's investment in this play, thus, exceeds dramatic concerns towards a deeply personal involvement more than any other play. Stephen Greenblatt (2004a) argues that, for Shakespeare, "the coincidence of the names" and "the act of writing his son's name again and again" can be read as a return to "a wound that had never properly healed" (p. 311). Greenblatt, contradicting Ackroyd's account, sees the association of the play with John Shakespeare as an imaginary event on the Bard's mind. He points out that in the tragedy "it is the death not of a son but of a father that provokes the hero's spiritual crisis" and that there must be an imaginary link between the death of a son and the death of a father since John Shakespeare "was almost certainly still alive when the tragedy was written and first performed" (p.311). On the other hand, Greenblatt also speculates that the Poet might already have heard

about the illness of his father when he sat down to write the tragedy so that "the death of his son and the impending death of his father – a crisis of mourning and memory-constitute a psychic disturbance that may help to explain the explosive power and inwardness of *Hamlet*" (p.318). The lacuna left after historical facts, the room for speculation and imagination accompanies memory and mourning via fiction.

Maggie O'Farrell's *Hamnet* (2020), which brought her the Women's Prize for Fiction in the same year, is also a work of mourning, memory, and remembrance. *Hamnet* attempts to give a voice and presence to Hamnet Shakespeare, and specifically to his mother Agnes, while —quite uncommonly— putting, if not 'forgetting,' Shakespeare's presence in the backdrop of the narrative. Mourning and memory in *Hamnet* and the trompe-l'oeil effect create a constant interaction with the tragedy through mirroring, yet blurring, the 'memory' of the play(wright) and the reader. In this respect, the bond between Shakespeare's *Hamlet* and Maggie O'Farrell's *Hamnet* is irreducibly intense. According to its definition, which initially emerged as a visual arts term, trompe-l'oeil is defined as "something that misleads or deceives the senses" ("trompe-l'oeil," 2020)[1]. In her research titled "Love as Trompe- l'oeil: Taxonomies of Desire in Venus and Adonis," Catherine Belsey (2008) introduces this idea to psychoanalytical and literary realms. An ancient Greek tale about two competing painters named Zeuxis and Parrhasius is believed to be the source of the original method (Taws, 2019). In his painting, Zeuxis displays grapes in such a lifelike manner that even birds flock toward it. Parrhasius, his rival, responds by challenging Zeuxis with his painting of a curtain, in return. Even Zeuxis asks him to reveal what is hidden behind the curtain because of how realistically it is portrayed in the picture. Parrhasius prevails in the end. In this regard, the curtain conveys the sense of intrigue that the picture arouses. In Belsey's words, it "tantalizes," due to the mystery surrounding what is hidden behind it (2008, p. 34).

The technique of trompe-l'oeil is, according to Belsey's conceptualization, a representation of a promise that is not kept. The effect of trompe-l'oeil, Belsey asserts, is exhibited by "the promise of a presence that it also withholds" in the case of *Venus and Adonis* (p. 34). Her yearning for Adonis throughout the entire poem is never satiated in the same way that Zeuxis' "the enticing picture of the grapes yields no pleasure for the stomach" (p. 35). Belsey emphasizes that we must be tricked and then recognize

1 Ayşegül Ernur discusses Catherine Belsey's appropriation of trompe-l'oeil to literary studies in "*No More Yielding But A Dream": Politics Of Fiction As Trompe-L'oeil In The Tempest And Hag-Seed*. http://bas.journals.uvt.ro/wp-content/uploads/BAS_2022_DOI.pdf.

this deceit in order to fully appreciate the text's trompe-l'oeil effect (p. 34). This enables the analysis of a text as "a kind of trompe-l'oeil, moving undecidably between modes of address, and sustaining the desire of the reader in the process" (p. 35). According to Belsey's argument, trompe-l'oeil in literature denotes specific features of unfinished narrative action and sustained promise on the part of the reader. In this respect, making a continuous circling movement between the beginning and the body of the action, this cyclical motion of the story can serve as an example of trompe-l'oeil in literature. By doing this, the story makes the reader encounter characters, acts, and modes of address that are mirrored within itself. Through duplicating, repeating, and producing counterparts of characters and events, this type of cyclical motion blurs the distinction between fiction and reality.

At the same time, we see memory as a complex and fragmentary phenomenon in its early Modern understanding. It has meant both deleting and recreating upon something since Plato's conceptualization of memory as a 'wax tablet' and Aristotle's mapping of the mind in a three-partite fashion in *De Anima*: the idea of memory, for this reason, comes to be associated with 'vax' to be imprinted upon (Lees-Jeffries, 2013, p. 13). The influence of quick changes in the society, culture and belief systems of the age led people to be concerned not to forget and to keep memory alive (Greenblatt, 1988, p. 7). When the First Folio was published in 1623, for example, it was with the claim of being the whole body of Shakespeare's works. Shakespeare himself accomplishes his father's wish to be remembered with the coat of arms (Greenblatt, 2004a, p.85). Also, Hamlet itself is full of acts of remembering the father: when the Ghost appears and tells his story, he continuously warns his son to "mark" him, "remember" him; and Hamlet, in turn, promises that his memory will be alive "within the book and volume" of his brain (1.5.103), "whiles memory holds a seat" in there (1.5.96). However, at the same time, the play mirrors, replicates and re-enacts its story line on different levels of the plot. In this respect, we see how Hamlet's words echo the Ghost's and we see parallels of Hamlet's story reflected in contrast to other characters such as Laertes and Fortinbras. Through all these parallelisms, the play underlines the manifold nature of its stories and describes it almost like a repeatable pattern of events without necessarily aiming for a concluding action. "Plays themselves are mnemotechnic," Hester Lees-Jeffries suggests, "representing (necessarily memorable) events as something repeatable, even re-liveable; they re-present completed events, whether based on 'real life' or not, in real time" (p. 6). Memory operates on various levels to bring characters and texts together in the reading experience, thus in reading the story of one, the readers are

haunted by the remnants of the other story. *Hamnet* offers an account of mourning for the young son who is described as the pin, holding the family together. In Maggie O'Farrell's depiction, in compliance with the historical evidence, William Shakespeare, the father, stages Hamlet and becomes the dead father after his son's departure. In a retrospective way, Maggie O' Farrell is offering a bio-fictional prequel for the composition of the tragedy, which makes it a work of "hermeneutic mourning". Once Hamnet, the pin, is gone; both the father and the son end up in the limbo of ghosts where the time is out of joint. Accordingly, this paper will analyse *Hamnet* with a special focus on mourning and memory in relation with *Hamlet*, in an attempt to map the labyrinthic paths of memory between the two texts, paved by trompe-l'oeil.

"While memory holds a seat / in this distracted globe"

The novel opens with the present day of Hamnet. He rushes around in an empty house, looking desperately for someone from the household to tell the situation of his twin. This silent mode sets the tone of the narrative; just like in *Hamlet*. As both the stories of Hamlet and Hamnet begin and end in silence, at this point, we can remember the beginning of *Hamlet*. We are at Elsinore Castle surrounded with nothing but silence, pregnant with expectance. Having been introduced to this atmosphere, we hear him asking: "Who's there?" (1.1.1). Upon this, "Nay, answer me" the other one says, "stand and unfold yourself" (1.1.2). From the very beginning, the novel assumes this pregnant silence of the play. Then, we come back to Henley Street. A boy is uncertain about what to do with his sister. Following him, we see Hamnet who is looking desperately all around the house, full of anxiety and fear, expecting somebody to come.

What does silence signify in this context? Through the silent tone of the beginning, the reader also expects something to be unfolded. It can be the unfolding of Hamnet's story as the title suggests, it can be catching a glimpse of the playwright's imagined perspective, or, by following Hamnet's rushing all around the house, it can be the unfolding of someone by the narrator to put an end to his concern. However, the novel suspends this desire of the reader. By switching to the second plotline, we find ourselves listening to the story of Agnes, and of her almost mythical origin. Since Nicholas Rowe, the Shakespearean biography writing tradition often arguably forges a mythical origin to the playwright's background in the silence of archival documentation. Yet in the novel, shortly after having introduced the reader to Shakespeare the Latin tutor, the novel shifts its focus from him and makes us listen to Agnes's story, of her botanical

endeavours, of her conflict with her stepmother, and her psychic abilities. However, the narrative falls silent in the playwright's story and perspective. Hamnet's father, Shakespeare himself is a ghostly figure in the novel, as is Hamlet's father in the tragedy. Yet, the author intentionally provides an access to the memory of the playwright through deliberate and veiled allusions. His name is never mentioned throughout the novel, not even once, but he is signified only in relation to other people around him. Only the memory of other people gives him a name: Shakespeare is 'his eldest,' 'Hamnet's father,' 'the tutor,' 'Latin boy,' 'the bridegroom,' and 'her husband'. Hence, Shakespeare's presence is a kind of suspension in the novel.

In order to capture Hamnet, the novel dwells upon other people's stories. To find out how the plague reaches Henley Street, the reader follows a glassmaker and a cabin boy; traces a flea of a monkey transferring itself to the cabin boy's red cloth around his neck and travelling from Damascus to Constantinople, Venice to London. We see how it hides itself in a box of beads delivered to Henley Street and how it found first Judith, then Hamnet. At this point, sickness strikes the twins and tricks the perception of their mother. Having read through and followed Judith's sickness and the helplessness of the people around her, the novel suddenly shifts its focus and makes us understand how from the very beginning the dying one was Hamnet. Suddenly after, in the room we saw in our mind's eye the birth of Hamnet and Judith, the end of the following chapter represents to us his death:

> There is her daughter, very sick indeed, lying on her back, her face blanched by fever, and there is her son, curled next to her, his arm around her. And yet there is something not right about that arm. Agnes stares at it, mesmerised. It is Hamnet's arm and yet it is not. (p. 246)

Shortly after this scene, Hamnet dies indeed, and the rest is silence (p. 252). Hence it can be observed that memory functions in a Proustian fashion in the novel. Scents, sights, touch, and tastes function to make the characters remember and bring the past to the present day: for example, Agnes revives her late mother by "summon[ing] the sensation of the fall of her mother's hair on her shoulder" (p. 172). Also, we are given a detailed account of how John Shakespeare recollects the memory of his late grandmother by the sight and smell of a breakfast table. However, it is the spectral memory of the other people which haunts the living. All through the first part of the narrative, we look for Hamnet's presence in the story of others. Just after his death, however, we reach towards his vivid yet ghostly existence in the perception of the characters. For instance,

> Judith hears him in the swish of a broom against the floor. She sees him in the winged dip of a bird over the wall. She finds him in the shake of a pony's mane, in the smattering of hail against the pane, in the wind reaching its arm down the chimney, in the rustle of the rushes that make up her den's roof." (p. 298)

While Judith hears and feels him in her memory, in her body and in their house in Henley Street, the playwright "finds himself looking out, every evening, over the watching crowd, in search of a particular face, a boy with a slightly crooked smile and a perpetually surprised expression" (p. 303). In this pursuit,

> All I have to do is find him. I look for him everywhere, in every street, in every crowd, in every audience. That's what I am doing, when I look out at them all: I try to find him, *or a version of him*." (emphasis added; p. 315)

Then, the readers follow, indeed, a version of him. Reminiscent of Barnardo and Francisco at the beginning of Hamlet, the midwife in the novel informs Judith of her sight of Hamnet's ghostly apparition. She sets out to find him at the darkness of night:

> The very air feels coalescent, charged, as it does before a thunderstorm. She shuts her eyes. She can feel him. She is so sure of this. The skin on her arms and neck shrinks and she is desperate to reach out, to touch him, to take his hand in hers, but she dares not. She listens to the roar of her pulse, her ragged breathing and she knows, she hears, underneath her own, another's breathing. She does. She really does. (p. 338)

Next, the reader is brought back to the theatre. This time, the illusion of theatre, the interchangeability of Hamnet and Hamlet trick the memory of the mother. Standing in the yard around the stage, Agnes revives her son's memory in the actor playing Prince Hamlet. Agnes, struck in the conundrum of reality and imagination, life and death, memory and fantasy, Hamlet and Hamnet, says that:

> It is him. It is not him. It is him. It is not him. The thought swings like a hammer through her. Her son, her Hamnet or Hamlet, is dead, buried in the churchyard. He died while he was still a child. He is now only white, stripped bones in a grave. Yet this is him, grown into a near-man, as he

> would be now, had he lived, on the stage, walking with her son's gait, talking in her son's voice, speaking words written for him by her son's father. (pp. 364-365)

Death is never the destination neither in *Hamlet*, nor in *Hamnet*. Similarly, in the play as Nicholas Royle argues, "Hamlet sends mixed messages" on death and "purgatory, heaven, and hell are all proffered, along with the apparent capacity, once having shuffled off, to shuffle back again. (*Enter the Ghost*.)"(Royle, 2005, p. 64)

***Exeunt* Hamnet, *Enter* Hamlet**

As Maggie O'Farrell (2020) quotes from Stephen Greenblatt at the beginning of her novel: "Hamnet and Hamlet are in fact the same name, entirely interchangeable in Stratford records in the late sixteenth and early seventeenth centuries" (2004b). In *Hamnet*, Maggie O'Farrell opens a window into the home of the bard, leaving William Shakespeare mostly beside the frame and focusing more on Agnes, Susanna, Hamnet, and Judith. Hamnet is taken away by the plague, the plague which was kind of wished for by the children at home since it gave them the opportunity to spend time with their father:

> If the plague comes to London, he can be back with them for months. The playhouses are all shut, by order of the Queen, and no one is allowed to gather in public. It is wrong to wish for plague, her mother has said, but Susanna has done this a few times under her breath, at night, after she has said her prayers. She always crosses herself afterwards. But still she wishes it. Her father home, for months, with them. She sometimes wonders if her mother secretly wishes it too. (O'Farrell, 2020, p. 66)

The pestilence reaches Stratford-upon-Avon, infecting the twins, Judith and Hamnet. Judith recovers and yet for little Hamnet it brings "silence, stillness. Nothing more." (O'Farrell, 2020, p.252) After the tragic death of her twin brother Judith asks, "Will he never come back?" and her mother Agnes answers: "No, my love, he will never come again." (O'Farrell, 2020, p. 270). Yet the reader will soon meet the spectres of Hamnet, or rather Hamlet through relentless mourning, the mourning of Hamnet, Agnes, Judith, Will and Hamlet. For instance, Agnes will ask Who's there and she will think "It must be some spectre" (O'Farrell, 2020, p. 271). The funeral of the young boy as depicted by O'Farrell can be read as another piece of evidence regarding the hauntological

representation of mourning which construes the bond, the kinship between Hamnet and Hamlet: "It is even more difficult, Agnes finds, to leave the graveyard, than it was to enter it. So many graves to walk past, so many sad and angry ghosts tugging at her skirts, touching her with their cold fingers…" (O'Farrell, 2020, p. 276).

Mourning is a work of memory and always a call to resurrection. It always comes to a ghost story. That is why *Hamlet* the tragedy, which is born out of mourning, after a broken, disjointed time for the Shakespeare family, is a work of "hermeneutic mourning" in which William Shakespeare interprets and retells the story of the prince after the loss of his own. In *Death and Remembrance in Hamnet,* Jessica Hines (2022) reflects on the burden of remembering told in the novel exhibiting the grief of the family:

> "Remember me"—the final line of *Hamnet* forms a haunting imperative. Pulled directly from Shakespeare's *Hamlet*, the novel's literary antecedent, these lines are spoken by Shakespeare himself as he acts the part of the ghost of Hamlet's father. In the play it's a command that torments Hamlet, serving as instructions that he remember his father and his own overwhelming grief, and that he seek revenge; it's the moment out of which the spooling lines of the play spiral out as Hamlet struggles with the memory and how best to act on it. In the novel, it's a summation of the great weight Agnes Shakespeare (née Hathaway), her husband William, and her two daughters have been struggling to live with after the sudden death of her son, Hamnet. Coming as it does at the novel's conclusion, the imperative is less commanding. The challenge is not remembering—as Agnes tells her husband she has never forgotten—but living with that remembrance.

It can be claimed that William's way of living with the memory or coping with the ordeal of remembrance lies in his profession, in writing and composing. Remembrance, in this respect, is a burden which also embodies the anxiety of not remembering, of forgetting. The Ghost Father/Shakespeare, therefore, insists on remembering on the stage "as if wishing to pierce the boundary between audience and players, between real life and play" (O'Farrell, 2020, p. 367). In this way, the playwright attempts to resurrect his dead boy in *Hamlet* by killing himself.

Following the idea of hermeneutic mourning, it is possible to suggest that O'Farrell's historical fiction reconnects Hamnet and Hamlet once again, filling the gaps between the homes of Shakespeare, the one in Stratford-upon-Avon, the other one on stage. The Spectre, therefore, appears after the pin is lost: "How were they to know that Hamnet was the pin holding them together? That without him they would all fragment and fall apart, like a cup shattered on the floor?" (O'Farrell, 2020, p. 277).

Shakespeare's Hermeneutic Mourning

Hermeneutic Mourning is a term which Derrida (1989) uses only once in *Memoires for Paul De Man: The Wellek Library Lectures at the University of California, Irvine.* The philosopher was invited to contribute to the commemoration with a series of lectures, after the death of Paul de Man in 1983. In the first lecture, Derrida concentrates on Mnemosyne along with Hölderlin's poem and Paul de Man's reflections on Hölderlin and Heidegger. Derrida explains that according to Paul de Man, "the power of memory is not first of all, that of resuscitating, it remains enigmatic enough to be preoccupied, so to speak, by a thinking of 'the future'" (1989, p. 7). Paul de Man considers Heidegger's reading of Hölderlin as appropriation-by-identification, since Heidegger, indeed, reverses Hölderlin's writing in his own text. This, in Derrida's interpretation, stands as Heidegger's "hermeneutic mourning"[2] (1989, p. 7). This type of hermeneutics also allows a multiplicity of memory. Derrida claims that "there is no singular memory" and therefore he calls the lectures *Memoires,* in the plural form (1989, p. 15). In this contexts, it can be pointed out that the play of memories, establishing a 'memorial trompe-l'oeil' between *Hamnet* and *Hamlet* allows such plurality. Writing and interpretation are acts of remembrance and mourning which most of the time follow a death or deaths as in the case of *Hamlet*. Moreover, at each instance of remembering, an appropriation-by-identification takes place since what is remembered is always a subject's *memoires*. Therefore, O'Farrell's version of the story is her own appropriation, especially inspired by the irritating claims in different biographical works that Shakespeare did hate his wife and did not mourn for his son. In one of her interviews, she tells us that "the assumption he did not grieve for Hamnet is outrageous. It's not nothing to call a play and a tragic hero after your son – it speaks volumes. We may not quite know what the volumes are – but it's a huge act. (O'Farrell, 2020).

2 Hatice Karaman discusses hermeneutic mourning in another article titled "Learning To Live, Learning To Die: Writing As Mourning And/Or Fraud In Peter Ackroyd's *The Lambs of London*" in a different context regarding the relation between writing and mourning.

According to Derrida, the name and memory cannot be separated from each other. He explains this with references to Paul de Man's reading of Milton's "On Shakespeare," where he writes:

> Dear son of Memory, great heir of fame,
> What need'st thou such weak witness of thy name? (Derrida, 1989, p. 27)

For Paul De Man, the prosopopoeia as the trope of an autobiography establishes one's face or figure via his or her name. (Derrida, 1989, p. 29) In any act of remembrance, the name arises with the memory, juxtaposed to the very figure of the ghost. The multiplied Hamlets/Hamnets exemplify Shakespeare's toying with trompe-l'oeil, by which he blurs the limits of fiction and history. A similar manner can also be traced in the novel where the author conjoins history and tragedy in her own narration.

That is why for Hamnet/Hamlet the rest is not all silence, but a polyphony of prosopopoeia. The name -or the title- Hamlet is evoked, recalled, and renamed whenever there is a work of mourning, thereof remembrance, almost synchronically reviving the name Hamnet. Hamnet's presence not only named himself, but also fulfilled the name "twin" for Judith. That's why, after he is gone, she asks: "What is the word, Judith asks her mother, for someone who was a twin but is no longer a twin?" (O'Farrell, 2020, p. 292).

Neither Agnes, nor Judith can find an answer to this stinging question that falls in the middle of the Shakespeare home with the loss of a child, a son, a twin-brother. A twin is no longer called a twin in the absence of one. How about a family? Young William Shakespeare and Anne seem to have named their son Hamnet either from Old French hamelet[3] (a small village) or most likely from the proto-Germanic word haimaz, home with a root that refers to dwelling. Shakespeare family, deliberately or indeliberately, name their son "the home" and he leaves his home at a very early stage of his and his family's life, leaving the Shakespeares in grieving homelessness. Hamnet's name is home: he represents the dwelling space of memories, of remembrance. Recalling the discussion of the uncanny by Freud or by Heidegger; the interplay of the homely and unhomely resonates in both the names Hamlet and Hamnet. The spectre Hamlet has always already been a ghost, a re-apparition from the very first scene of the tragedy to the allusion in O'Farrell's Hamnet when Mary sees her grandson looking as pale as a ghost: "Oh, she says. You frightened me! Whatever are you doing, boy? You look like

3 https://www.etymonline.com/word/hamlet#etymonline_v_1414.

a ghost, standing there like that." (O'Farrell, 2020, p. 127). In the following passages, we witness Mary regretting these words:

> Mary will tell herself, in the days and weeks to come, that she never said these words. She couldn't have done. She would never have said 'ghost to him, would never have told him that there was anything frightening, anything amiss about his appearance'. (O'Farrell, 2020, p. 127)

And yet in the narrative, O'Farrell brilliantly depicts the spectrality of Hamnet. Even before the pestilence, when Hamnet is still a lively boy, echoes the opening line of Hamlet the tragedy. The gruesome question is addressed to this vivid child by his grandfather: "Who's there?" Hamnet is depicted as the creepy dweller of the home, scaring the household even before he passes away. His transition to a spectre is signalled at several different moments. Nevertheless, his death marks the juncture, the falling apart as mentioned earlier. This loss of the pin is revived in one of the most famous sentences in dramatic history: The time is out of joint.

Conclusion

Hamnet/Hamlet- the ghost- par excellence is a recollection of the past and the future. As once noted by Walter Benjamin, "…remembrance [*Eingedenken*] can complete what is incomplete (happiness) and make incomplete what is complete (suffering)" (Benjamin, 1999, 471, N 8,1).

Mourning is, therefore, a recollection of memories, a gathering of ghosts, but also an attempt to appeal to the future since it also entails an aporia as Derrida explains:

> We can only live this experience in the form of an aporia: the aporia of mourning and of prosopopoeia, where the possible remains impossible. Where success fails. And where faithful interiorization bears the other and constitutes him in me (in us), at once living and dead. It makes the other a part of us, between us-and then the other no longer quite seems to be the other, because we grieve for him and bear him in us, like an unborn child, like a future. (Derrida, 1989: 35)

For Derrida, memory is intertwined with reading, re-reading, and writing or the text; he juxtaposes the figures of Mnemosyne with that of hauntology: *All these figures, remember, are also ghostly figures* (Derrida, 1989, p. 35). In this context, he revives another persona from ancient history along with Mnemosyne, which is Mnemon.

> But I should also remind you of the character Mnemon: he who remembers but above all makes one remember. He is an auxiliary, a technician, an artist of memory, a remembering or hypomnesic servant. Achilles, whom he served, received him from his mother on the eve of the Trojan War. Mnemon had an unusual mission: an agent of memory, like an external memory, he was to remind Achilles of an oracle. (Derrida, 1989, p. 86)

In this context, Hamlet- the ghost- with his persistence in remembrance, can be considered as the Mnemon, the agent of memory who collaborates with Hamnet, creating the trompe-l'oeil. Such a reading brings O'Farrell's diligent pursuit of the unsettling kinship between Hamnet and Hamlet to a clearer perspective. Hamlet/ Hamnet asks to be remembered by asking generations to remember. Agnes, who is furious with her husband for staging such a play, reconciles with the Poet, understands that he did not forget their son. On the contrary, the father wants the son to be remembered, for the suffering or the mourning is not, at all, complete:

> Hamlet, here, on this stage, is two people, the young man, alive, and the father, dead. He is both alive and dead. Her husband has brought him back to life, in the only way he can. As the ghost talks, she sees that her husband, in writing this, in taking the role of the ghost, has changed places with his son. He has taken his son's death and made it his own; he has put himself in death's clutches, resurrecting the boy in his place. 'O horrible! O horrible! Most horrible!' murmurs her husband's ghoulish voice, recalling the agony of his death. He has, Agnes sees, done what any father would wish to do… (O'Farrell, 2020, p. 366)

As depicted in the quoted extract, what Agnes witnesses on stage is not only a play produced by her husband, but a trompe- l'oeil of memory that is evoked by her husband's mourning. The Poet reclaims and revives the memories of his son and even of his father via the play. The death of the other, of the loved one would inevitably lead us to "mimetic

interiorization" in Derrida's terms, which is "the origin of fiction" (Derrida, 1989, p. 34). Mimetic interiorization:

> …takes place in a body. Or rather, it makes a place for a body, a voice, and a soul which, although "ours," did not exist and had no meaning before this possibility that one must always begin by remembering, and whose trace must be followed. (Derrida, 1989, pp. 34-35)

Shakespeare interiorizes and (hermeneutically) mourns the death of his son through his own death via the ghostliest tragedy ever. *Hamnet*, the novel, follows the traces and the footsteps of the Shakespeare family in mourning and finds its origins in his mimetic interiorization especially once the tragedy of Hamlet is put on stage. The death of the other and the mourning that follows lead us to our own thoughts, and our own death. That is why Judith had to question what to call herself, what name would she be given after losing her brother with whom she shared her birthday, who was her reflection in the mirror as her father once said:

> In unison, they raised the apple slices to their lips, Hamnet with his right, Judith with her left. They put them down, as if with some silent signal between them, at the same moment, then looked at each other, then picked them up again, Judith with her left hand, Hamnet with his right. It's like a mirror, he had said. Or that they are one person split down the middle. (O'Farrell, 2002, p. 280)

Derrida writes that the name for the soul, -the spirit, Psyche also means the revolving mirror in French; however, in his memorial speech after Paul de Man's death, he calls it the Mnemosyne (1989, p. 39). Memory is both the spirit and the mirror, through which we shall turn to ourselves, to remember. It is an invitation which gathers us in the unhomeliness of our homes: So once again, Hamlet calls, at the end of *Hamnet*: "Remember Me!"

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Research Article

Orpheus and Eurydice Revisited: Grief and Grieving in Zinnie Harris' *Meet Me at Dawn*

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ABSTRACT
First immortalised by Virgil in his fourth *Georgic* (ca. 39-30 BC), the myth of Orpheus and Eurydice has captured the imaginations of artists for centuries. Conditioned by the age in which they were produced, many songs, plays, poems, and operas have been composed to honour this tragic love story. Among others, British playwright Zinnie Harris, in her 2017 play *Meet Me at Dawn*, draws her inspiration from this legendary love story. Defying the gender politics of the myth and the time, Harris reframes the characters in a more modern context and constructs both Orpheus and Eurydice as women. Whilst questioning what one would do if they were given another chance to be reunited with a beloved one who died suddenly, the play further explores the themes of bereavement, grief, and grieving by using the mythological love story as an allegorical scaffold. Drawing on Freud's model of bereavement and the Kübler-Ross grief cycle, this paper reflects on the embodiment of grief and grieving in the aftermath of a loss as manifested in *Meet Me at Dawn* arguing that it provides an exegesis of the validity of this particular model.
Keywords: *Meet Me at Dawn*, Orpheus and Eurydice, bereavement, grieving, Kübler-Ross grief cycle

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Introduction

"Rise up, my love, my fair one, and come
away." Song of Solomon 2:10

Beyond any doubt, the myth of Orpheus and Eurydice is one of the finest and the most tragic love stories across time and cultures. Even though the story first made its appearance around 600 BC (Segal, 1989, p. 14), the myth of Orpheus and Eurydice was immortalised by Virgil in his fourth *Georgic* (ca. 39-30 BC). Thereafter, it has captured the imagination of artists for centuries and a wide array of songs, plays, poems, and operas honouring this grievous love story have been composed. In the original myth, Eurydice and Orpheus are two young lovers whose love is so deep that they are inseparable. One day, Eurydice is fatally bitten by a serpent while she is gaily running through a meadow. The poison of the sting kills her and she immediately descends to Hades, the land of the dead. Orpheus who is the son of Apollo, the great Olympian and the god of music, is gifted with the musical abilities of his father. Heartbroken over the loss of Eurydice, he decides to approach Hades, the god of the underworld, with his poetic and musical powers, to take Eurydice back. Fortunately, he convinces the god to relinquish her but on the condition that he will not look back while Eurydice is following him to the world. Sadly, he cannot keep his promise and loses her, this time forever. Ultimately, he accepts reality and succumbs to music to reflect the horrible emptiness and grief within him.

"The key to a myth's vigor is its adaptability" (1970, p. 210) John Friedman remarks in his book *Orpheus in the Middle Ages*. The myth of Orpheus and Eurydice as an embodiment of grief has hitherto reverberated in countless artworks having been adapted to the times and genres accordingly. Following Virgil, Ovid in Book X of *Metamorphoses* (8 AD.) recounts Orpheus' tragedy once again with some divergences.[1] In his version, upon losing Eurydice for the second time, Orpheus does not merely reject women but resorts to affairs with men (Met. 10.83-5). In the Middle Ages, allegorical readings of Orpheus become rather tenacious. Earlier allegories are more critical as in *Consolation of Philosophy*, in which the late pagan philosopher Boethius stresses the ineffectuality of music and interprets Eurydice as an embodiment of the material world and its enticements (Segal, 1989, p. 167). However, after being informed by Christianity,

1 For a detailed examination of Orpheus in the Middle Ages, see Segal, 1972.

Orpheus enjoys more positive attributions in classical learning, whereas Eurydice retains the same fate as a representative of earthly desires and temptation associated with Eve (Segal, 1989, p. 167). In further rereadings of Medieval times, Orpheus is widely identified with Christ (Segal, 1989, p. 166). With the Renaissance, Orpheus, too, is reborn and referred to in the works of Petrarch, Boccaccio, Spencer, Shakespeare, and Milton to name but a few.[2] In the following centuries, overstepping the boundaries of literature, the myth of the two lovers also provides inspiration for various branches of art. Some good examples are *Orpheus and Eurydice* (1762) by German composer Christoph Willibald Gluck and German-French composer Jacques Offenbach's comic operetta, *Orpheus in the Underworld* (1858). In addition to these, Jean Cocteau with his surrealist film *Orpheus* (1950) successfully transfers the myth to the screen. Thus, for more than two thousand years, this mythical love story evolves by being rewritten, adapted, satirised and allegorised multiple times vindicating Friedman and proving to be one of the most vigorous myths of all times.

More recently, British playwright Zinnie Harris revisits this timeless love story in her 2017 play *Meet Me at Dawn*. "Particularly away from the gaze of the usual gender politics of a man and woman" (Swain, 2019), Harris delineates both Orpheus and Eurydice as women.[3] Moreover, she concerns the whole play with a final reunion of these two lovers, following the death of one in a boat accident. Yet, the themes of bereavement, grief, and grieving remain central to her piece in the same way as the myth. In line with this overt common theme, this paper intends to trace the manifestation of grief and grieving in *Meet me at Dawn* drawing on one of the well-known grief theories, the Kübler-Ross grief cycle. The study first reviews Freud's conceptualisations of mourning and melancholia as two responses to grief. Next, in order to trace a short genealogy of changing views on grief and grieving, particular theories on the concepts are briefly discussed, with a special emphasis on the Kübler-Ross grief cycle. Finally, the study presents an exegesis of the validity of the Kübler-Ross model pointing out the advent of five stages first in the Orpheus and Eurydice myth and afterwards in *Meet Me at Dawn* through a close reading of the play.

2 For a detailed examination of Orpheus in the Renaissance, see Gros Louis, 1964.

3 Aside from *Meet me at Dawn*, Harris brings women's traumatic experiences forward by rewriting another ancient tragedy and replacing male characters with women in her *This Restless House*. For a thorough analysis of the play in the context of women and trauma, see Karadağ, 2022.

Bereavement, Grief, and Grieving

Grief can be broadly defined as an intense sorrow in response to loss. Long-held views on the human experience of loss have expounded grief as an emotional trajectory from distress to recovery. Yet, varying reactions to loss have engendered various theories on grief and the process of grieving. The first and foremost theoretical contribution to the subject was provided by Sigmund Freud in his landmark paper "Mourning and Melancholia" (1917) where Freud specifies two different responses to bereavement. The first is the experience of mourning, which is the expression of grief over a loss; the second is melancholia, a pathological state of depression in the face of loss. Freud asserts that "Mourning is regularly the reaction to the loss of a loved person, or to the loss of some abstraction which has taken the place of one, such as one's country, liberty, an ideal, and so on" (1953, p. 153). In melancholia, which Freud observes as "a morbid pathological disposition" (p. 153) and not being a natural and healthy reaction,

> one can perceive that there is a loss of a more ideal kind. The object has not perhaps actually died, but has become lost as an object of love. […] but one cannot see clearly what has been lost, and may the more readily suppose that the patient too cannot consciously perceive what it is he has lost. This, indeed, might be so even when the patient was aware of the loss giving rise to melancholia, that is when he knows whom he has lost but not *what* it is he has lost in them. (emphasis in original, p. 155)

That is to say, melancholia surfaces when one cannot bear the idea of letting the object of love go as one is emotionally attached to it. So that, even if the object of love is lost, the person continues to stick to the memory and not to accept the loss. Loss, as Freud suggests, stands between these two diverse reactions. Whereas the first one is a conscious yet arduous and long process of libido's withdrawal from the loss, in the latter reaction, the recognition of the loss and its implications are often unconscious. "When the work of mourning is completed ego becomes free and uninhibited again" (1953, p. 154). However, melancholia is persistent, because the loss is so unbearable that it cannot be processed by the conscious mind and cannot be relegated to the unconscious.

Freud further proffers that melancholia is accompanied by "profoundly painful dejection, abrogation of interest in the outside world, loss of the capacity to love,

inhibition of all activity, and lowering of the self-regarding feelings […], and culminates in delusional expectation of punishment" (p. 153). Thus, in the case of melancholia the ego gets impoverished and the person develops eating and sleeping disorders. However, mourning is experienced more externally. The person verbalises the pain and gradually accepts the loss. While successful mourning is a task carried out bit by bit (p. 154), and hence, is a finite and transforming process, melancholia is a persistent state which overthrows the "instinct which constrains every living thing to cling to life" (Freud, 1953, p. 156). What Freud proposes is that rather than holding on to grief and pain internally, one should mourn and make sense of the loss and the world again.

Over time, Freud revisits and reformulates his mourning theory in his writings such as "On Transience" (1916) and "Thoughts for the Times on War and Death" (1915) in response to the Great War, besides his seminal paper *The Ego and the Id* (1923). On the necessity of breaking the melancholic cycle and repudiating the attachments to the lost object, this time, he writes: "Just as mourning impels the ego to give up the object by declaring the object to be dead and offering the ego the inducement to love, so does each single struggle of ambivalence loosen the fixation of the libido to the object by disparaging it, denigrating it and even as it were killing it off" (Freud, 1957, p. 254). Although he reaffirms a melancholic response to loss, he highlights the necessity of giving up the lost object and becoming a mourner. Thus, Freud breaks the strict opposition between these two responses by importing melancholia into mourning as an integral phase.

Freud's legacy of recovery following a successful grieving process through the task of mourning inspired the succeeding grief theorists. Several of them similarly conceptualised grief as a process demanding a series of stages. One of the most popular models of grief grounded on stages has been postulated in *On Death and Dying* (1969) by Elisabeth Kübler-Ross, where she originally delineates five distinct emotional stages a terminally ill person undergoes as "denial and isolation, anger, bargaining, depression, and acceptance" (Kübler-Ross, pp. 34-100). Over time, these stages, labelled as the 'Kübler-Ross grief cycle' or 'five stages of grief', have started to be applied to all bereavement experiences, and it is implied that if the grieving person completes these stages, they will have a healthy working through. Thus, they will eventually be motivated to participate in life accepting their loss.

Three decades later, due to shortcomings of existing theories in helping all sorts of bereavement, Margaret Stroebe and Henk Schut developed a dynamic model, named

the Dual Process Model of Grief. This model outlines grief as an "oscillation between loss-orientation and restoration-orientation" suggesting that "the grieving individual at times confronts, at other times avoids, the different tasks of grieving" (Stroebe and Schut, 1999, p. 197). According to the Dual Process Model, the grieving person switches back and forth from fixating on the loss and turning to daily activities of life, hence, completing the grieving process.

Another influential and comprehensive model is the Task-Based Model developed by psychologist J. William Worden. Worden (2009) considers grieving as an active process and provides a framework of four tasks to be accomplished while adapting to the loss. The tasks in question are "to accept the reality of the loss, … to process the pain of grief, … to adjust to a world without the deceased, … to find an enduring connection with the deceased in the midst of embarking on a new life" (pp. 39-53). It is asserted alike that, once the bereft person fulfills these tasks, they will conclude the process of mourning successfully.

Even though contemporary researchers and traditional theoreticians differ on various conclusions about the ways and efficacy of surviving grief and accepting loss, all are of the same mind on the fact that some people adopt certain coping strategies that enable them to accept the loss and avoid severe health consequences, whereas others embrace attitudes detrimental to health. Besides, everyone's reaction and way of coping are personal just like their loss. Therefore, rather than setting one above the rest, this study employs the Kübler-Ross cycle as a grief model through which to read *Meet Me at Dawn*, as the main character's grief process fits it the most.

Revisiting the Myth

When the play opens, two lovers, Robyn and Helen, whose rented boat has sunk, are washed ashore. First enters Robyn, who seems perplexed, and addresses the audience saying "I know less than nothing so anything I say you have to ignore really or pretty much anyway" (Harris, 2017, p. 11). Along these lines, she places the story on shaky ground and creates an air of ambiguity from the very beginning of the action. In the meantime, Robyn's lover, Helen comes onto the stage, soaking wet. The rest of the play proceeds in the form of a duologue between the lovers revealing that they survived a boat accident and don't know where they are. Spending some time looking for a way out, Helen sees a dead moth on Robyn which is suspiciously dry. Later, they

see a woman whose unspoken questions are answered by Robyn and this woman mysteriously has the same moth on her as Robyn. Here with an ingenious twist, Harris turns the story upside down and introduces a whole new level of existence. Robyn remembers having seen this moth in the kitchen and the weird woman in front of her house before. Hence, she discerns that what is happening now is not real, as she gradually continues to remember how she survived the accident but Helen did not. She also remembers that she has been trying to cope with this loss and grappling with depression. She asserts that she saw an old woman in front of her house, let her sleep in the garage, and gave her some food. In exchange, the woman granted a wish to Robyn who asked for one last day with Helen. The rest of the story, spanning this bestowed day, unveils a confrontation between and a reckoning of not only two lovers, but also of Robyn and her grief, both of which culminate in a silent acceptance.

In an interview, Zinnie Harris acknowledges that for *Meet Me at Dawn* she had the inspiration from the myth of Orpheus and Eurydice and states that she had always been impressed by Orpheus's final look at Eurydice which deprived him of her forever. On this last look, she notes

> the part of the myth that I was most interested in was that single look. […] I started to question what would happen if that moment of the single look was expanded and became the whole play - so Orpheus doesn't just see her, but has a last chance to be with her before she is condemned to her death. What if the two lovers were given a single day to look at each other and say goodbye? Would it help them come to terms with their separation or would it, in fact, become like a nightmare? (Swain, 2019)

Haunted by this moment of the heartbreaking last glace of Orpheus that marks a heartbreaking wink and a closure for an open wound, Harris interprets the moment as a final chance given to the lovers. Thus, she structures almost the whole play on this last look that caused the irrevocable separation of the lovers and fields the question of how they would make use of their last union if this look lasted a day.

While Harris sets the story of her play on the scaffold of the myth of Orpheus and Eurydice, she also borrows the theme of grieving to interweave it with. As attesting to a process of grieving, the play adopts five stages of grief formalised by Kübler-Ross. As a matter of fact, it can be argued that the myth itself is a clear manifestation of this

five-phased grieving process since it incorporates all the suggested stages. Just after he loses his beloved wife, Orpheus gets angry (anger) and wretched (depression); he cannot accept Eurydice's death and decides to descend to Hades (denial). There he makes a deal with the god of the underworld (bargaining). He reneges the agreement and loses Eurydice again. Subsequent to the second loss, Orpheus accepts that there is no other way to bring Eurydice back, hence, he succumbs to music and poetry to express his sorrow (acknowledgment). After her bereavement, Harris' heroine undergoes similar stages and she grieves and mourns, albeit in different orders and forms. This way, besides providing a contemporary response to the old myth, *Meet Me at Dawn* becomes a literary embodiment of a successful gradual grieving, attesting to the Kübler-Ross cycle.

Orpheus Lets Eurydice Go: Five Stages of Grieving in *Meet Me at Dawn*

Grief may occur in many forms and bring inevitable challenges and changes that people must endure. Ira Byock, in her foreword to the fiftieth anniversary edition of *On Death and Dying*, aptly defines grief as a "journey that none of us would choose but all of us must eventually travel" (Byock, 2014, p. xv) and identifies five distinct emotional states that accompany the grieving in this journey. These states, also labelled stages, Kübler-Ross and Kessler write, "are tools to help us frame and identify what we may be feeling. But they are not stops on some linear timeline in grief. Not everyone goes through all of them or goes in a prescribed order" (2005, p. 7). Hence, regardless of their orders, forms, and patterns, the grieving person passes through these stages as they are mourning and trying to work through their loss.

In the foreword of Elisabeth Kübler-Ross and David Kessler's co-authored book *On Grief and Grieving*'s (2005), Maria Shriver describes the five stages, namely "denial, anger, bargaining, depression, and acceptance", as "a road map to survive grief" (2014, p. xiii). In other words, for a successful grieving process and subsequent adaptation to normal life, one is expected to experience these states of mind throughout the mourning process. Similar to the Orpheus and Eurydice myth, Harris's play overtly incorporates each of these stages as the grieving heroine Robyn undergoes them before coming to terms with her bereavement. When the play opens, she is struggling in the stage of depression, having left denial, anger, and bargaining behind. In Freud's terminology, her state corresponds to the state of melancholy in which bereaved individuals cannot

withdraw from their attachments to the lost object and struggle to regain it. Freud notes that "this struggle can be so intense that a turning away from reality ensues, the object being clung to through the medium of a hallucinatory wish-psychosis" (1953, p. 154). Attesting to her inability to embrace Helen's demise, Robyn, grappling with depression, also turns away from life's reality and hallucinates about the day of the accident anew, this time making Helen survive with her. The lovers talk about the accident, how they feel, and finally how they can find a way back home.

Unfortunately, the illusion of survival starts cracking when Robyn starts to recollect what has actually happened after she sees a dry moth and the weird old woman.

> **Robyn:** there is a parallel day
> there is a parallel moth
> I am sure there is a parallel moth
> I have seen this moth before. This dry dead moth
> it has two red spots. (p. 34)

Yet, suspiciously enough, whereas Robyn initiates revelation by trying to remember what has actually happened and to figure out what is happening now, Helen attempts to prevent her from further remembering. Instead of delving into what Robyn is trying to disclose, she insists on sticking to the present and ignoring anything which might disturb it.

> **Helen:** I don't know what you are talking about then, I don't know why you do this, yes it's not great, yes it's not even all that okay but what can we do, what is the point? (p. 36)
> **Helen:** try not to be so crazy. it was a horrible accident okay, but it didn't happen. She relents and hugs Robyn back. (p. 46)

While Robyn's act of remembering alludes to her inclination for espousal of reality, Helen's tendency towards keeping this illusion intact and her attempts to stop Robyn from thinking further denote to Robyn's inability to accept what is real. In other words, Robyn and Helen's discussions are actually Robyn's struggle with grief. As one side of her tries to acknowledge the reality and move on, the other side, in the person of Helen, cannot face this possibility and denies it. Hence, in this phase of depression, she also experiences denial.

Melancholia, which in Kübler-Ross denotes depression, is detrimental when it is persistent. Yet, for both Freud and Kübler-Ross, it is an integral part of the grief cycle, and this state should be a usual and healthy phase of grieving. On this stage of grief Kübler-Ross and Kessler write,

> This depressive stage feels as though it will last forever. It's important to understand that this depression is not a sign of mental illness. It is the appropriate response to a great loss. We withdraw from life, left in a fog of intense sadness, wondering, perhaps, if there is any point in going on alone. (2005, p. 20)

Upon discerning the ugly truth, Robyn recollects the aftermath of the accident. As she attempts to articulate this ardous process, she also evinces the depression stage of her grieving. She refers to her distaste for life and detachment from the world. Furthermore, Kübler-Ross' claim that the bereaved sees the world as devoid of meaning after the loss of a beloved one is echoed in Robyn's lines throughout the play:

> **Robyn:** I couldn't remember it all at first, but little by little –the condolence cards, the people smiling at me from across the street, the hideous memorial, the nights I couldn't sleep that I would have done anything (p. 55)
> **Helen:** how bad is it?
> **Robyn**: Bad lining up pills bad not getting out of bed bad it's (p. 67)

Her statements prove that stage of depression as she faces the fact that she has lost Helen and feels the loss deeply. As her sorrow grows, she retreats more from life and people, and she takes medication to ease her pain because it seems impossible to deal with it on her own. Similarly, her depression reverberates in statements like "I wasn't sleeping. I wasn't coping." (p. 51) "I survived and you know what? you left life in a total mess (p. 53) which evince the magnitude of Robyn's grief and what a difficult time she has been going through. It also shows that her life has been changed as the effects of depression interfere with and permate in it. Besides, her referring to seeing a consultant exposes the real extent of her depression stage. She pursues a life that is senseless yet full of pain and finds it really hard to handle.

In his book *The Denial of Death*, Ernest Becker defines death as "a mainspring of human activity—activity designed largely to avoid the fatality of death, to overcome

it by denying in some way that it is the final destiny for man" (1997, xvii). This is because, no matter how inevitable it is, death and the idea of evanescence are hard to be swallowed by people. That is why people always tend to ignore or disavow this fact throughout their lives. Nonetheless, Becker underscores the difficulty of one's coming to grips with their own death, hence denying it. Denial is also the case when one experiences the death of someone they know or love. Reasonably acceptable in the face of grief, denial engenders another constituent of the grief cycle. Kübler-Ross expounds on denial as a healthy way of "dealing with the uncomfortable and painful situation" (1969, p. 35) and further explicates that "Denial functions as a buffer after unexpected shocking news, allows the patient to collect himself and, with time, mobilize other, less radical defenses" (p. 35). Along the same lines, Stroebe and Schut, opening a space for a temporary situation, say that "in contrast to classic psychoanalytic formulation, which emphasized the detrimental effects, the benefits of denial are acknowledged. This is provided that denial is not extreme and/or persistent" (p. 216). As the professionals agree, denial is an acceptable response to death as long as it is not persistent. This is because, it helps the grieving person to process their pain and provides a rather smooth transition to acceptance. Robyn's refusal to accept the reality that Helen will not return, accordingly, proves to be a justifiable and temporal defense as it is soon to be replaced by partial acceptance. Yet, before a complete acceptance, in line with the Kübler-Ross cycle, her denial gives way to anger.

Rather than going into an obsessive state and adopting "a morbid pathological disposition" (1953, p. 153), to quote Freud again, Robyn's grieving proceeds with another emotional state. Kübler-Ross writes "When the first stage of denial cannot be maintained any longer, it is replaced by feelings of anger, rage, envy, and resentment" (1969, p. 234). Conspicuously in the play, once Robyn can no longer deny Helen's demise, she desperately resorts to anger. First, she directs her anger towards herself and says: "we went out on that boat, you didn't want to, it was my fault" (p. 55). Fuelled by the grief, she is angry with herself as she proposed to go on a boat. On top of that, she also expresses her anger and frustration for Helen's death by accusing Helen, too.

> **Robyn:** I hate you too. the day you died, I was so angry. […] (66)
> **Robyn:** no you listen to me –do you think I haven't asked, raged, Helen why the fuck couldn't you swim? you don't go out in a boat if you can't swim, you don't fuck around over the side –it wasn't an accident Helen you were mucking about […] (65)

> **Robyn**: … you died
> you died because you didn't fight hard enough you didn't fight through it Helen and I will never forgive you –you should have fucking fought, and swum and got your head out of that motor and told your liver not to pack in and bloody lived you should have bloody lived. (p. 66)

As the above lines manifest, Robyn experiencies extreme discomfort, and anger allows her an emotional outlet. Being helpless and unable to change the course of the incidents, she directs her anger to Helen. Famous British poet Dylan Thomas, exhorting his dying father to resist death in his fabulous lines "Do not go gentle into that good night/ Rage, rage against the dying of the light" (2003, p. 122) also bestows a poetic portrayal of anger in the face of death. Robyn's response, rather than being overcome or erasing the sense of loss, is a typical articulation of grief and stems from her disappointment at being left alone. Anger that "does not have to be logical or valid" (Kübler-Ross and Kessler, 2005, p. 11) actually becomes an expression of helplessness. As she cannot cope with the grief and has no way of removing it, Robyn projects her feelings into anger. Evoking Thomas, she feverishly articulates that Helen should have fought harder in order to spare them from this unbearable pain.

Just like avowal turns into anger, Robyn's anger, when she can no longer maintain it, evolves into another stage. What Kübler-Ross proposes next is the stage of bargaining. On this stage of grieving, Kübler-Ross notes,

> If we have been unable to face the sad facts in the first period and have been angry at people and God in the second phase, maybe we can succeed in entering into some sort of an agreement which may postpone the inevitable happening." (1969, p. 72)

Embarking on a new attempt at avoiding the reality of loss and postponing pain, bargaining becomes the bereft person's next endeavour. Following Kubler-Ross' order in the cycle, Robyn, too, is involved in a bargain while grieving. Yet, as this stage is left behind, Robyn narrates her bargain which also sheds light on this mysterious and illusional meeting. She says that after Helen's death she saw this weird old woman in her garden in the middle of a storm. The woman slept in the garage and said that she could give Robyn a wish. Robyn gives the woman some bread and lets her sleep in the garage because she "knows, from past experiences, that there is a slim chance

that [s]he may be rewarded for good behavior and be granted a wish for special services" (Kübler-Ross, 1969, p. 80). Believing that her help may be exchanged for some desired reward, she helps the woman. As a matter of fact, this bargain "is really an attempt to postpone; it has to include a prize offered 'for good behavior,' it also sets a self-imposed 'deadline' [...], and it includes an implicit promise that the patient will not ask for more if this one postponement is granted" (Kübler-Ross, 1969, p. 73). Within the framework of the bargain, Robyn wishes to be able to postpone the inevitable and have another day with her dead lover. This way she lulls herself a little longer with an illusion, hence, avoiding the painful reality, if only for a short time.

The play is set in the wake of Robyn's depression and right after this bargain when her wish comes true. As Harris notes, it covers 'the last look' and how the two lovers make use of that reunion. It also encapsulates Harris' questions "What if the two lovers were given a single day to look at each other and say goodbye? Would it help them come to terms with their separation or would it, in fact, become like a nightmare?" (Swain, 2019). Both the play and the myth along with the Kübler-Ross grief cycle may be of help in answering this question. Yet, even though the myth does not let the lovers bid farewell whereas Harris' piece does, both mark a closure for the grieving person no matter how painstaking it is. That is to say, this last chance, seeming a blessing in the beginning and turning into a nightmare, proves to be a necessary stage to culminate the abiding grief.

When Robyn realises that what she is experiencing is only her wish for one last day with her dead lover, she also understands that she has to experience the death of Helen once again. This realisation makes her regret the deal as she protests "if this is the wish it's cruel, it's a joke it's horrible. I don't want it. I don't want this wish, take it back" (p. 44). Living one last day would end the same way as the reality and both would suffer the same pain one more time. Hence, this inevitable end turns Robyn's last wish into a hellish nightmare.

Helen, who realises her harrowing doom, is not happy with her second death either. She also gets agitated and reproaches Robyn for this negligent wish.

> **Helen:** and then I get to die again.
> my hair being ripped in the fucking motor, is that what happens?
> Beat.

> fucking hellfucking fucking hell
> will I have to die again?
> I don't want to die again, if I already did it once
> …you shouldn't have done this
> other people get over grief, why do you have to be the one that can't stand it? (pp. 63-64)

Helen's indictment is actually another manifestation of Robyn's incessant sorrow that ensues as Robyn continues to stick with her grief. She realises that as long as she does not let Helen go by accepting her death, she will be running in a loop of loss which will not take her anywhere. Likewise, in the myth of Orpheus and Eurydice, the lovers' reunion ends with Eurydice's second death. In Virgil's version, just like Helen, Eurydice chides Orpheus for looking back as she is obliged to die once more.

> 'Orpheus! what ruin hath thy frenzy wrought
> On me, alas! and thee? Lo! once again
> The unpitying fates recall me, and dark sleep
> Closes my swimming eyes. And now farewell:
> Girt with enormous night I am borne away,
> Outstretching toward thee, thine, alas! no more,
> These helpless hands.' (Met. 4. 494-8)

Both Orpheus' and Robyn's insistence on eluding reality and their attempt to revert the laws of nature due to their inability to endure the pain, end up in even more agony. That is to say, the very last *chance* turns into a nightmare.

Yet, the last and the most important intersection between the grief cycle and Harris' piece is constructed with Robyn's avowal of the call for reality and the necessity of letting Helen go. She realises that her tenacity in defying the loss comes at the price of her living the grief again and again. This very realisation activates the culminating stage of grief that is acceptance. It enables the grieving person to withdraw from the lost person, meaning working through the loss and coming to terms with the reality. Yet, as Kübler-Ross notes, even though this final stage is the desired outcome of a grieving process "acceptance should not be mistaken for a happy stage. It is almost void of feelings" (1969, p. 100). This implies that acceptance does not eradicate grief, but functions as a cradle for embracing the present and re-orienting to life despite the

bereavement. Accordingly, living the hell again and seeing the futility of her endeavours helps Robyn complete her mourning by bowing to the inevitable.

In this sense, the last look of Orpheus and the last day of Robyn become a watershed for their grief. Even though both have to experience their pain again, these last "chances" convince them that there is no possibility of their lovers coming back, hence they are enabled to set them free from an endless cycle of grief. This is because they have learned that there is no return from death. As Charles Bowra comments "Orpheus was not so much forbidden to look back at Eurydice as to look back at all, and this was not a test of his patience or his obedience, but an application of the old rule that the living should keep their eyes averted from the powers of the dead" (1952, p. 116). No matter how hard Robyn tries to embark on the same journey, she eventually ends up learning the same lesson.

Conclusion

In his landmark paper "Mourning and Melancholia", Freud compares and contrasts two painful states of mind, mourning and melancholia, as reactions pertaining to a loss. Even though Freud values mourning as a normal process of grieving and rejects the latter for being a pathological state, in his later writings, he integrates melancholia into mourning as a part of grieving. Following Freud, grief theorists have developed varying grief models incorporating a number of stages attending the process of grieving. Elisabeth Kübler-Ross' formulation of these stages has become one of the most well-known grief theories across the globe. Labelled the Kübler-Ross Cycle or Five Stages of Grief, this theory identifies depression, denial, anger, bargaining, and acceptance as typical emotional stages that every grieving person undergoes. However, Kübler-Ross notes that these stages "are not stops on some linear timeline in grief" (2005, p. 7). In this way, she acknowledges that each grief has its own imprint, as distinctive and unique as the person one has lost, and rather than dictating a timeline for the identified stages, she underlines the variety of grieving processes.

History abounds in love stories embodying loss and grief. Among others, the mythical story of Orpheus and Eurydice is a very touching one, which recounts love, loss, and grief beautifully. Even though there are a plethora of literary and artistic works celebrating and revisiting this story of love and grief, British playwright Zinnie Harris, in her recent play *Meet Me at Dawn*, revives it once again. In defiance of the androcentric treatment of the former adaptations, Harris' Orpheus and Eurydice are two women. One of them, Robyn, after the

sudden demise of her partner, is in the devastating wake of her feelings and she experiences the true depths of grief. Overwhelmed by grief, she needs to move through the pain of loss no matter how hard it is. As she undergoes this process, she manifests five stages of grief which culminate in accepting the reality of Helen's death and completing the grieving process.

Orpheus and Eurydice is an apparent and acknowledged allusion for *Meet me at Dawn*. What is common to the myth and the play is that both are portrayals of a loss and its subsequent grief. Therefore, the play at its outset is a consideration of grief as a response to loss through experiencing five stages of grief. In *Meet Me at Dawn*, Orpheus' transcendence of the laws of nature and of a god granting Eurydice's return are equated with a psychosis that induces hallucination corresponding to the stage of denial. At this stage, Robyn reflects on her depression, anger and bargaining stages. Looking back and stepping forward, in Harris' version, become metaphors for facing the reality of death and coming to terms with it, attesting to the last phase of the grief cycle.

While revisiting the myth, Harris replaces a heroic and tragic story with a nakedly human experience. She employs all elements of the myth to reflect on the eternal cycle of life and death as well as the grief accompanying them. Yet, rather than glorifying Orpheus's grief and struggles due to the irrevocable loss of his lover, Harris points out the necessity of letting Eurydice go and embracing life's reality. That is to say, as Segal comments

> The power of Orpheus, then, is no longer the power of magical compulsion or persuasion, nor even the power to unite animate and inanimate nature in the rhythmic sympathy of song, but rather the capacity to grasp the changeful, death-bound beauty of life while simultaneously surrendering any claim on its permanence. (1989, p. 31)

In his very recent book *Finding Meaning: The Sixth Stage of Grief*, Kessler identifies this state with an additional sixth stage: meaning (Kessler, 2000). A grieving person, upon completing the five stages, arrives at this final stage where they find a way through loss. Harris allows her protagonist to achieve meaning after undergoing all stages of grief and to complete her mourning process successfully. In this way, Robyn comes to the realisation that there is no point in sticking to the loss, and so she should let the deceased go. Achieving this meaning and epitomising an exegesis of the Kübler-Ross cycle, with *Meet me at Dawn* Harris also reminds her audience of the reality of death and grief and how they go concurrently hand in hand.

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Research Article

A Study of Henrik Ibsen's *The Lady from the Sea* from the Perspective of Ecofeminism

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ABSTRACT
Growing out of an academic and activist sensitivity towards the analogous exploitation of nature and women, ecofeminism has gained widespread recognition and popularity across disciplines since the last decades of the 20th century. Condemnation of dualistic constructions, fostering the violation of the rights of women and nature is the central argument put forward by ecofeminism which is unwaveringly committed to revealing the anthropocentric and patriarchal ideologies as conjoint systems of oppression and subjugation. A link to ecofeminism can be found in Henrik Ibsen's play, *The Lady from the Sea* (1888). Accordingly, the sea plays a key role in governing the lives of individuals like how the central character, Ellida's social alienation from the people around her is juxtaposed with her physical and psychological intimacy with the sea. This study is anchored on elucidating Ibsen's play from an ecofeminist viewpoint by drawing together Ellida's patriarchal oppression in her marriage with the brutal exploitation of nature, squandered by humans whose anthropocentric misconceptions and consumerist concerns disallow them to perceive nature as a living organism. An ecofeminist approach to *The Lady from the Sea* will provide a better insight into the play's consolidation of the gender issue with environmental deterioration as two inextricably linked problems.
Keywords: *The Lady from the Sea*, ecofeminism, nature, sea, pollution

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Introduction

With an unprecedented fashion of tackling women's roles and the oppression of women in a patriarchal society, the Norwegian playwright Henrik Ibsen is often acknowledged to play a significant role in the history of the feminist movement with his unique dramatization of emblematic characters like Nora and Hedda. Ibsen's scrupulous interweaving of concepts like "the socialist cause, the women's cause, and the human cause" marks a revolutionary breakthrough in the politicization of the gender issue and women's emancipation movement from masculine domination (Finney 1994, p. 90). Nonetheless, raising consciousness about the feminine struggle is not the only concern of Ibsen's plays since nature also appears as an equally pertinent matter, shaping the lives, identities, and imagination of characters.

From that perspective, the sea plays a critically decisive role in directing human life in *The Lady from the Sea* (1888), a play Ibsen wrote later in his career. Humans' instrumental relationship to nature, characterized by capitalism's exploitative consumerist values is quite effectively portrayed in contrast with Ellida's emotional and physical attachment to the sea which has a strong alluring power over her soul and body. Although Ellida's outlandish position seems to be the central preoccupation of the play, there is also a recurrently addressed but not fully developed question of environmental deterioration, implied by various characters in the play. Thus, gender and environment are brought into the foreground as socially and politically interlocking problems in Ibsen's *The Lady from the Sea*. Although the sea is always at the forefront of Ibsen's play, it is usually expounded as a symbolic reference in many recent studies. Hub Zwart, for instance, concentrates on the psychological connotations of the sea in the play and develops a "Heideggerian reading mode...to nature in primordial sense" by interpreting Ellida's attraction to the sea as her unvoiced struggle to get free from it (Zwart, 2015, p. 2). Errol Durbach, similarly, is inclined to read the play as an "inexhaustible dichotomies of sea and land –the boundless and the bounded, the formless and the fixed, the infinite and the finite" (Durbach, 1982, p. 156). This study, however, is not concerned with the anthropocentric representation of the sea, on the contrary, it discusses the ecofeminist undercurrents of the play in which women's suppression is juxtaposed with nature's exploitation and presented as closely intertwined problems of patriarchal societies. An ecofeminist reading of *The Lady from the Sea* provides a further dimension into the play's portrayal of how women and nature are equally constrained by the patriarchal and anthropocentric society, objectifying women and nature within predisposed dichotomous representations.

Ecofeminism

As the problems of environmental crisis and discrimination based on sexism and racism are expeditiously dragging the world into disastrous global conflicts, ecofeminism maintains its essentiality, offering innovative and durable solutions by placing feminism at par with ecological movements. Interlacing the patriarchal oppression of women with the incessant abuse of nature under the parasol of concomitantly suppressive ideologies like anthropocentrism and androcentrism, ecofeminism embraces the convergence of disciplines, summoning cultural, gender, political, ecological, and literary studies to grapple with these absolutist ideologies that try to form superiority over women and nature. Unsettling politically powerful dualistic ideologies and setting the stage for polarities and disintegrations, ecofeminism explores "the ways in which the oppression of women and the domination of nature are imbricated in a whole host of destructive relations and practices" (Sandilands 1999, p. xvi).

Basing its premise on the interrelatedness of gender issues and the environmental crisis, ecofeminism is committed to substituting the shallow dichotomist structures with the complexity of mutual entanglements and interdependencies. In tandem with this intricate system of interdependencies, Karen Warren argued that "the resolution of such environmental issues as deforestation, water pollution, farming and food production, toxins and hazardous waste location must be integrally connected to an understanding of the plight and status of women" (Warren, 2000, p. xiv). Holding Western dualism accountable for the augmentation of hostility and polarization between human and nature, ecofeminism revives human's physical and psychological connection to nature.

Ecofeminism reinvigorates the inherent value of women and nature and challenges the degrading, manipulative propensities of hegemonic ideologies which gain an acutely solid foothold in the enslavement of the vulnerable human and nonhuman beings. "To make a significant impact on literary criticism and theory," Karla Armbruster suggests, "ecofeminist literary critics must offer a perspective that complicates cultural conceptions of human identity and of human relationships with nonhuman nature instead of relying on unproblematized visions of continuity or difference" (Armbruster, 1998, p. 99). In this vein, neither natural resources nor the female body can be configured as disposable material to be used and wasted as propagated by capitalist cultures. Reinstating the idea that both the female body and natural bodies are not

objects but active agents, Haraway offers an alternative solution to the problem of the subjugation of nature and women by insisting on recognizing the physical universe as "an actor and agent, not a screen or a ground or a resource, never finally as slave to the master that closes off the dialectic in his unique agency and authorship of 'objective' knowledge" (Haraway, 1991, p. 198). Thus, the recognition of humans' non-destructive engagement with the nonhuman world is prompted as the fundamental principle of ecofeminism which, in Catherine Diamond's words, "reasserts affinities with the complexities of nature and breaks down assumptions about simplistic identification with a monadic symbolic Other, whether be it 'Woman' or 'Nature'" (Diamond, 2017, p. 73).

Rather than extricating women from being matched with nature as some feminist movements have previously strived to do, ecofeminism seeks divergent ways of sustaining the continuity between women and nature to promulgate enduring solutions for ecological problems. To this end, Stacy Alaimo endorsed the view that distancing women from nature to liberate them from the subordinated position serves nothing except reaffirming the already established binaries between nature and culture, female and male, reason and emotion. Instead of circumventing nature, ecofeminism proposes "not only a transformation of gender relations but also a radically *different* way for humanity to interact with nature" (Alaimo, 2000, p. 9, emphasis in the original). Such a radical pattern of relationship between human and nature epitomizes the view that the human body should be envisioned as the coextension of natural bodies in the form of trans-corporeal associations. Alaimo, with her trans-corporeal theory, offered a fundamental change in the human perception of nature towards recognizing "nature's agency" by way of "dismantling of discourses that define nature as a *terra nullius*, an empty ground, evacuated of all that culture would claim for its own self-definition" (Alaimo, 2008, p. 245, emphasis in the original).

A new model of humanity that is predicated upon the premise of interdependency between human and nonhuman individuals is proposed by ecofeminism in order to erase the old, hierarchical models of discontinuity, separation and polarities which are "deeply and fatally entrenched in modern conceptions of the human and of nature, inscribed in culture as a result of a dynamic which sought to naturalise domination in both human and non-human spheres" (Plumwood 1994, p. 6). Shattering all kinds of reductionist formations which are inclined to rationalize, and thus, normalize the subordination of women and nature by transforming them into consumable products,

ecofeminism evokes consciousness about the necessity of maintaining a non-anthropocentric world view which is not nurtured by discriminatory practices.

Furthermore, rationality is seen as the prevailing reason of the pernicious human motive to control and dominate non-human nature. In Plumwood's words, "[r]ationalism and human/nature dualism are linked through the narrative which maps the supremacy of reason onto human supremacy via the identification of humanity with active mind and reason and of non-humans with passive tradeable bodies" (Plumwood, 2002, p. 4). Impotent to bring reasonable solution to the major environmental problems, human rationality is the rudimentary cause of the operation of dualisms, dismantling nature from culture, male from female, mind from body, reason from emotion, and inevitably, gives way to the legitimization of exploitation and marginalization of women and nature as well as the standardization and homogenization of the complexity, multiplicity and plurality of natural ecosystems.

Forasmuch as ecofeminism builds its basic argument on the principle of relatedness of human and non-human entities, the biased system of morality that is restricted with human interests is repudiated by ecofeminism and replaced by a more egalitarian moral system which is non-instrumental, non-discriminatory, and not defined by the degree of serviceability of individuals. More briefly, what is encouraged by ecofeminism is the communal entanglement of human and non-human beings without giving way to all kinds of oppressions, exclusions, and segmentations.

The Lady from the Sea from an Ecofeminist Perspective

The Lady from the Sea depicts the marital life of an old local physician, a widower with two young daughters, Doctor Wangel and his much younger wife Ellida who leaves her village in the distant coast of the Norwegian Sea and comes to the mountainous area of the fjord, a seasonal touristic town. The play is a dramatization of the estrangement of Ellida within an unhappy marriage and her new social and physical environment in a small town near the fjord in Northern Norway, dominated by stale and stagnant weather and the sea. Ellida is the central character of the play that revolves around the problem of her displacement, her difficulty of adapting to the confining roles as a spouse and motherhood and her struggle for existence in a patriarchal society. Ellida spends her whole unmarried life as a daughter of a lighthouse keeper near the open seas where the sea is less exposed to human intrusion, and thus, still remains unpolluted,

fresh, unrestrained, restless and vigorous compared to the touristic town of the fjord where the sea is described as stale and stagnant because the water and weather have lost their vitality, freshness and energy due to human interventions like fishing and tourism industries and other economic activities. Ibsen, quite auspiciously, interlaces the patriarchal tendency to reduce Ellida into a commodity of her husband with and in connection to nature's diminution into a consumption material by the same repressive patriarchal ideology. Throughout the play, Ibsen lays bare the interrelatedness of two ostensibly different oppressive systems that are the anthropocentric abuse of the natural landscape and the masculinist subordination of women.

Within the context of the ecofeminism that underscores the nexus of physical and spiritual attunement of human and nonhuman beings, Ellida's connectedness to the sea and sea creatures is incessantly accentuated throughout the play. At the beginning of the play, a woman's identical alignment with nature is introduced by Ballested, a middle-aged artist who expresses his intention of painting the natural landscape with a mermaid in the foreground, having lost her way in the open sea, lying half dead on a rock,

> LYNGSTRAND: Why half dead?
> BALLESTED: She's wandered in from the sea and can't find her way out again. And so, you see, she lies here, expiring in the tide pools.
> LYNGSTRAND: Yes, of course.
> BALLESTED: It was the lady of this house who gave me this idea. (Ibsen, 1978, pp. 594- 595)

The image of a dying sea creature, a mermaid, asserted by Ballested, is quite significant in its implication of ecological devastation, carving the way for the loss of biodiversity and heterogeneity of the myriad life forms, represented by the mermaid who has lost her way in the sea, lying half-dead on a rock. Further, Ballested's referring to the mermaid as "she" is a revelation of his conscious or unconscious feminization of nature which is accompanied by the naturalization of Ellida who is identified with the mermaid, forced to change her natural habitat and on the verge of death in a state of being half-dead just like the mermaid who has drifted away from the open sea and is unable to breath in the small tide pool of the fjord. The intertwinement of Ellida and the mermaid succinctly reveals an ecofeminist conceptualization of the ideological similarities, underlying the human exploitation of nature and the subordination of women in a patriarchal society which leaves little space for neither Ellida to enact her free-will nor

nonhuman natural beings to survive. As Christine Cuomo also pointed out, the problems, preparing the ground for the evolution of environmental and feminists' movements are actually common, which are "the mistreatment of the natural world, and the subordination of women and other Others, and the ways these are interrelated and influenced by each other" (Cuomo, 2001, p. 4). Likewise, both the mermaid in Ballested's painting and Ellida in her marriage to Doctor Wangel is undergoing analogous troubles of mistreatment and abuse, experiencing difficulties in acclimatizing themselves spatially into their new social and physical environments, and inevitably, share the same tragic fate of suffocating to death, both physically and psychologically. Interestingly enough, the patriarchal ideology and its hegemonic power structures come to surface as common root causes of both Ellida and the mermaid's suffering.

Besides Ballested, who interminably alludes to Ellida's connectedness to nature, Doctor Wangel also addresses Ellida as a sea creature, signifying her estrangement from human territory. Upon her first entrance on stage with her wet hair, falling over her shoulders, Ellida is presented by her husband as "there is our mermaid!" (Ibsen, 1978, p. 603). The classification of Ellida as a nonhuman element of nature by her husband does not constitute any problem from the viewpoint of ecofeminism, the essential principle of which is "to make explicit the affinity between Women and Nature, between the feminine and the natural universe" (Valera 2018, p. 12). However, as the play progresses, Ellida's association with the sea attains deeper ideological dimensions, disclosing the underlying motive of Ellida's exclusion from the male dominated society in which she lives as an outsider. The dualistic array of Ellida in combination with nature operates in a disintegrative manner, culminating in the justification of feminine oppression and the domination of nature. From this vantage point, the play involves ecofeminist overtones, ushering the audience to "recognize and act from moments of political affinity grounded in the relation between the oppression of women and the domination of nature" (Sandilands 1999, p. xix). Ellida as a naturalized woman is distanced and paired with feminized nature, and both are transformed by the patriarchal society as inanimate, instinctive objects, unequal and inferior to the masculine universe of men, holding the sole power of agency and reason.

Ellida's alignment with the mermaid stimulates formulaic notions in the patriarchal society about her being unreasonable, irrational as well as unskilful and non-competent in dealing with problems. She is almost considered to be an extra-terrestrial, undecipherable being who more deservedly belongs to the natural sphere rather than

human realm. Thus, while Ellida is isolated from the male dominated society through her peculiarities and differences, nature is also disengaged from the human universe on behalf of its unpredictability. Wangel describes her connection to the sea as an elucidation of her being a weird, inconceivable person by the town people and notes that "the life out there has left its mark on her. The people in town here cannot understand her. They call her 'the lady from the sea'" (Ibsen, 1978, p. 60). Ellida's portrayal as an unaccommodating stranger to her family and her social environment is conditioned on her unassailable attachment to the sea.

Apart from the town people of the fjord, even her closest family member, her husband, Doctor Wangel finds Ellida bizarre, inexplicable, and unpredictable. Wangel's demeaning opinion of his wife's ineptness in solving problems is unfolded in his dialogue with Armholm where he devalues her by claiming that: "I can hardly expect her to get mixed up in these matters. They're beyond her *competence*" (Ibsen, 1978, p. 656, emphasis added). Ellida is contradictorily conceptualized as being a simple minded, disparaged female, unable to understand things, while, at the same time, she is perceived as a complicated person, hard to understand: "[B]ehind all her moods there's something mysterious that I just can't fathom. And then she's so erratic-so elusive-so thoroughly unpredictable" (Ibsen, 1978, p. 656). What is unearthed in this dialogue is the sexist and misogynist mindset that is embedded in Wangel's mentality, igniting him to impose fixedly negative, essentializing labels on Ellida who is blamed for being emotional, impulsive, erratic, elusive, mysterious, and unpredictable. Wangel's accusations continue with the articulation of his dissatisfaction with the difficulty of establishing control over Ellida, domesticating her and the impossibility of transplanting her into a different environment since she inherits her distinctive self-identity from the sea which has a powerful influence in shaping her free spirit,

> WANGEL. Haven't you ever noticed that the people who live out close by the sea are almost like a race to themselves? It's as though they lived the sea's own life. There's the surge of the waves-the ebb and the flow-in their thoughts and their feelings both. And they never can be transplanted. (Ibsen, 1978, p. 656)

Wangel's speech is exceedingly important in disclosing the prejudiced conceptualization of the sea and Ellida who are externalized, predestined, and stigmatized for their fluidity and instability. Elllida is grouped together with the sea on the ground of her being unruly, undomesticated, and thus, constituting a risk to the maintenance

of the patriarchal authority. Throughout the play, Ellida's eccentricity is brought up in association with the sea that are both depicted as wild, unpredictable, irrepressible forces that are needed to be constrained. The connection between Ellida and the sea is most explicitly voiced by her husband who recurrently accuses Ellida of acting and thinking like the sea: "Ellida, your mind is like the sea-it ebbs and flows" (Ibsen, 1978, p. 686). What ecofeminism challenges is this prejudiced patriarchal ideology that is "rooted in a dualistic world view, splits mind from body, spirit from matter, male from female, culture from nature" (Mitten and D'Amore 2018, p. 107). In modern industrial societies, as Mitten & D'Amore argued, "commodification and objectification of nature and of women are similar and come from giving entitlement to what is labeled or considered masculine, which leads to domination and power and control over others" (Mitten & D'Amore, 2018, p. 107). Bearing the historical context of the 19th century Norwegian society in mind, the objectification of woman and nature in Ibsen's play comes from Doctor Wangel, a symbol of modern medicine and Western patriarchal ideology, who tries to establish an authorial power over his wife, Ellida.

The play gives voice to Ellida's suffering under this patriarchal authority that transforms her into an object of male property. Ellida accuses her husband of perceiving her as an object that can be bought and owned like a property. She asserts that "the plain, simple truth is that you came out there and-and bought me" (Ibsen, 1978, p. 662). Ellida's rebellion against her marital imprisonment is more straightforwardly revealed during her confrontation with Doctor Wangel when she alleges him of being a despotic husband:

> Yes, you can lock me in here! You've got the power and the means! And that's what you want to do! But my mind-my thoughts-all my longing dreams and desires-those you can never constrain! They'll go raging and hunting out-into the unknown that I was made for-and that you've shut out for me! (Ibsen, 1978, p. 685)

Ellida's speech evokes a harsh condemnation of the patriarchal ideology which gives the ownership of women legally into the hands of their husbands and turns the institution of marriage into a systematic apparatus of suppression, abuse, and exploitation. Ellida's personal rebellion against her husband is, in fact, Ibsen's revolt against the separatist patriarchal ideology and dualisms of Western tradition that are "systemic to the logics and practices of domination of women" and all the individuals that fall into the category of the

other (Haraway, 1991, p. 177). Ellida reacts against the hypocrisy of this patriarchal system of marriage that depends on the domination of women rather than the principle of mutual participation of equal partners. Accordingly, as an alternative to the discriminative system of patriarchy, Carolyn Merchant offers the principle of "partnership ethic that treats humans (including male partners and female partners) as equals in personal, household, and political relations and humans as equal partners with (rather than controlled-by or dominant-over) nonhuman nature" (Merchant, 1996, p. 8). A non-anthropocentric ethical system that entails the view of nature and women not as passive, manipulatable objects, but as self-conscious, independent individuals, capable of self-exertion is required by ecofeminism as a prerequisite for abandoning such dualistic thinking.

Humans' discriminatory relationship to each other casts an illuminative light on their relationship to nature. Apart from the patriarchal oppression of Ellida who is assigned the role of subservience, vulnerability and passivity, nature's exploitation is propounded as an equally important problem in the play which succeeds in bringing together the captivation of Ellida and the exploitation of nature as closely interrelated problems. As Greta Gaard argued, ecofeminism struggles to elucidate the interrelations between humans and nature, "exploring the ways these human relationships shape our relationships to nature—to our own embodiment as nature, to other humans classified as 'nature,' and to the environments and species with whom our lives come in contact" (Gaard, 2010, p. 47). In parallel to Doctor Wangel and Ellida's relationship which embarks upon the unquestioning subservience of Ellida to her husband, the relationship between humans and nature is based upon a similar domination and the utilization of nature. Hence, a feminist problem of women's marital oppression is presented in an interwoven relationship with the problem of ecological deterioration caused by humans' exploitative activities.

The environmental deterioration of the fjord which is perceived as an object of economic property through touristic activities is brought into the foreground in the dialogue of Ballested and Lyngstrand. The play draws attention to the changing landscape of the fjords due to the growing number of tourists and the pressure of overpopulation, culminating in the degradation of the local ecosystem and crucial ecological devastation:

> BALLESTED. Yes, do that. *(Looks off to the left.)*
> There's another steamer, jammed full of people. It's incredible how many more tourists have been coming here these last few years.

> LYNGSTRAND. Yes, it seems like pretty heavy traffic to me.
> BALLESTED. And with all the summer visitors, too. I'm often afraid our town's going to lose its character with all these strangers around. (Ibsen, 1978, pp. 595-596)

Ballested's anxiety about the changing landscape of this local town hints at the unprecedented demolition of the fjord's natural beauty through the devastating impact of mass tourism as an extremely profitable instrument of the expansionist capitalist economy and its consumerist concerns. Analogous to the patriarchal oppression of women, industrial tourism operates through the anthropocentric domination of nature that is used as an infinite source of raw materials at the expense of the irrecoverable disruption of the ecosystem. Male dominated Western society allows little space for the exertion of female individuality represented by Ellida's subjugation in her marriage while the human-dominated natural environment in the fjord is being destroyed by seasonal over-population and the pollution of the sea.

Apart from Ballested who raises his ecological anxiety about the forthcoming risks of mass tourism, Ellida is the only character in the play who can most intimately feel the pollution of the sea and its dangerous effects on human life. When her husband asks her whether the water is nice and fresh, Ellida reveals her disquietude about the pollution of the sea by saying that "this water's never fresh. So stale and tepid. Ugh! The water's is sick here in the fjord" (Ibsen, 1978, p. 604). Ellida's relationship to the sea entails an ecological sensitivity, permitting her to notice the expeditious pollution of the sea that she envisages as part of her own body, not as something separate and exterior.

Unlike traditional housewives who stay in a domestic environment, Ellida frequently aspires to go outside and indulge in a more intimate bodily entanglement with the sea. In this respect, Ellida does not conform to the idealized figure of a submissive, domestic wife who devotes her life to satisfy her husband's desires. Instead of occupying herself with the household duties, Ellida spends most of her time outside, swimming in the fjord which becomes the "one ruling passion of her life" (Ibsen, 1978, p. 603). Dragging herself away from the repressive atmosphere of androcentric and anthropocentric society, Ellida finds peace and emotional recovery only in physical contact with nature through swimming. She effectuates a perennial connectivity with the sea to such an extent that she no longer distinguishes herself as a separate body

from the sea, and thus, accomplishes a "trans-corporeal" consciousness according to which "the substance of the human is ultimately inseparable from 'the environment'" (Alaimo 2010, p. 2). Likewise, Ellida's trans-corporeality allows her to perceive nature not as an endless resource for human abuse but as a "world of fleshy beings with their own needs, claims and actions" (Alaimo, 2010, p. 2). Through her trans-corporeal interaction with the sea, Ellida can feel how the sea is inflicted with sickness and how this sickness of the sea is contagiously permeating into the human body.

Upon declaring the water in the fjord as a sick entity of nature, Ellida underlines the interconnectivity between human and nature by reinforcing an ecological paradigm that: "Yes, it's sick. And I think it makes people sick, too" (Ibsen, 1978, p. 604). Ellida's strong emotional identification with the sea, conflated with a highly developed ecological consciousness enables her to recognize how the sea water loses its vitality, agency, and freshness due to humans' industrial activities. The poisoning of nature along with the poisoning of the human body paves the way, drawing on Alaimo's term, for the creation of "toxic bodies" (2008, p. 260). Similar to Ellida's patriarchal oppression by her husband, the water in the fjord is also tamed, stagnated, polluted, and turned into a commodity that can be exploited and expended.

It can, further, be argued that while Ellida's affiliation with her husband depends on her total submission to the masculine authority, her relationship to the sea depends on more mutual and intimate intra-activity between her own body and the body of the sea. Swimming allows Ellida to experience a non-oppressive, non-domineering bodily entanglement with the sea in which she finds her true sense of self and free spirit. Different from other characters, Ellida plunges perpetually into an intimate bodily entanglement with the sea so much so that her senses are wholly awakened to recognize the ecological degradation of the sea which she perceives as a physically sickened individual living being.

Plumwood endorses a pivotal ecofeminist paradigm and writes that: "Once nature is reconceived as capable of agency and intentionality, and human identity is reconceived in less polarised and disembodied ways, the great gulf which Cartesian thought established between the conscious, mindful human sphere and the mindless, clockwork natural one disappears" (Plumwood, 1994, p. 5). Ellida, similarly, grasps the agency and intentionality of the sea that is seen as part of her own self and body, not as a separate self since her mind is not inhibited by the dualistic thinking of the Western world and enjoys being in a continual physical engagement with the sea.

Furthermore, in Ellida's bodily entanglement with nature, there is no domineering actor that tries to suppress the other, contrarily, both are equally important partners. However, in her relationship to Wangel, Ellida is given the role of a submissive wife while she is no longer a passive object in her relationship to the sea but an active participant in nature's dynamic evolution. Ellida's intimate agential involvement with nature is the only activity that renders her life worthwhile and meaningful. As the new materialist philosopher Karen Barad states, "individuals emerge through and as part of their entangled intra-relating" (Barad, 2007, p. ix). Hence, Ellida's identity is composed through her unification with the sea, and so, her material existence in the world is determined by her physical enmeshment with the sea.

Ellida's agential perception of the sea as an organic, living being that is impossible to be disentangled from a human body is incongruous with the patriarchal and consumerist world order's insatiable desire to drain the resources of nature that is treated as an inanimate, passive object, essential to be controlled and dominated. Ellida's spiritual identification with the sea is depicted as incomprehensible and weird by the male characters in the play. For instance, Arnholm defines Ellida's relationship to the sea as incomprehensibly strange: "It seems more likely to me, Mrs. Wangel, that you have a *peculiar* tie to the sea and everything connected with it" (Ibsen, 1978, p. 604, emphasis added). Arnholm's dualistic reasoning is far from understanding the connectedness of human body to the nonhuman nature while Ellida cannot even envision her human identity in isolation from and superior to the sea.

Plumwood commented on the hierarchical operation of dualistic ideology that lies in the basic structure of western thought and noted that "reason in the western tradition has been constructed as the privileged domain of the master, who has conceived nature as a wife or subordinate other encompassing and representing the sphere of materiality, subsistence and the feminine which the master has split off and constructed beneath him" (Plumwood, 1994, p. 3). So, for Arnholm, who sees the domination of nature and women as the normal order of life, it is unlikely to grasp Ellida's emotional attachment to the sea which, for Ellida, is like her own body instead of being a distant other.

In addition to Arnholm, Doctor Wangel also is incapable of understanding Ellida's relationship to the sea. While Ellida perceives the sea as place of freedom from the impositions of her marriage, Wangel, as an epitome of the rationality of the modern age, regards Ellida's emotional affection to sea as the primary reason of her unstable

character and erratic mood. Wangel even diagnoses Ellida with the mental illness and gives her medication which, as Bollette thinks, "in the long run does her no good" (Ibsen, 1978, p. 637). Doctor Wangel's daughter, Hilda, makes a similar prediction about Ellida's mental status and points out that: "I would not be surprised if, one fine day, she was to go quite mad" (Ibsen, 1978, p. 610). Labelling Ellida with madness is undoubtedly another highly effective tool of oppression that is frequently applied all throughout Western history. Defining madness unconventionally as "the inclusion of threatening nonhuman within the human," Simon Estok propounds that stigmatizing someone with madness incorporates a sense of "distinct disdain toward the more-than-human realm (roughly nature beyond the human" (Estok, 2018, p. 119). Vindicating Estok's argument about the undercurrent implications of madness, Ellida's emotional closeness to the sea and the difficulty of fixing her within the socially acceptable gender roles are the major reasons of Doctor Wangel's diagnosing her with madness. Accordingly, ascribing insanity to Ellida cannot merely be seen as a ramification of the patriarchy's systematic imposition of control mechanism on women who are estranged and isolated from society but also as a reflection of anthropocentric and ecophobic disdain of the natural world, in this context, the sea.

Rather than being regarded as an adult human being, Ellida is repeatedly called by her husband as "the poor sick child" when she tries to explain her longing for the sea: "Night and day, winter and summer, I feel it-this overpowering homesickness for the sea" (Ibsen, 1978, p. 623). Yet, Doctor Wangel cannot really understand Ellida and insists on calling her "my poor, sick Ellida!" regarding her as a fragile, weak, childish, desperate and sick person who is undergoing a serious nervous breakdown (Ibsen, 1978, p. 659). The difference between the female and male perception of nature is more explicitly observed in the play when Lyngstrand talks about his own relationship to the sea. While the sea is an all-embracing home for Ellida, it is a place of exile and banishment from cultural territory for Lyngstrand who recounts that: "[W]hen my mother died, my father didn't want me lolling around the house any longer, so he packed me off to sea" (Ibsen, 1978, p. 610). For Lyngstrand, the sea represents death and alienation from the society, in his own words: "[B]ecause it was through the shipwreck that I got the condition here in my chest. I stayed so long in the icy waters before they pulled me out that I had to quit the sea. Yes, it was really my good fortune" (Ibsen, 1978, p. 610). The play recurrently emphasizes the conflict between the anthropocentric male perception of nature and the ecocentric female insight into the interconnectedness of every individual human and non-human being in nature.

Along with Lyngstrand who has an ecophobic notion of the sea as a threat to human life, Arnholm also prefers to keep the sea at a distance from humans and believes that the land is the "natural home" of humankind (Ibsen, 1978, p. 638). Nonetheless, Ellida thinks that humans are suffering from an ongoing melancholy by distancing themselves from the sea and affirms that "if only mankind had adapted itself from the start to a life on the sea-or perhaps *in* the sea-then we would have become something much different and more advanced than we are now. Both better- and happier" (Ibsen, 1978, p. 639, emphasis in the original). She, further, asserts that humans' estrangement from the sea is "the deepest source of all the melancholy in man" (1978, p. 639).

Unlike Ellida, Arnholm thinks that humans do not suffer from melancholy, but the "majority take life for the best, as it comes-and with a great, quiet, instinctive joy" (Ibsen, 1978, p. 639). While Arnholm is handicapped by his dualistic ideology, preventing him from seeing impending ecological calamities, Ellida, through her deep ecological awareness, foresees the upcoming misery of humans by implicitly referring to environmental disasters: "[I]t's much like our joy in these long, light summer days and nights. It has the hint in it of dark times to come. And that hint is what throws a shadow over our human joy-like the drifting clouds with their shadows over the fjord. Everything lies there so bright and blue-and then all of a sudden-" (Ibsen, 1978, p. 639). Ellida's unfinished sentence can be regarded as a tragic outcome of humans' exploitative treatment of nature that will eventually bring about the annihilation of nature without the exclusion of humans.

The patriarchal society in which Ellida tries to survive sets her apart in her alliance with nature and discards both. Highlighting the general principles of ecofeminism, Oppermann states that ecofeminism "exposes how human and more-than-human worlds have been discursively formulated to account for the ways in which anthropocentric (and also androcentric and phallogocentric) Western epistemologies have legitimated oppressive practices" (2013, p. 20). Likewise, Doctor Wangel's androcentric and, at the same time, anthropocentric conceptualization of Ellida within the territory of nature as unreasonable and untameable forces expose his androcentric and phallocentric ideology which disparages and tortures Ellida who is disentangled from the social milieu as well as her marriage. A distinguished ecofeminist philosopher, Karen Warren also argues that the patriarchal ideology configures women within the inferior realm of emotion while strictly demarcating them from the male domain of rationality and intellect:

> Historically in Western culture, the justified inferiority of women and other inferiorized groups (other Others) often turns on claims that women and Others are not rational. Ecofeminist philosophers show how an exaggerated emphasis on reason and rationality, and the attendant 'hyperseparation' of reason from emotion, has functioned historically to sanction both the feminization of nature and the naturalization of women in ways that make women and nature inferior to male-gender identified culture. (2000, p. 50)

Correspondingly, Doctor Wangel's anthropocentric and androcentric assessment of Ellida's inconsistency and irrationality, aligned with nature's unpredictability can be seen as a manifestation of Western dualistic ideology's inferiorization of both women and nature as emotional and unreasonable entities that are necessary to be repressed and subordinated. In Doctor Wangel's imagination, Ellida and the sea are identical in the way that they are both "erratic", "elusive", "thoroughly unpredictable", impossible to be "transplanted", emotionally fluctuating with the "surge of waves_ the ebb and the flow_ in their thoughts and their feelings", and difficult to be managed, transformed, and domesticated (Ibsen, 1978, p. 256). It is exuberantly underscored in the play that the humiliating images of "nature-as-body, of nature-as-passion or emotion, of nature as the pre-symbolic, of nature-as-primitive, of nature-as-animal and of nature as the feminine— continues to operate to the disadvantage of women, nature and the quality of human life" (Plumwood, 1994, p. 21).

Ellida is so strongly connected to the sea that even her attraction to the Stranger whom she had an affair before her marriage is redolent of her identification with the sea. When questioned by her husband about her past relationship to the Stranger, Ellida notes that it was their common devotedness to the sea that conjoined Ellida and the Stranger together. Besides, the only subject of their conversation was,

> [a]bout the storms and the calms. The dark nights at sea. And the sea in the sparkling sunlight, that too. But mostly we talked of whales and dolphins, and of the seals that would lie out on the skerries in the warm noon sun. And then we spoke of the gulls and the eagles and every kind of seabird you can imagine. You know it's strange, but when we talked in such a way, then it seemed to me that all these creatures belonged to him. (Ibsen, 1978, p. 626)

The sea emerges as the central element, providing a sentimental affiliation between Ellida and the Stranger who are both captivated by the enormous diversity and the charm of the sea life. So, Ellida's attraction to the Stranger is more than a simple reflection of her evasion from an unhappy, "rootless" marriage (Ibsen, 1978, p. 672), conversely, it is hinged upon sharing a common interest of a love of the sea and sea creatures. Significantly enough, while all the male characters in the play have an instrumental view of nature, the Stranger is the only male character who shares with Ellida the same perspective of the sea as a living, dynamic entity that should be interacted and communed with rather than dominated. It is also noteworthy to underline that the Stanger has not an ecophobic notion of the sea that is perceived by the majority of characters as a threat to human life. The agency and the vitality of the sea is fully recognized and highly esteemed by the Stranger while all the other male characters have an anthropocentric notion of the sea as a place of wildness that should be kept apart. In that respect, it can exclusively be argued that Ibsen's play achieves to destabilize a rigidly constructed duality of women and nature, posited as inferior and opposite to men and culture. The sea, in the play, functions as a unifying element that magnetically intersects Ellida, a stranger female figure, unfitted in a patriarchal society, with the Stranger from the sea.

Conclusion

An ecofeminist evaluation of *Lady from the Sea* demonstrates the biased configuration of women and nature as identical partners in unpredictability and irrationality in opposition to the male reason that justifies the oppression of women and nature. Projecting a bright light upon the mystification of women and nature who are governed by unfamiliar mystic forces, *The Lady from the Sea* dramatizes Ellida's struggle for survival in a male dominated hegemonic society where women and nature are bigotedly paired, oppressed, and conceived as disposable materials that can be used, abused and exploited. The ecofeminist overtones of the play reiterate the collateral inferiorization and enslavement of women and nature as unreasonable and unsteady. In attunement with Ellida's naturalization with naturalistic images, nature is also feminized and represented with gender biased images, and both are positioned as opponents of dominant male territory. Throughout the play, Ibsen shows adroitly that Ellida's struggle to open a space for herself to explore her intimacy with nature is a compensation of her oppression under the patriarchal authority of her husband. The play, subsequently, disrupts the indefensible presumptions of the Western patriarchal society that marginalize women and nature as being odd, indecipherable, and hence, nonconforming forces of menace.

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Research Article

Doctor Who's Ecocritical Revisit to Narnia*

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ABSTRACT

This article analyses the writers Steven Moffat and Sydney Newman and the director Farren Blackburn's *Doctor Who* Christmas Special episode titled "The Doctor, the Widow and the Wardrobe" (2011) as a retelling of C. S. Lewis's *The Magician's Nephew* (1955) and *The Lion, the Witch and the Wardrobe* (1950) with cross-references to the two books in the light of ecocritical theory. Employing Jane Caputi's terminology, the article argues that "The Doctor, the Widow and the Wardrobe" is an invocation of the "Mutha,'" that is, Mother Nature-Earth. The article asserts that as opposed to Digory's ill mother Mabel and not so brave or competent Susan and Lucy respectively in the first and second books and unlike what Father Christmas claims in the second book, Madge, akin to the "Mutha,'" demonstrates in the episode through her kindness, resilience, and wits that battles do not get ugly when women come to the aid of those that are in danger—be they human or non-human. It illustrates that the books accommodate both arcadian and imperial ecologies whereas the episode offers arcadian ecology as a countermeasure against imperial ecology. This article states that the episode not only condemns wars and ecocide like the two books do, but also refers to the imperialism and colonialism and rectifies the speciesism and sexism in the two books.

Keywords: C. S. Lewis, *The Magician's Nephew, The Lion, the Witch and the Wardrobe, Doctor Who,* ecocriticism

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Introduction

The BBC series *Doctor Who* (1963-1989, 2005-) has achieved almost instant popularity and eventually a cult status not only in British culture but also in global popular culture. While the long-running science fiction series follows an alien called the Doctor and his human companions on their travels in time and space, its narrative plot focuses on humanity, in the sense of being both human and humane. The writers Steven Moffat and Sydney Newman and the director Farren Blackburn's *Doctor Who* Christmas Special episode titled "The Doctor, the Widow and the Wardrobe" (2011) is an ecocritical retelling of C. S. Lewis's *The Magician's Nephew* (1955) and *The Lion, the Witch and the Wardrobe* (1950). *The Magician's Nephew*, written as a prequel, was the sixth of the seven books of The Chronicles of Narnia (1950-1956) to be published whereas *The Lion, the Witch and the Wardrobe* was the first to be written and published. Following the internal chronology of The Chronicles, however, *The Magician's Nephew* and *The Lion, the Witch and the Wardrobe* are respectively the first and the second books. The Chronicles of Narnia, a classic mythopoeic and epic fantasy fiction series, traces coming-of-age characters' travels to and in the fantasy world of Narnia and concerns itself with the Ur-plot of good versus evil. In *The Magician's Nephew*, two soon-to-be-teenage children Polly Plummer and Digory Kirke are tricked into travelling from London to other worlds; they witness Aslan, a lion, creating the land of Narnia and do their part to ensure the land's protection from the wicked White Witch Jadis whom Digory brought to Narnia, albeit unintentionally. In *The Lion, the Witch and the Wardrobe*, Digory Kirke is a middle-aged professor who hosts four children, Peter (13), Susan (12), Edmund (10) and Lucy Pevensie (8). The Pevensie children travel to Narnia through the magical wardrobe in the spare room of the Professor's house in the English countryside. They help Aslan save Narnia from the evil reign of the White Witch and serve the land as its kings and queens until their return to their own world at the end of the novel. The *Doctor Who* episode, like the two books, condemns wars and ecocide, but, at the same time, it brings to light the imperialism and colonialism and amends the speciesism and sexism of the two books by emphasizing the ecological interconnectedness, interdependence and harmonious coexistence of all species. The episode invokes the "Mutha,'" Mother Nature-Earth, and proposes new ways of being and acting instead of reproducing the Anthropocene like the "intellectual-techno-military-industrial-consumer global complex" does by committing ecocide through misuse of science and technology (Caputi, 2020, pp. 4, 13).

The two books and the episode take their characters from "the here and now of sensory immediacy and confusion" (Jameson, 2009, p. 1532). Through defamiliarization, the characters and the readers/audience are able to view themselves and their world from a fresh vantage point. In *The Magician's Nephew*, Polly Plummer and Digory Kirke go from late nineteenth-century London to the Wood between the Worlds, to Charn, and to the land of Narnia by touching magical rings. The second time they travel to the Wood between the Worlds and find their way to Narnia, they are accompanied by Digory's uncle Andrew Ketterly, the White Witch, the Empress Jadis, the hansom cab driver Frank and his horse Strawberry. In *The Lion, the Witch and the Wardrobe*, Peter, Susan, Edmund and Lucy Pevensie, who have evacuated London during World War II because of the air raids to stay with the now old Professor Digory Kirke in his country house, travel to Narnia through a magical wardrobe. Likewise, in "The Doctor, the Widow and the Wardrobe," Madge Arwell and her two children Lily and Cyril evacuate their hometown during World War II because of the bombings to stay at their Uncle Digby's country house. The Arwells and the Doctor, a time-travelling Time Lord, an alien species, travel from 1941 Dorset to an alien planet, Androzani Major, and to the future, to the year 5345, through a portal inside a huge Christmas present box wrapped in TARDIS blue paper, TARDIS being the space and time craft of the Time Lords. Moreover, using Madge as their lifeboat, the lifeforce of the Androzani trees evacuate their planet because of the human-caused acid rain. Fredric Jameson avers that war can turn "the familiar into the alien, the *heimlich* [secret] into the *unheimlich* [frightening], . . . the known world, the real, and the everyday . . . into a place of unimaginable horror" (2009, p. 1538). The Pevensie children and the Arwells witness this twice: first in their own world and then in the secondary worlds. Notwithstanding, on Androzani Major it is ecocide, not war, that turns the *heimlich* into the *unheimlich*.

Arcadian and Imperial Ecologies

To use Donald Worster's terminology, *The Magician's Nephew* and *The Lion, the Witch and the Wardrobe* delineate both arcadian and imperial ecologies. Arcadian ecology embraces a life of "peaceful coexistence with other organisms" as opposed to imperial ecology which champions "man's dominion over nature" by reason and hard work (Worster, 1977, p. 2; Oelschlaeger, 1991, p. 103). In *The Magician's Nephew*, Polly, Digory and Frank's reactions to Aslan's song and to the creation of Narnia, their relationship with nature and non-human beings parallel arcadian ecology's "empathetic view of wild nature" (Oelschlaeger, 1991, p. 104). They start singing a harvest thanksgiving

hymn and then enjoy Aslan's singing Narnia into existence with "open mouths and shining eyes." Jadis and Uncle Andrew, on the other hand, do not appreciate it at all. They are more interested in destruction and commodification. Jadis "would have smashed that whole world, or all the worlds, to pieces, if it would only stop the singing" (Lewis, 2002b, pp. 94, 95). In *The Lion, the Witch and the Wardrobe*, the Faun Mr. Tumnus tells Lucy that Jadis tempers with Narnia's climate and seasons, and for that reason, it is always winter. Tumnus reminisces about the arcadian past of Narnia before the everlasting winter when life in the forest was utter "jollification" with midnight dances, feasting and treasure-seeking (Lewis, 2002a, pp. 17, 20-21). He thus associates peace and mirth with natural ecological order. Since Jadis subjugated Narnia, she has been making the Narnians her spies and slaves, torturing and turning them into stone statues.

Katherine Langrish indicates that "Narnia under the Witch is literally a police state" (2021, The Lion, the Witch and the Wardrobe chapter, para. 30). As a matter of fact, Tumnus is under strict orders to catch and hand over to her any Sons of Adam or Daughters of Eve if he ever sees one in the wood (Lewis, 2002a, p. 24). He gives a fairly detailed and graphic description of what Jadis will do to him if he does not hand Lucy over to her:

> "she'll have my tail cut off, and my horns sawn off, and my beard plucked out, and she'll wave her wand over my beautiful cloven hoofs and turn them into horrid solid hoofs like a wretched horse's. And if she is extra and specially angry[,] she'll turn me into stone and I shall be only a statue of a Faun in her horrible house . . ." (Lewis, 2002a, p. 24)

Jadis's wide "dry, grim, stony" courtyard of stone menagerie reflects the lack of flora in her abode with no sound or movement as opposed to "all the grass and waving trees and sparkling streams of the forest, and the blue hills beyond that." Initially, Lucy likens Jadis's courtyard full of stone statues of animals and humans to a museum. However, once Aslan starts breathing the statues back to life, the courtyard looks "more like a zoo" than a museum (Lewis, 2002a, pp. 86, 157, 151-153). In other words, besides the "taxidermized remains" of animals in museums, Jadis's courtyard of stone menagerie brings to mind the colonial zoos and their "ideological functions": "Education, entertainment, and imperial display . . . to reinforce state sovereignty" (Saha, 2022, pp. 13, 178-179). Reminiscent of the imperialist and colonialist museums and zoos, which turn humans and animals into commodities and demonstrate the extent of the imperialist

and colonialist reach, this display of animals and humans petrified by Jadis serves as a spectacle of power as well as fear.

Despite the emphasis on the ecological interconnectedness of all life in Narnia before the subjugation of Jadis, "the only legitimate rulers are those sons and daughters of Adam and Eve who adhere to Christian conceptions of morality and stewardship" (Echterling, 2016, p. 102). Jadis, thus, has no right to be the queen of Narnia, not simply because she is a malevolent usurper, but because she is believed to be Lilith, one of the Jinn, or a giant, because "there isn't a drop of real human blood" in her (Lewis, 2002a, pp. 41, 48, 67). Carol J. Adams and Lori Gruen accentuate that "basically the Great Chain of Being puts white cis-men right below God at the top of a supposedly 'natural' hierarchy, with other humans below them, animals below the humans, plants below the animals, and inanimate things below plants" (2022, p. 4). On that account, in *The Magician's Nephew*, Aslan appoints Frank, the hansom cab driver, a white English man, as the first arcadian king of Narnia. In *The Lion, the Witch and the Wardrobe*, Aslan announces that Peter Pevensie, a white English boy, will be the High King of Narnia and his younger white English siblings will rule Narnia as kings and queens. Although Aslan lists among the duties of King Frank ruling over all "creatures kindly and fairly" without having favourites (Lewis, 2002b, p. 129), there is speciesism towards Dumb Beasts and certain species of non-human others such as giants who are claimed to be "[n]ot very clever," yet some of whom are kind (Lewis, 2002a, p. 158). During the creation of Narnia, Aslan gives the gift of speech to "one pair out of every kind of beasts" he creates, and then he makes a distinction between the Talking Beasts and Dumb Beasts (Lewis, 2002b, p. 116). Regardless, the sons of Adam and the daughters of Eve are to govern all beasts and other non-human beings, be they talking or dumb. As Mr. Beaver, being a Talking Beast, insists when the Beavers and the Pevensie children are about to approach and meet Aslan in *The Lion, the Witch and the Wardrobe,* "Sons of Adam before animals" (Lewis, 2002a, p. 117). Accordingly, when Digory and Polly fly over Narnia on the back of a winged horse, when Aslan shows Cair Paravel to Peter from the edge of a hilltop and Jadis's castle to Susan and Lucy from the top of a steep hillside, the gaze of the children "is elevated into a superior position whereby landscape . . . is subjugated to the (colonial) gaze" (Lewis, 2002b, pp. 135-139; Lewis, 2002a, pp. 119, 150; Filipova, 2022, p. 100). The children have a "high vantage point or knowledgeable position," a "commanding perspective," which Elleke Boehmer also calls "the *colonial gaze*" (2005, p. 68; Subramanian, 2020, pp. 371-372).

Aishwarya Subramanian maintains that "the secondary world fantasy space" acts as "a repository for colonial desire, as well as a space for the working out of postimperial anxieties" (2020, p. 371). In that regard, Jadis and Uncle Andrew in *The Magician's Nephew* and *The Lion, the Witch and the Wardrobe* are the "hostile and unexpected foreign" invaders (Phillips, 2015, p. 67). They share "the same hungry and greedy look." Neither are interested in human beings or non-human others "unless they can use them; they are terribly practical" (Lewis, 2002b, pp. 62, 71, 116). Along with many other worlds such as Felinda, Sorlois and Bramandin, Jadis destroyed Charn using the secret Deplorable Word, which destroys "all living things except the one who spoke it." Charn was once "a great city, the city of the King of Kings, the wonder of the world, perhaps of all worlds" (Lewis, 2002b, pp. 60, 59). Langrish points out that the name Charn has "strong undertones of 'charnel house'" and the Deplorable Word "is an unmistakeable metaphor for the atom bomb" (2021, The Magician's Nephew chapter, para. 27, 28).

Similarly, Uncle Andrew represents imperial ecology which sees human beings not as a part of nature, but as its master and controller (Oelschlaeger, 1991, p. 105). His view of the land of Narnia echoes Max Oelschlaeger's very definition of imperial ecology. As far as Uncle Andrew is concerned, Narnia is "analogous to a factory to manufacture an upending stream of products for human consumption" and has "only instrumental and not intrinsic value" (Oelschlaeger, 1991, p. 105). Seeing that the iron bar, which Jadis has torn off a lamp-post in London, brought along and thrown at Aslan in Narnia, falls on the grass, takes root and starts to grow into a lamp-post prompts Uncle Andrew to compare himself to Christopher Columbus and to revel in the "commercial possibilities of this country":

> "Bring a few old bits of scrap iron here, bury 'em, and up they come as brand new railway engines, battleships, anything you please. They'll cost nothing, and I can sell them at full prices in England. I shall be a millionaire. And then the climate! . . . I can run a health resort. . . The first thing is to get that brute [Aslan] shot." (Lewis, 2002b, pp. 102-103)

In order to get Aslan shot dead, he plans to bring a big-game hunter to Narnia. Frank's response is "Guns be blowed." Respectively, Uncle Andrew thinks throwing an iron bar at Aslan "was a spirited thing" whereas Polly stresses "[i]t was a wicked thing to do" (Lewis, 2002b, pp. 101, 102). Uncle Andrew's penchant for imperial ecology and his plan to profit from the death of Aslan align with what Digory's father and Britain at large have been doing in India and the "wonderful news" of the death of Old Great-

Uncle Kirke which means Digory's father, who is now very rich, can retire, and leave India as his mother discloses (Lewis, 2002b, p. 169). Langrish argues that "[a]ll the 'bad' characters in the Narnia books—even the ones who later reform . . .—indulge in fantasies of technology and modernisation." For that matter, "Edmund plans how many cars he will have" and "his private cinema and where the principal railways would run" (2021, The Lion, the Witch and the Wardrobe chapter, para. 37; Lewis, 2002a, p. 84).

Technological Tools for Destruction and Exploitation

Jane Caputi states that "those who are responsible for and benefit from the Anthropocene" are "specifically the ones standing atop an intellectual-techno-military-industrial-consumer global complex" (2020, p. 13). Correspondingly, *The Magician's Nephew*, *The Lion, the Witch and the Wardrobe* and "The Doctor, the Widow and the Wardrobe" suggest that the burden of "environmental caretaking" falls on the shoulders of human beings who commit ecocide through colonization and through misuse of science and technology (Phillips, 2015, p. 66). Lewis advocates that

> Magic and "science" are twins *et pour cause*, for the magician and the scientist both stand together, . . . in so far as both make Power their aim, believe Power to be attainable by a technique, and in the practice of that technique are ready to defy ordinary morality. (2009, p. 475)

As Matthew Dickerson and David O'Hara clarify, Lewis's "real complaint is not with pure science, but with the application of science as a means to power: science not for the sake of knowledge, but as a technological tool for exploitation" (2009, p. 96). For instance, in *The Magician's Nephew*, Jadis uses magic, a substitute for science and technology, to turn people into dust and destroy their worlds, to temper with the climate of Narnia and subjugate its inhabitants. Uncle Andrew experiments on guinea pigs and on Polly and Digory to send them to another world and then to draw them back, using the magic rings he made out of the dust in an Atlantean box. In line with rights theory and utilitarianism, both Jadis and Uncle Andrew "dispense with sympathy, empathy, and compassion as relevant ethical and epistemological sources for human treatment of" non-human and human beings alike (Donovan, 2022, p. 48).

In spite of the fact that he is the magician in the title of the novel, Uncle Andrew actually has "no real Magic" of his own in his "blood and heart" (Lewis, 2002b, p. 70). His

godmother Mrs. Lefay, "one of the last mortals in this country who had fairy blood in her," gives him the Atlantean box a few days before her death, asking him to burn it "with certain ceremonies" and without ever opening it (Lewis, 2002b, pp. 22-24). Nevertheless, Uncle Andrew who, like Jadis, sees himself above the rules by virtue of his intelligence, disrespects his godmother's dying wish and keeps and examines the box and the dust inside it. He eventually manages to usurp the dust, which "had been brought from another world when our world was only just beginning," to make two sets of rings: yellow rings to travel to another world and green rings to come back to earth (Lewis, 2002b, p. 25).

As a result, Uncle Andrew and Digory are directly, if not solely, responsible for the ecological destruction and tyranny of Jadis in Narnia. If Uncle Andrew had destroyed the box as he was supposed to do, Digory and Polly would not have travelled to Charn in the first place. If Digory had not struck the bell in Charn out of curiosity and childish foolishness, he would not have broken the spell and awakened Jadis. If he had not turned back in the Wood Between the Worlds, he would not have allowed Jadis to thus catch hold of him and follow him and Polly back to London. He would not have eventually led her to the newly created Narnia as "an old evil" (Lewis, 2002b, pp. 72, 111). Hence, "as Adam's race has done the harm," expresses Aslan, "Adam's race shall help to heal it" (Lewis, 2002b, p. 126).

Digory is to help by planting two trees: one in Narnia to protect the land against Jadis for many years and one back home in London together with Uncle Andrew's magic rings to make sure that "no one can use them again." First, Aslan charges Digory with the task of bringing a silver apple, "the apple of youth, the apple of life," from a tree in the centre of a garden in the Western Wild outside of Narnia. Then, Aslan tells him to throw that apple towards a river bank in Narnia and to pluck a silver apple from the tree that grows presently where he has thrown the apple to take home to his mother to heal her. Digory feeds the apple to his mother and buries its core in the back garden of the Ketterly house together with the rings (Lewis, 2002b, pp. 132-133, 150, 154, 161-163, 167-169). Likewise, in *The Lion, the Witch and the Wardrobe*, the Pevensie children are commended as sovereigns for saving "good trees from being unnecessarily cut down" among their other accomplishments (Lewis, 2002a, p. 166).

It is also telling that their means, tools and technology fail the characters when used for selfish reasons, greed, exploitation or destruction. In *The Magician's Nephew* Jadis

slithers into the garden in the Western Wild, most probably climbing over the wall, and steals a silver apple, entirely disregarding the warning written at the gates of the garden, which reads:

> *Come in by the gold gates or not at all,*
> *Take of my fruit for others or forbear,*
> *For those who steal or those who climb my wall*
> *Shall find their heart's desire and find despair.* (Lewis, 2002b, p. 146)

The juice of the apple that Jadis steals out of sheer greed for immortality leaves "a horrid stain round her mouth" and turns her face into a "deadly white" as if to mark her for the selfish and revolting deed she has committed. Aslan admits that she will have "unwearying strength and endless days like a goddess. But length of days with an evil heart is only length of misery and already she begins to know it." Hence, Jadis asks Digory to eat a silver apple, too, so that they can rule Narnia or Digory's world together, and she will not have to live forever alone (Lewis, 2002b, pp. 149, 162, 150).

On that note, although the apple Digory plucks from the tree that he has planted in Narnia and takes to his terminally ill mother Mabel does not "give endless life" in his world, it does, nonetheless, heal her because it is not stolen. In fact, Aslan bestows it upon Digory or rather his mother Mabel. Aslan tells Digory that "it would have healed her" even if he had stolen the apple. Yet, the consequences would have been so dire that "she would have looked back and said that it would have been better to die of that illness" (Lewis, 2002b, pp. 163, 167-168, 162). Aslan affirms that

> "the fruit always works—it must work—but it does not work happily for any who pluck it at their own will. If any Narnian, unbidden, had stolen an apple and planted it here to protect Narnia, it would have protected Narnia. But it would have done so by making Narnia into another strong and cruel empire like Charn, not the kindly land I mean it to be." (Lewis, 2002b, pp. 162-163)

That is why Aslan asks Digory to fulfil the task of planting a tree to protect Narnia. Not being a Narnian, Digory will not be acting out of selfishness just like he is not being selfish when it is Aslan who tells him to take an apple of youth to heal his mother.

Comparably, usurping the magical powers of the dust in the Atlantean box to travel to other worlds does not enable Uncle Andrew to realize his dreams of commodifying Narnia, either. Instead, as a result of trying exceedingly hard "to make himself believe that he could hear nothing but roaring," barking, and grunting whenever Aslan or Talking Beasts speak, he turns into a Dumb Beast himself, or "a vegetable, or [a] mineral," for the Talking Beasts cannot tell what he is at all. He cannot understand the speech of the Talking Beasts no matter how hard they try to communicate and reason with him (Lewis, 2002b, pp. 116-117, 119). Similarly, in *The Lion, the Witch and the Wardrobe*, her knowledge of the Deep Magic from the Dawn of Time does not permit Jadis to actually kill Aslan, then kill Edmund as well, and continue her tyrannical rule over Narnia for good. Jadis demands Edmund's life in compliance with the Deep Magic, which says that "every traitor belongs to [Jadis] as [her] lawful prey and that for every treachery [she has] a right to a kill." She declares that unless she has "blood as the Law says[,] all Narnia will be overturned and perish in fire and water." Knowing too well the Deeper Magic from Before the Dawn of Time besides the Deep Magic, Aslan offers his own life instead of Edmund's. Since Aslan is "a willing victim who had committed no treachery . . . killed in a traitor's stead," he comes back from the dead in accordance with the Deeper Magic, thus ruining Jadis's scheme (Lewis, 2002a, pp. 128, 129, 148).

Invocation of Madge as the "Mutha'"

In "The Doctor, the Widow and the Wardrobe," gender and biology emerge as ecological concepts. Indeed, the episode is an invocation of the "Mutha,'" Mother Nature-Earth in Caputi's words. Caputi maintains that the "Mutha'" has the power to end or begin ways of being and acting. "Calling the 'Mutha" is to refuse to reproduce the Anthropocene and to create something new" (2020, p. 4). By overturning the patriarchal hierarchy and discourse seen in *The Magician's Nephew* and *The Lion, the Witch and the Wardrobe*, Madge reflects how ecofeminism offers new ways of being and acting. Believing that "battles are ugly when women fight," in *The Lion, the Witch and the Wardrobe*, Father Christmas does not give Lucy a chance to prove she "could be brave enough." His gifts, "tools not toys," for Peter, Susan and Lucy further emphasize this sexist notion: a shield and a sword for Peter, a bow, a quiver full of arrows and a horn for Susan, and a bottle of cordial and a dagger for Lucy. Susan and Lucy are to use the bow and the dagger "only in great need" as Father Christmas does not want the two girls to fight in the battle. Apparently, Susan needs a bow which "does not easily miss" and a horn which ensures that "help of some kind will come" when blown even

though Peter's sword and shield have no such magical enhancements. So, the "tools" of the girls are intended to compensate for their alleged lack of skills. They are only meant for self-defence, nursing and healing (Lewis, 2002a, pp. 101, 100, 119, 120).

Madge is quite unlike Lucy who runs to Peter, or Susan who almost faints while trying but failing to climb a tree in the face of danger, or Digory's terminally ill, invalid mother Mabel, for that matter. Instead, she is rather like Caputi's "Mutha." Initially, she only wishes to give her children a happy Christmas before telling them that their father's plane is lost over the Channel. In order to fulfil Madge's wish, the Doctor welcomes them as the Caretaker of Uncle Digby's country house on Christmas Eve because Madge found and helped him three years ago on a Christmas Eve. Back then he told her to make a wish if there was anything he could do for her in return for her kindness and care. In a sense, the Doctor is evocative of the White Stag in *The Lion, the Witch and the Wardrobe* that grants the wishes of those who catch him. Furthermore, Uncle Digby's country house, of course, brings to mind the old Professor Digory Kirke's country house in the same novel, except with a TARDIS in one of its rooms instead of a magical wardrobe to Narnia. The Doctor tells Lily that the TARDIS is his wardrobe which he painted to look like a phone box.

"The Doctor, the Widow and the Wardrobe" firmly advocates for arcadian ecology and clearly condemns imperial ecology. Just like the old Charn, the alien planet Androzani Major used to be "the safest planet" with "naturally occurring Christmas trees" (Moffat & Newman, 2011). In the episode, in the year 5345 the Earth is using science and technology to colonise Androzani Major and to commit ecocide. It employs militarised harvest rangers and uses satellites to spray acid on Androzani trees to melt them down for battery fluid. Representing the "hostile and unexpected foreign" invaders and the "intellectual-techno-military-industrial-consumer global complex," the armed and armoured harvesters want to turn the source (the trees) into resource (battery); they view the Androzani trees as "exploitable resource[s]" (Phillips, 2015, p. 67; Caputi, 2020, pp. 13, 5, 8). Lenka Filipova, likewise, contends that "the development of the empire was most often accomplished via mechanisms of intensive land use and resource extraction . . . at the expense of the health of the local environment, both human and non-human" (2022, p. 94). Hence, the lifeforce of the trees are forced to resort to inter-planetary migration and to time travel to escape ecocide through incineration.

By giving consciousness and reason to the trees, the episode underlines the need to embrace the "idea of nature-as-an-organism as an alternative to the idea of nature-

as-a-machine" (Oelschlaeger, 1991, p. 129). The trees are scared and screaming. The Doctor mistakenly tells Lily that the pure life force of the trees leaving them makes it look like "stars coming out" of them and that the trees are singing (Moffat & Newman, 2011). Lily cries, thinking it is beautiful. Cyril contrarily is connected to the trees via the coronet on his head; therefore, he can actually hear them screaming. Later on in the episode, Madge, similar to Digory and the Pevensie children, who take on the burden of ecological protection, saves the Androzani trees from being melted down by helping them evacuate their home planet, for "[t]hey need to travel inside a living thing" (Moffat & Newman, 2011). In that regard, the care of the Arwells for the Androzani trees echoes what Lori Gruen calls "*entangled empathy*," "a particular version of an ethic care that . . . provides a way of thinking about how to develop caring attention towards others" (Adams & Gruen, 2022, p. 41). Because the Androzani trees are sentient, the way the Arwells interact with them also recalls Josephine Donovan's explanation of the "message of the feminist animal care theorists": "listening to animals [the Androzani trees in this case] paying emotional attention, taking seriously—*caring about*—what they are telling us" (2022, p. 48).

Due to the fact that natural fabrics interfere with the scanners of the harvest rangers, Madge manages to outwit them. The rangers cannot tell the difference between wool and side arms, which benefits Madge, who happens to be carrying a revolver in the pocket of her woollen coat. On the same note, the Doctor's sonic screwdriver is useless against the wooden door and the wooden aliens, that is the Wooden Queen and the Wooden King of the Androzani trees. Bearing in mind that, in the two books and the episode, their tools and technology fail the characters who use them for destruction and that this episode condemns war and ecocide, the Eleventh Doctor's sonic screwdriver failing him reminds the audience of the Eighth Doctor's involvement in the Time War (Phillips, 2020, Transmedia traditions section, para. 1). The Eighth Doctor initially "refused to fight and intervened only to help the victims." However, after he "was blamed for the continuing deaths" and for the threat to all reality, he regenerated, albeit reluctantly, into a warrior and "fought on the front line," leading the "Time Lords in battle against the Daleks" for decades. Eventually, the War Doctor used the Moment, a "weapon of ultimate mass destruction," like the Deplorable Word in *The Magician's Nephew*, to commit genocide against both the Daleks and the Gallifreyans, his own species, so as to end the Time War (Tribe, 2017, Gallifrey Falls… chapter, para. 15-16, 19-20). Moreover, Madge's Flight Lieutenant husband Reg and his co-pilot are bomber pilots, bringing death and destruction. Hence, their plane "was damaged, and his instruments failed him" (Moffat & Newman,

2011). It is Madge who lights the way for Reg on an otherwise cloudy, moonless, and starless night and leads him to the country house in time for Christmas when she flies through the Time Vortex with her head full of trees, thinking of home and what she misses most about home, that is, her husband. When Madge asks the Doctor to fly them home, he says that he does not have a home to think of. Like Charn and many other worlds destroyed by Jadis, the Doctor's home planet Gallifrey was believed to be destroyed in the Time War. It was nevertheless revealed later on in the series that Gallifrey was "saved from annihilation by the combined forces of thirteen Doctors" and remained "frozen in a parallel pocket universe" (Tribe, 2017, Preface, para. 5).

Contrary to the rangers, the Doctor and Reg, whose tools and technology fail them, Madge has always been good with tools and gets a bit better with vehicles and technology. She is certainly not good at riding a bicycle or driving a car at the beginning of the episode. Even so, she can drive a giant Androzani harvester towards the end of the episode after taking a quick look at its manual despite being told that it takes years of training to learn how to drive one. This is a substantial advancement from being good with a hair pin as she bragged and demonstrated to the Doctor three years ago while picking the lock of a police box to let him in because he mistook it for his TARDIS. It should be noted that Madge uses tools, vehicles and technology as a means to aid and protect others, not as a means of power to exploit and destroy human and non-human ecologies. She metaphorically and literally disarms the rangers by crying during their interrogation; once they all put their guns down on the ground, she pulls out the revolver from the pocket of her coat and aims it at them to find her children (Frankel, 2018, Hero Mom: The Sarah Jane Adventures chapter, para. 19-20). Carrying the Androzani trees inside her head thanks to the coronet the Wooden Queen puts on her head, she flies a forest through the Time Vortex and saves a whole world along with her children, the Doctor, her husband and his co-pilot all at the same time.

That is why her children and the Androzani trees turn to Madge for help rather than the Doctor. Appropriately, Cyril insists: "We wait for Mummy. Mummy always comes" (Moffat & Newman, 2011). Correspondingly, the Androzani trees believed in a prophecy foretelling the coming of their saviour. The Doctor and the audience assume that the Wooden Queen means the Doctor when she, using Cyril's body, says, "Your coming was foretold" (Moffat & Newman, 2011). Yet, both the Doctor and the audience are proven wrong when the Wooden Queen declares that the Doctor is not the one as he is weak whereas Madge is strong and puts the coronet on her head. As far as the Androzani trees are concerned, Cyril and the

Doctor, that is men, are weak whereas Lily and Madge, that is women, are strong since the latter are respectively actual and potential child bearers. Madge, being a woman and a mother, is strong enough to be their mothership. The Doctor explains that it is "[t]ranslated from the base code of nature itself" (Moffat & Newman, 2011).

Akin to Mary Daly's definition of divinity, Madge is a "form-destroying, form-creating, transforming power that makes all things new" (1985, p. 43; Caputi, 2020, p. 191). Accordingly, following their forced time travel and inter-planetary migration to Earth in the head of Madge, the lifeforce of the Androzani trees find peace among the stars and shine happily. As Valerie Estelle Frankel stresses, the reason why the Androzani trees choose Madge has to do with her nature, too, as she has always "[b]een taking home strays" (2018, Hero Mom: The Sarah Jane Adventures chapter, para. 23; Moffat & Newman, 2011). Reg used to follow her home from the dairy where she worked until she agreed to marry him. She takes care of the Doctor and invites him to her home at the beginning of the episode. Ultimately, she leads her husband and her co-pilot back home to Uncle Digby's country house by Christmas morning at the end of the episode.

Madge plays the role of Aslan and a Mother Ship to the Androzani trees, and Mother Christmas, as the Doctor dubs her, to her family, to the family of her husband's co-pilot, to the Doctor and the Ponds. She gives the Doctor his "[h]umany wumany" moment by insisting that he must be with his friends on Christmas and thereby causing him to shed tears of joy for the first time upon reuniting with the Ponds at the end of this episode (Moffat & Newman, 2011). As a matter of fact, Madge exhibits both aspects of Father Christmas portrayed in *The Lion, the Witch and the Wardrobe*. When the Doctor meets her for the first time before the war breaks, she is "funny and jolly" like the "Father Christmas in our world." The second time the Doctor sees her, she has received a telegram informing her that her husband's plane was lost during World War II. That is why she is rather solemn like the Father Christmas in Narnia (Lewis, 2002a, p. 99). It is significant that both meetings take place on Christmas Eve, too.

Conclusion

With its amended retelling, the *Doctor Who* episode invites the 21st-century readers and re-readers of The Chronicles of Narnia to pay a visit to Narnia once again on Christmas. In addition to offering amendments to the speciesism and sexism of *The Magician's Nephew* and *The Lion, the Witch and the Wardrobe*, "The Doctor, the Widow and the

Wardrobe" also points to the current ecocide committed by the "intellectual-techno-military-industrial-consumer global complex" through defamiliarisation, through the ecocide committed on the alien planet in the future, which is reminiscent of Aslan's warning at the end of *The Magician's Nephew* (Caputi, 2020, p. 13). Aslan cautions that human beings in Polly and Digory's world "are growing more like" Charn and that "some wicked one" might use "a secret as evil as the Deplorable Word" or Uncle Andrew's magic rings "to destroy all living things" (Lewis, 2002b, p. 164). Such a retelling of The Chronicles of Narnia in a long-running science fiction television series with a cult following like *Doctor Who* "may help raise," as Clare Echterling suggests, "eco-citizens who are attentive to history, imperialism, and social environmental justice" by displaying and condemning the ecocide committed by "lingering forms of imperialism" and neo-colonialism (2016, p. 112). The *Doctor Who* episode champions arcadian ecology as a remedy against current and possible future forms of imperial ecology and neo-colonialism. It offers and inspires ecologically-conscious, humane and empathic actions, decisions and solutions.

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Research Article

The Anti-Speciesist Stance in J. M. Coetzee's Novels: An Analysis of Animal-Standpoint

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ABSTRACT
Animal-standpoint criticism focuses on the way human rights are treated in literary texts. It is against speciesism, which is a kind of species-based discrimination which gives different values to different species and inevitably leads to a hierarchy among species. Speciesism is thus regarded as a kind of racism by those defining and theorizing the field of animal-standpoint criticism, which is essentially against the supremacy of the human species over animals and which seeks the establishment of equality among species. Animal rights are emphasized by this criticism and the idea that animals are to be used for human benefits and/or progress is challenged. J. M. Coetzee, the South African novelist known for his allegorical works of fiction set in unknown times and places as well as his questioning stance on matters of colonialism, remains a writer of fiction who consciously tries to give a voice to animals, which cannot speak for themselves and are subjected to not only illegal but cruel treatment by human beings. For Coetzee, it is wrong to permit the establishment of a hierarchy between humans and animals and to disregard animal rights seeing them as entities in the service of human beings. From *Disgrace* to *Life and Times of Michael K.*, several novels, as well as nonfictional works by Coetzee, focus in some way or another on the rights of animals and the strange ties between human beings and them. It is realised in this treatments of animals that Coetzee also carries out his critique of Western rationalism through his focus on the related issue.

Keywords: Speciesism, Animal-Standpoint Criticism, J. M. Coetzee, Animal Rights, English Novel

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Introduction

Contemporary literary criticism has tended to focus more and more on the elements of nature that have existed together with human beings on earth throughout centuries. Recent perceptions of nature and its components have also changed the perceptions relating to human's right to exercise authority over nature and its constituents. The present view that has gained wide acceptance in the field of humanities is that human beings are to be considered equal to the elements of nature and not superior and/or preferable to them. This recent attitude is anti-speciesist and bears the reflections of catastrophic as well as apocalyptic arguments focusing on the visible destruction and possible end of the world brought about by humans, which forces not only scientists and scholars, but almost everyone to reconsider the role of human beings on earth and the disastrous consequences of this role.

Animals throughout centuries have mostly been regarded as inferior to human although in certain societies and periods there was a relatively better attitude towards and moral treatment of them. The earliest ages of philosophy regarding animals are clearly founded upon the distinction between humans and animals although Aristotle is famous for being the owner of the saying human is by nature "a political animal" (Aristotle, 2009, p. 10), which in a sense equates human beings with animals. Nevertheless, it is rather the distinctions between humans and animals that are more focused on in philosophical works than the resemblances and the most important point of difference between the two species is a human's ability to think, which is at the same time is the main reason for the lack of moral concern towards animals in the philosophical world: "Most philosophers in the Western tradition followed Aristotle in denying any direct moral standing to animals, by virtue of a presumed moral gulf between rational and non-rational beings" (Fellenz, 2007, p. 19). Thus, it is the human being that is situated at a higher place compared to animals in the Great Chain of Being. Although it must be emphasized that some, if not all, animals were regarded as divine in the ancient periods, animals were almost always considered 'different' from humans until recent times. Descartes' dualism, with its main assertion that animals lack mind, once again stressed the difference between humans and animals. Descartes regards animals as material automata and develops an analogy between humans and animals on the basis of automatic behaviour. Although he was an important figure who provided the transition to modern ideas about creatures in general, Descartes himself was "remarkably isolated from other people" (Bach, 2018,

p. 19), which is at the same time ironic as far as his emphasis on the distinction between humans and animals is concerned.

In fact, "the idea that humans have at least some obligations to animals is very old" (Franklin, 2005, p. 1); however, the problem is that these obligations have not been systematically developed based on philosophical foundations (Franklin, 2005, p. 1). Until very recent times, those speaking on animal rights and/or their position in a human-centred society focused on such issues as animal sacrifice, and the consumption of animal meat instead of dealing with the issue of basing a philosophical foundation for providing animals with respect equal to that given to human beings. Kant's approach towards animals and the possible respect they deserve is basically utilitarian. According to him, "…all animals exist only as a means, and not for their own sakes, in that they have no self-consciousness, whereas man is the end…we have no immediate duties to animals" (Kant, 1997, p. 212). In Kantian philosophy, animals are not considered to be agents and thus, moral obligations and moral rights do not apply to them. While a human being is not a thing, animals are *things* in Kantian thought. Kant does not of course tolerate violence towards animals and believes those who treat animals violently will treat people in the same way. His ideas on and stance towards the use of animals for scientific experiments are dilemmatic because he, on the one hand, believes those scientists are cruel while on the other hand he finds their job praiseworthy as it is for human benefits. Therefore, it can be said that Kant does not tolerate the violent treatment of animals but he at the same time considers human beings superior to animals. It is only in recent times that animals and their rights have begun to be explored on an ethical base. Tom Regan is one of the contemporary philosophers who not only dealt with the issue of animal rights on the basis of ethical philosophy but also was an animal rights activist. According to Regan, animals are abused and maltreated mainly in three sectors: food, fashion and research. Inspired by his readings of Gandhi, Regan discusses the way animals are treated throughout his works and says in one of his books "Whether the ways animals are treated by humans adds to the evil of the world depends not only on how they are treated but also on what their moral status is" (Regan, 2003, p. 115). Regan seems to accept that the treatment of animals adds to the total evil of the world; however, he is also hopeful about the future as he believes there is an awareness at present times of animal rights compared to past times.

Humanity has been given the right of dominion over the planet and its components in religious doctrines as well. Although "…within theistic traditions…there is the familiar

idea that animals are with us *common creatures* of the same God" (Linzey, 1998, p. 50), religions generally look at animals primarily as creatures to benefit from. That is, religious doctrines find humans and animals similar in that they are both created by God; however, animals have been treated as secondary creatures in daily practice and this treatment has not been found contrary to religion. It might be argued that it is a matter of cultures rather than religious doctrines; however, it should not be forgotten that cultures are also and, in a sense perhaps mainly, shaped by religious beliefs. Therefore, "in various expressions of Muslim culture, non-human animals are valued mainly for the services they provide for humans" despite the fact that "…the Islamic tradition, perhaps more so than any other, has much to say about the need to respect all parts of God's creation, even insects" (Foltz, 2006, p. 4). According to Erica Fudge, the view that animals are passive while humans are active comes from the belief that Adam is the namer while the animals are named: "Adam is active: he gives names; the animals are passive: they were named" (Fudge, 2002, p. 17).

Speciesism could simply and very briefly be defined as "discrimination against beings based on the species they belong to" (Vinding, 2015, p. 1). It is "the unjustified disadvantageous consideration or treatment of those who are not classified as belonging to one or more particular species" (Horta, 2010, p.244). Another well-known definition by Peter Singer equates it with "…a prejudice or biased attitude favouring the interests of the members of one's own species against those of members of other species" (Singer, 2002, p. 6). The term was coined by Richard D. Ryder in an essay on the use of animals in scientific experiments, titled "Experiments on Animals" and was later popularized by Peter Singer, who has become a more-remembered figure in the theory of the field. Ryder, equates speciesism with racism and claims the revolutionary atmosphere of the 60s "nearly missed out animals" while that atmosphere targeted other forms of discrimination. The problem was, according to Ryder, that revolution against forms of discrimination was against the forms of discrimination of humans against humans; in other words, in this revolutionary atmosphere animals and other nonhuman entities had simply been disregarded and discrimination was handled as an issue of human beings only. Ryder believes it has been scientifically accepted since Darwin that there is no "magical essential difference between humans and other animals" and then he asks "Why then do we make an almost total distinction morally?". Ryder emphasizes the illogicality of the idea of so-called human superiority and thus harshly criticizes the experiments on animals which are justified on behalf of scientific progress. Ryder also founded the philosophy of what he calls "Painism" and offers it as the alternative

moral theory, claiming that its basic aim is "to increase the individual happiness" (Ryder, 2011, p. 74). For Ryder, present societies are societies of pain and a better sense of community must be encouraged; however, we should not only take into consideration the human community. Instead, we must bear in mind *the community of all things who can suffer* (Ryder, 2011, p. 60, emphasis in original). The term 'pain' is used by Ryder to include "all negative experiences, that is to say, all forms of suffering, mental as well as 'physical'" (Ryder, 2003, p. 26). And, naturally, it is not only humans but animals that suffer. However, because the traditional understanding of humans and other elements of nature and life has been based on speciesism throughout centuries, members of other species have simply been disregarded, which makes speciesism in the eyes of Ryder "a form of injustice" as "*speciesism* means hurting others because they are members of another species" (Ryder, 1998, p. 44, emphasis in original).

For Singer, animals have been treated cruelly and made to suffer by human beings solely for trivial reasons. It is a kind of animal slavery and this slavery has not yet been abolished. On the contrary, there are still defenders of the cruelty towards and abuse of animals. Singer believes that the unnaturalness of this attitude could be observed in the behaviour of children, especially in their rejection of eating flesh and in their innate love of animals (Singer, 2005, p. 214). However, it is a fact that children are in a sense forced to adopt an anti-animal stance by human-centred society. In other words, it might be argued that children are forced to perceive the unnatural as natural. Singer also tries to be optimistic about the present attitude towards animals like Regan; however, he also states that "…although many philosophers have come to favour the view that speciesism is indefensible, popular views on the topic are still very far from the basic idea of equal consideration for the interests of beings irrespective of their species" (Singer, 2005, p. 226).

Animal standpoint criticism shares similar characteristics with some of the critical movements of the late twentieth century like post-colonialism and feminism in that all of these movements are against otherization and repression of some sort. It is also against otherization and marginalisation of animals on the basis of a man-centred attitude. Steven Best summarizes the shift from a human-centred outlook to that of an animal standpoint as follows: "If we look at history from the animal standpoint, that is, from the crucial role that animals have played in human evolution and the consequences of human domination of nonhuman animals, we can glean new and invaluable insights into psychological, social, historical, and ecological phenomena,

problems, and crises" (Best, 2014, p. 1). Best's is an attempt to reveal the role of animals in the shaping of not only human but natural life. His purpose is also one of challenging the hierarchy established with the existence of humans on Earth. He wants to show us that species complement each other rather than pose authority over one another. Animal standpoint theory emphasizes the "interrelatedness of our fates" (Best, 2014, p. 1), that is, the interrelatedness of the fates of humans and animals and believes in the necessity of redefining the status and role of species on earth.

Best finds the origins of his new perspective in the works of Nietzsche and his view of science as a set of interpretations rather than explanations. Thus, history is also a set of interpretations based on various perspectives. Therefore, we can regard history as written from not only an "elitist, patriarchal, or racist bias, but also from a speciesist bias" (Best, 2014, p. 2). Animal standpoint theory is also related to feminist standpoint theory and has a connection with modern leftist tradition. What these perspectives or standpoints have in common is that they try to view life and history on Earth from a reverse position, not from the perspective of the so-called winners/conquerors of the world or from that of the oppressors of any kind. Thus, it could be said that it has inspiration from the Foucauldian philosophy of history and civilization. Animal standpoint theory sees animals as the slaves of human masters in a centuries-long struggle for dominance over the Earth. While emphasizing this, it also tries to demonstrate the fact that life on Earth is not a product and result of solely human activities and interactions. Like environmental determinism, which can be "defined in two ways: as treating the environment as a factor influencing human affairs independently and from the outside, and as an overriding emphasis on the environmental elements in a situation of nature-society interaction" (Meyer & Guss, 2017, p. 5), animal standpoint theory supports the view that geography, climate and natural forces play a very significant role in the shaping of human life and history over centuries; however, it finds environmental determinism lacking in that it has no special interest in animals' role in that shaping.

In short, humanity is not mere agent in the shaping and maintenance of life in animal standpoint theory, which points to the critical roles animals play in ecological diversity and stability (Best, 2014, p. 5). According to this theory, each species contributes to the process of sustaining biodiversity and some of the most important ecological disasters like water pollution, the destruction of the oceans, the decimation of rainforests, desertification and climate change are directly traceable to animal exploitation (Best, 2014, p. 5). The view of the animal in animal standpoint theory is different from the

traditional perception of it; rather than viewing animals as passive objects lacking subjectivity and a culture of their own, animal standpoint theory views them as active agents in the world. Best finds animals also as resisting beings and thus claims resistance is not a reactionary characteristic that only humans have (Best, 2014, p. 6). Still, it is apparent that humans have been forming civilizations since the earliest centuries, especially since the shift from hunting and gathering into the formation of agricultural society first appeared, is in fact the process of subjugating animals and then women on the model of animals.

Encountered as symbols and treated metaphorically in the fables of medieval times for the first time, animals went through certain periods of shifting representations in different periods of literature. "Animals have always been a part of literature, but their presence, perhaps like that of dogs in some human cultures, has been as marginal as it has been constant" (Ortiz-Robles, 2016, p. 1). The supposed hierarchy between animals and humans has also been maintained in literary works, especially in the use of metaphors. "One of the most fundamental orientational metaphors in Western culture gives the concepts of human and animal a spatial orientation: human is up; animal is down" (Danta, 2018, p. 4). This is related above all to the erect posture of human beings, which is stressed, as Danta emphasizes, by Ovid in his *Metamorphoses*: "While other beasts, heads bent, stared at wild earth / The new creation gazed into blue sky" (Ovid, 1958, p. 5). Ovid's descriptions relating to man include implications of his supposed superiority from the beginning; after accounting the creation of the world with its geographical and formational elements, Ovid says "Yet the world was not complete. It lacked a creature that had hints of heaven and hopes to rule the Earth" (Ovid, 1958, p. 5). In Ovid's account, man is a Godly figure as he was created from God's essence. Man's erect posture and implications of his superiority over animals stemming from this very erect posture are also mentioned in the works of John Donne and John Milton, for example. It might thus be argued that metaphors relating to humans, especially males being of a vertical nature as verticality is associated with respectfulness and masculinity. Therefore, metaphors of horizontal nature are considered to be referring to beings of lower status as well as femininity (Danta, 2018, p. 7). In his study on the use of animal metaphors for humans, Andrew Goatly has found that the animal names used to define and/or describe human behaviours are almost wholly negative, which he argues "… reinforces the ideology of human superiority and disdain for animals, making it very difficult for us to conceive of animals and humans as having equal rights to exist, or for animals to be worth our sympathy" (Goatly, 2006, p. 28). That is, language could

also be said to have been formed in such a way as to impose human superiority over animals and point to animals' inferior status in culture.

Although animals play significant roles in ancient works, and, in a sense, pillars of literature, it is not possible to argue that animals are the essential elements of these works. In other words, literature "can be said to be about how humans describe themselves as *not* animals" (Ortiz-Robles, 2016, p. 1). As "animals as we know them are a literary invention" (Ortiz-Robles, 2016, p. 2), literature's role in representing animals and then turning this representation into the fact about the animal image cannot be denied. Thus, it could be argued that literature served to maintain the established difference between humans and animals and did not prefer to speak for animals until recent times, that is, until the late nineteenth and early twentieth centuries, when science and literature "created new species of thought about animals, ones that ventured outside the well-trodden paths of scientific reductionism, primitivism, and anthropocentric humanism" (Hovanec, 2018, p. 5). Darwin's theory of evolution is of course very effective in this shift of thought. As for the recent works of literature, there is an increasing awareness of animal rights and interest in questions about their status in the world especially with the growing interest in ecocritical studies. The emergence of animal studies as a relatively new interdisciplinary field is another very important step in this context. In these literary and critical studies, there is a trace of the attempt to erase the supposed distinction between humans and animals and evaluate both species on equal terms. In addition, most contemporary works of literature accordingly view animals as fascinating creatures that ultimately change our view of the world. They invite the reader not only to sympathize with animals but to re-examine human-animal relations. These works also re-evaluate the existence of animals from an ethical point of view and thus contribute to debates relating to the field of ethical philosophy. Re-invention of the animal fable is another characteristic of recent literary works focusing on animals and their place in society. Animals are represented to open debates on issues of human life, politics and society. Written from a realistic or fabulist style of narration, these works ask questions about the legacy of centuries-long human domination on Earth.

Representation of Animal Standpoint in Coetzee's Novels

J. M. Coetzee is well known for his sympathy for and empathy with animals, which he intentionally depicts in his both fictional and non-fictional works. In Coetzee, "there

is a strong theme of rediscovering our humanity through rediscovering our animality" (Heerden, 2010, p. 58). An author with a deep concern about nature and its constituent elements, Coetzee questions the place of human beings on Earth on the basis of his relation to nature and animals while frequently representing humans on an equal level with animals. Thus, a human being loses his distinct place and position being shown as a creature of the Earth and turns into a "suffering animal" (Leist & Singer, 2010, p. 11). Coetzee's scepticism about and "demonstration of the limits of reason is part of his revision of the Enlightenment notion of the human as a disengaged, autonomous thinker" (Wiegandt, 2019, p. 3). In Coetzee's fiction, humans are sometimes associated with spiders and bugs and sometimes with dogs. Even inanimate objects such as stones are used as means of identification for characters. Man's return to nature and even his fusion with the Earth (Head, 1997, p. 111), as in the case of Michael K. in *Life and Times of Michael K.* is sometimes offered as a kind of resistance against a corrupt social and political order. Time spent in nature is incompatible with the formal time of people; nature is an alternative space set against that of the state and order of life. Earth is demonstrated as always enduring, always revitalizing itself as opposed to humans, who are subject to death and disappearance. Humanity is shown as being able to escape history while in and with nature. Nature is the freedom-giver and a kind of identity-shaper. Coetzee's comments about the history of colonisation also touch upon issues of destruction of nature by the coloniser, which is, according to Coetzee, a problem as serious as the economic, social and cultural subjugation of the colonised, while presenting the colonizer as a reckless hunter of nature. In Coetzee's fiction, "rapid social change in South Africa entails an intensified struggle for existence for all species. All animals, human and nonhuman, are pushed hard to maintain their equilibrium in this new environment" (Coleman, 2009, p. 599). This study is intended to reveal that Coetzee invites us to realize the animality in our own selves and that he tries to raise a consciousness about the unaided partners in our lives, namely animals. It is intended to show here that brutality against animals or the exploitation of animals must be viewed within the context of the exploitation of many disadvantaged groups including women, black, disabled, and other suppressed groups.

One of the most important works demonstrating Coetzee's interest in animals and human's relation to them is *Disgrace*, which is about the life and personal improvement of David Lurie, a professor of English literature at a technical university in South Africa who is notorious for his hedonistic life-style and relations with women and who is forced to resign from his job by the university committee after his affair with a student

is revealed. Dismissed from his job, Lurie then goes to the house of his lesbian daughter Lucy in the countryside of South Africa and tries to settle things, in which he becomes successful after a while until one day their place is attacked by three black South African men who rape Lucy, beat and attempt to kill David by setting him on fire and kill the dogs cared for by Lucy in cages. Due to the conditions of South Africa, the attackers are never found. Interestingly enough, Lucy does not want to report the event to the police and she does not talk about the attack and rape with her father for a long time. The two victims recover from the attack in different ways: while Lucy turns into a resigned acceptance of the event David begins to work together with one of Lucy's friends, Bev Shaw, who keeps an animal shelter and euthanizes animals.

It is especially after David begins to work with Bev Shaw that the novel begins to take issues relating to animal rights and their positions into consideration and open debates about these issues. This is not only an encounter with animals; as Herron suggests, it is a kind of turning point in his life which forces David "to abandon all that had hitherto sustained him as a white, liberal, libidinous academic" (Herron, 2005, p. 471). David can realise that sending animals, especially dogs, to death is simply violent. In time, he will question his own sense of being as a human being and develop empathy for these animals. It can even be argued that he goes through a transformation turning into a dog-man. His affection for animals is the main element that helps him to get rid of his identity as a "self-indulgent man of pleasure" (van Heerden, 2010, p. 55) and have moral development. In this process, he "emerges as one who embraces all living things as worthy of kindness and respect" (van Heerden, 2010, p. 56). Like a character from a Greek tragedy, Lurie "finds himself facing a battle, going through a catharsis, and finally achieving virtue and humanity. Like the viewer of a tragedy, the reader lives through the same catharsis" (Aaltola, 2010, p. 130).

David Lurie frequently makes comparisons with himself and animals; he even makes a comparison in terms of castration operations and while narrating this, Coetzee's attitude is ironical, or rather, cynical: "A simple enough operation, surely: they do it to animals every day, and animals survive well enough, if one ignores a certain residue of sadness" (Coetzee, 2000, p. 9). What is painful or what causes hesitation for humans can easily become normal and ordinary as far as animals are concerned. As animals have no rights about their lives and reproduction, they are easily subjected to such operations. They have no voice and thus no chance of refusing what is imposed upon them. One may even cease to feel sorry for animals; feeling sad about animals and the

unfair treatments they receive is not necessarily needed. When he goes to live with his daughter, Lurie feels that he has no objection towards activities relating to animal rights; he believes the world would be a worse place without animal lovers (Coetzee, 2000, p. 71); however, these first thoughts are at the same time far from being the thoughts of a person who *really* cares about animals; they are just opinions shared by many people on Earth; the problem is that most of these people who share these thoughts refrain from being activists and it could be argued that David's first attitudes are not to be equalled to that of an activist. The text acts as a spokesperson for animal rights while also giving information about the present state of animals in South Africa; it argues that there is almost no funding for activities aimed at protecting and/or caring for animals in the country. One might of course claim that South Africa as represented in the novel cannot even provide human rights not to mention animal rights; nevertheless, society would be a better society only by trying to solve problems in any field of life.

Lucy believes what she does for animals is found not so important by her father; however, she is ready to raise her objection against such an idea by stating that

> You think I ought to involve myself in more important things…You don't approve of friends like Bev and Bill Shaw because they are not going to lead me to a higher life…But it is true. They are not going to lead me to a higher life, and the reason is, there is no higher life. This is the only life there is. Which we share with animals. That is the example that people like Bev try to set. That's the example I try to follow. To share some of our human privilege with the beasts. (Coetzee, 2000, p. 74)

David at first compares people who take part in animal rights activities to Christians who seem to care about animals although they begin to torture animals at the first opportunity. In addition, at first, he has speciesist thoughts; he believes we can be kind to animals but should not necessarily lose our perspective. David's perspective is that of a speciesist: "We are of a different order of creation from the animals. Not higher, necessarily, just different" (Coetzee, 2000, p. 74). When he first visits an Animal Welfare clinic to see what he is supposed to do there, he finds the relationship Bev has set with animals interesting although he cannot understand how she has managed to form a community of animals or the way she empathizes with animals. At first he thinks he can do his supposed jobs at the clinic such as feeding, cleaning and mopping up easily, that is, without a slight need for revision of his general thoughts about animals. However,

in time, especially after he witnesses the obligatory killings of the dogs, he realizes that he cannot bear these intentional killings:

> He had thought he would get used to it. But that is what happens. The more killings he assists in, the more jittery he gets. One Sunday evening, driving home in Lucy's kombi, he actually has to stop at the roadside to recover himself. Tears flow down his face that he cannot stop; his hands shake. He does not understand what is happening to him. Until now he has been more or less indifferent to animals. (Coetzee, 2000, p. 142)

David in time realizes that animals, and specifically dogs understand what would happen to them, which is an idea that runs counter to the general idea that animals lack comprehension. He simply feels shameful when animals are prepared for death; he finds himself guilty as he does not prevent their killing. After they are killed, he is supposed to bring the dead bodies of the dogs to an incinerator. He at least tries to do this job without committing another act of dishonour; he wants to be as respectful towards animals as he can. He becomes aware that what he used to regard as simply animals are much more than that. He can see that animals can distinguish between a reliable and an unreliable man, that they know who to trust. He finds himself talking to dogs as people around cannot understand him although dogs patiently listen to and understand what he wants to say. Animals turn into creatures that would help David to compensate for what he has done wrong so far; with them, David begins to make a new sense of life and living. He begins to spend most of his time with the dogs in the clinic apart from reading and writing. He even risks being called a mad old man who sits among dogs, makes music with them, and sings to them. He in time learns the name of the feeling that he has towards animals, which is love. He is surprised to see the fact that dogs lead a much more peaceful life compared to humans, which could set up an example for human society filled with examples of unfair competition. He observes that dogs have a more dignified attitude towards life again compared to humans.

Dogs, which are "bred to snarl at the mere smell of a black man" (Coetzee, 2000, p. 110) in South Africa, and which, therefore, have been associated with the power of the colonising white man's power, thus urging black man's anger, turn into a metaphor for a country's tragic past while at the same time raising questions about the very notion of disloyalty. Both white and black members of South African society have betrayed

their country, an action not expected from dogs. Therefore, there is so much to learn from animals in general and dogs in particular. In addition all members of South Africa as well as the rest of the world must try to empathise with animals, not for the animals' sake but primarily for their own sake, which is the lesson David has learnt:

> Why he has taken on this job? To lighten the burden on Bev Shaw? For that it would be enough to drop off the bags at the dump and drive away. For the sake of dogs? But the dogs are dead; and what do dogs know of honour and dishonour anyway? For himself, then. For his idea of the world, a world in which men do not use shovels to beat corpses into a more convenient shape for processing. (Coetzee, p. 146)

It might therefore be argued that his life with dogs plays a very significant role in David Lurie's re-understanding of his role in the world as a human being and his total self-enlightenment. David turns from a man of hedonism into an empathising man who will most probably begin to lead a more conscious life.

Elizabeth Costello, one of Coetzee's novels that might easily be termed as a novel of ideas and which includes the two chapters that make up *The Lives of the Animals*, is about the life of an Australian writer who has become very famous only to recognize the fact that her present condition needs to be questioned primarily by her own self. Her relationship with her son is also problematic, which is reflected upon in her dialogues with him in which she finds herself often in the position of the asked who has to defend herself against unending accusations. This woman appears in her different roles in the narration; sometimes she is a mother, sometimes she is a sister, sometimes she is a lover and sometimes she is a writer. She delivers lectures in different universities of the world and leads discussions about various issues. These conferences do not only reflect her ideas about moral, aesthetic, and philosophical matters; they also contain slices from the very life of that woman.

Among the topics discussed by Costello, whom we can consider "a hybrid, a scapegoat, and above all a wounded animal who touches on that wound in every word she speaks" (Mulhall, 2008, p. 54) like Coetzee himself, are animal rights and human-animal relations as well. "During a dialogue with her son John early in the novel, animal imagery begins to be used to exemplify issues regarding animals' position and the situation in the world. One of the earliest examples relating to animals and their present situation asks

questions about zoos in contemporary life. Zoos are depicted as places where animals' rights of privacy are violated. Animals in zoos, in other words, could be regarded as taking part in a show (Coetzee, 2003, p. 31). Elizabeth Costello claims animals have no right of privacy if they are in the show. In one of her conferences, Costello indicates that the lives and deaths of animals are horrible and that animals are subjected to terrible treatments in various places such as trawlers, laboratories, and even in farms, which might be better-called production facilities rather than farms (Coetzee, 2003, p. 61). Costello makes it clear that the way Jewish people were killed by Nazis is strangely described with terms that are associated with animals. Expressions such as "They went like sheep to the slaughter", "They died like animals", and "The Nazi butchers killed them" are used to describe the deaths of these people. The thing that is ironically emphasized by Costello is that death is considered normal as far as animals are concerned although they also die like human beings, which indicates the fact that what deserves attention and respect where people are concerned turns into something that does not somehow require respect and attention and is normalised.

For Costello, contemporary times' attitudes towards animals are no less cruel than that of the Nazis towards Jewish people:

> Let me say it openly: we are surrounded by an enterprise of degradation, cruelty and killing which rivals anything that the Third Reich was capable of, indeed dwarfs it, in that ours is an enterprise without end, self-regenerating, bringing rabbits, rats, poultry, livestock ceaselessly into the world for the purpose of killing them. (Coetzee, 2003, p. 63)

Costello thus believes that cruelty towards animals goes hand in hand with cruelty towards human beings. She finds all those ancient philosophers who talk about animals and their rights as people that wasted time by not focusing on the essence of the problem. The history of philosophy and thought has led people to consider animals "thinglike" and humans "godlike" (Coetzee, 2003, p. 65). And the history of the world is above all a history of a confrontation and war between humans and animals, a war which was "definitely won" (Coetzee, 2003, p. 67) by men. Thus, animals in today's world are in silence: "Animals have only their silence left with which to confront us" (Coetzee, 2003, p. 68). It is clear that Costello has an anti-speciesist stance as she considers all human beings animals. She also raises her objections against the commonly-held view that animals lack such faculties as reason and understanding claiming that it is not at

all clear whether we are better at understanding the universe than animals. She also simply cannot understand why the assumed lack of reason must be the reason behind the exploitation of animals. Costello also raises questions about eating animal flesh and states her objections against it. She tries to draw people's attention to the cruelty of bullfighting and other so-called sports in which animals are forced to take part in wild confrontations. Such so-called contests, for Costello, are ways of killing animals, or rather, beasts "by all means, they say, make it a contest, a ritual, and honour your antagonist for his strength and bravery" (Coetzee, 2003, p. 95). According to Costello, people first kill animals on such brutal occasions and then eat their flesh and do so in order to get something of its courage and strength. That is, humans' treatment towards animals includes paradoxes. Nevertheless, the main reason why we treat animals badly is related to speciesism: "We treat them badly because we despise them; we despise them because they don't fight back" (Coetzee, 2003, p. 101).

Costello's lectures about animals open up debates on the way animals are represented in literature and dealt with in philosophical works as well. She is aware of the fact that raised consciousness about animal rights is a recent phenomenon. She believes a centuries-long attitude towards animals is a kind of racism and thus shares the ideas of recent theorists on the issue. Also *Elizabeth Costello* includes a postscript titled "Letter of Elizabeth, Lady Chandos, to Francis Bacon". The passage is introduced with an epigraph from Hugo von Hofmannsthal's "Letter of Lord Chandos to Lord Bacon", a well-known elliptical text, which is in harmony with Coetzee's own ideas on the animal world or, to put it in a better way, the whole ecological system with its animate and inanimate constituents:

> At such moments even a negligible creature, a dog, a rat, a beetle, a stunted apple tree, a cart track winding over a hill, a mossy stone, counts more for me than a night of bliss with the most beautiful, most devoted mistress. These dumb and in some cases inanimate creatures press toward me with such fullness, such presence of love, that there is nothing in range of my rapturous eye that does not have life. It is as if everything, everything that exists, everything I can recall, everything my confused thinking touches on, means something. (Coetzee, 2003, p. 219)

Diary of a Bad Year, which is another novel of ideas with interesting narrative levels, is another work by Coetzee in which animal rights are brought up for discussion. Animals

and humans are once again treated as similar, sharing similar problems and fates. One of the most interesting points emphasized by the writer Coetzee in his book titled *Strong Opinions*, the chapters of which go along with the main plot of the novel thus forming metafiction, is related to animals' lack of identity cards. The writer harshly criticizes the state and makes a comparison between animals and people who do not want to accept what is imposed by the state. The argument is that those who are against the state are treated like animals, which are also outcasts of society. While emphasizing this point, Coetzee does not only criticise the fact that animals are otherized, he also finds those who are against the idea of the state as an imposing structure as distinguished people and thus finds animals also distinguished. The book also raises the author's objections to eating animal flesh. Coetzee in *Strong Opinions* claims we are in a sense forced to feel accustomed to the kitchen programmes on TV in which animal flesh is presented as a means of reaching delicious meals. The author believes what is presented on screens is presented to us as normal; however, we should look at kitchens differently and see it:

> …with what Viktor Shklovsky would call an estranged eye, as a place where, after the murders, the bodies of the dead are brought to be done up (disguised) before they are devoured. (Coetzee, 2007, p. 63)

"On the Slaughter of Animals", the title of the chapter in *Strong Opinions*, from which the above quotation is taken, is about the atrocities against animals under the pretext of the cattle trade. Coetzee argues that it is simply nonsensical to expect animals to go to death calmly and that it is natural for an animal to react against attempts to kill it. Some other parts of this novel of ideas are about the use of animals in laboratories, which is another issue protested by Coetzee, while a chapter titled "On Boredom" attempts to challenge the supposed hierarchy established since ancient times between humans and animals. Coetzee deliberately prefers to call human beings "human animals" (Coetzee, 2007, p. 208), which is simply a sign of this attempt.

Conclusion

It is possible to find similarities between Coetzee's characters in fiction and animals; the deepest motivations in Coetzee's characters "are animal and beyond the ability of language to articulate. Like the animals of the novel, its human characters fear death and brutalization, seek out sex and comforting contact with others" (Oerlemans, 2007,

pp. 186-187). To conclude, Coetzee believes that we can save our humanity by dealing with animal rights and problems and making them the main focus of attention. Himself being a vegetarian and a member of different animal rights organizations such as Voiceless and the Australian Association for Humane Research, Coetzee also took part in various campaigns against animal abuse and for animal rights. He turns his fiction into a platform where animal rights are opened to discussion and sometimes uses his fictional characters like Elizabeth Costello as the spokesperson for his own ideas on these issues. That is, he also takes on an activist role with his fiction as well. In other words, he offers his poetics "as a form of persuasion" (Aaltola, 2010, p. 141). He deliberately uses his fiction as a floor of discussion since he thinks fictional works will be much more effective in raising consciousness about animal rights compared to theoretical works, which are admittedly, less read and sometimes found to be boring, which causes them to lose their intended effect. However, it could also be argued that Coetzee's fictional works are in a sense fictional theories or fictional philosophies about the issues with which they deal. In short, Coetzee also contributes to the building of animal rights philosophy with his fictional works.

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Research Article

Vibrant Matter, Actants and the Limits of Human Agency in Saramago's *The Stone Raft*

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ABSTRACT
This paper focuses on José Saramago's novel *The Stone Raft*, set during an imaginary geo(il)logical event, the separation of the Iberian Peninsula from the European mainland. This event brings together a group of human and non-human protagonists, who seem to have mysterious connections with this event. The novel follows the group, which arguably forms a mini-community, as they travel around the former peninsula. It also explores the political disruptions which this event, directly and indirectly, provokes at various levels from the local to the international, including, for instance, closer relations between Portugal and Spain the souring of relations between the Iberian countries and Europe, widespread protests in Europe and the occupation of hotels by slum-dwellers across the Peninsula. In this context, the novel is explored from the perspective of Jane Bennett's vital materialism, as put forward in her 2010 book "Vibrant Matter". For Bennett, humans tend to overestimate their agency, while viewing matter as simply inert. In her view, however, material things may be important 'actants', particularly when they act as part of a human/non-human assemblage. Saramago's narrator, like Bennett herself, constantly questions the human tendency to over-attribute agency (and responsibility) for events to humans alone, suggesting that matter, and human/non-human assemblages, may also be important actants.
Keywords: Saramago, vital materialism, Jane Bennett, assemblage, actant

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Introduction

Portuguese novelist and Nobel prize winner José Saramago frequently pointed out that he was, at heart, an essayist who needed to write novels because he was unable to write essays (cited in Salzani & Vanhoutte, 2018a, p. 3). Thus, his novels can be understood as forms of political action, in that they present and debate "ethico-political questions and ideas" (Salzani & Vanhoutte, 2018a, p. 6). On this basis, this paper posits that, in common with political theorists such as Jane Bennett, Saramago, in *The Stone Raft* tries to bear witness to "the vital materialities that flow through and around us" (Bennett, 2010, p. x).

The Stone Raft is set in a world which mirrors our own, where, in a "geo(il)logical event"[1] (Varela Alvarez, 2018, p. 65) the Iberian Peninsula inexplicably breaks off from the rest of Europe and floats, seemingly aimlessly, towards the South Atlantic. Thus, on one level, the novel can be read in the context of the accession of Spain and Portugal to the European Community, which was impending at its time of publication. In other words, it can perhaps be understood in terms of an Iberianist "counterdiscourse" to Portuguese EEC membership (Sabine, 2005, p. 79) a pre-accession allegory of a putative "Portugexit" (and "Spexit") *avant la lettre*, in which Portugal would draw closer to Spain as well as to its former colonies in South America and Africa. Saramago himself describes the novel as an expression of resentment: "For centuries and centuries you shunned us ...Europe ended at the Pyrenees ...very well, then, we're leaving" (Vakil, 2000, p. 16).

However, importantly, and perhaps in contrast to a country's choice to leave the European Union, the splitting off of the Iberian Peninsula from the European continent in *The Stone Raft* is not a decision which is made by supposedly rational human subjects. Instead, it is a geological event which nevertheless profoundly affects geopolitics, the lives of the inhabitants of the Peninsula, and, more specifically, the group of protagonists whose lives are uprooted by the event, and who manage to create "an authentic community full of meaning(s)" (Varela Alvarez, 2018, p. 64). However, the Iberian Peninsula's physical separation from the European continent clearly cannot be easily attributed to human agency or will. Indeed, "nobody is trying to separate the peninsula from the continent, nobody is fighting against anything whatsoever" (Seixto, 2001, p. 210).

1 Geo(l)logico' in the original Spanish (Varela Alvarez, 2018, p. 65).

In this way, a (seemingly) impossible and inexplicable geological event sets into motion a series of political – and personal – events and crises. As Daniel suggests, in the novel lives and events interpenetrate each other and overlap "at all levels" (2005, p. 20). Thus, for Daniel, each human act potentially possesses a cosmic significance, even when it is apparently a random occurrence (2005, p. 20). However, non-human acts, most notably the geological event which converts the peninsula into a stone raft, also have an enormous impact on the lives and (geo)politics of the human characters in the novel. Therefore, the novel suggests a de-centering of human agency in that political events, ranging from changes in international relations to local political conflicts, are provoked by the interaction of human and non-human agents. At another level, the lives of the five human protagonists are deeply affected and even overhauled not only by the geological event, but by other non-human *actants* too, including, among others, a dog, an elm branch, a flock of starlings, a piece of string and a stone.

As Salzani and Vanhoutte argue, then, while Saramago may have been "consciously and explicitly" committed to humanism, his art subverts his humanist project. Their argument is connected to the depiction of the dogs in Saramago's novels, which are often "humanised" while the human characters are "animalised" (Salzani & Vanhoutte, 2018b, p. 201). However, *The Stone Raft* can arguably be read as posthumanist in a broader sense, in that the novel emphasises the importance of the agency not only of animals but of other non-human things (including material as well as organic things), and, especially, of human/non-human *assemblages.* On this basis, this study attempts to read the novel through the lens of Jane Bennett's vital materialist approach.

As set out in her 2010 book *Vibrant Matter,* Jane Bennett's political/philosophical project is to rethink the modern tendency to "quarantine" the world into dull matter on the one hand, conceived of as passive and inert, and vibrant life on the other. For Bennett, this tendency to view matter as inert or dead is part of a vicious circle, in that it is both the consequence of and continues to feed "human hubris" and our "earth-destroying fantasies of conquest and consumption" (Bennett, 2010, p. ix), thus impeding the emergence of modes of production and consumption which are more sustainable and ecologically viable.

In this context, influenced by many philosophical ideas, perhaps primarily Bruno Latour's actor-network theory and Gilles Deleuze's concept of the assemblage, Bennett argues that objects possess "thing-power", the "curious ability of inanimate things to

animate, to act, to produce effects dramatic and subtle" (2010, p. 6), provoking open-ended change via their complex interrelationships and entanglements with humans, plants and other animals, and other objects. In an earlier paper, *The Force of Things,* she explains "thing power" as a combination of Lucretian physics, the "non-Newtonian picture of nature as matter-flow ... as ... developed in the thought of Gilles Deleuze" as well as Spinoza's idea that bodies "have a propensity to form collectives" (2004, pp. 348-9) Thus, as Braun argues, Bennett's description of matter as "*vital*, *energetic*, *lively*, *quivering*, *vibratory*, *evanescent*, *effluescent"* speaks of;

> an 'eventful' world, a world in which becoming is privileged over being, where the pre-individual takes priority over the individual, and where a complex non-linear causality interrupts our commonsense assumption of a mechanistic world'. (Braun, 2011, p. 390)

Such an eventful world, as is argued further below, resonates with that created by Saramago in *The Stone Raft,* where human agency is constantly put into question, and where non-human *actants* interact with humans in assemblages to cause upheavals in human lives at the individual and collective levels.

Bennett's Vital Materialism

According to Bennett's concept of "vibrant matter", which draws on and synthesises a wide variety of concepts and ideas from thinkers including, among others, "Lucretius, Spinoza, Adorno, Latour, Thoreau, Bergson, Dewey and Deleuze and Guattari" (Lemke, 2018, p. 33), non-human things as diverse as "edibles, commodities, storms, metals" can be actants in their own right (Bennett, 2010, p. viii). She thus argues that agency can be attributed to a wider range of "ontological types" (Bennett, 2010, p. 33), challenging the traditional Western conception of a dichotomy between a deterministic nature and human societies characterised by free will (Lemke, 2018, p. 33). Thus, in Bennett's view, non-humans have the ability to "animate, to act, to produce effects dramatic and subtle" (Bennett, 2010, p. 6).

Importantly, as discussed further below, for Bennett, taking the vitality of matter seriously has political as well as philosophical implications. Such material powers may have a variety of effects, both positive and negative, on humanity; thus, they deserve our respect and have important implications for "*human* survival and happiness"

(Bennett, 2010, p. x). Consequently, vital materialities such as "stem cells, electricity, food, trash, and metals" play an all-important, and frequently disruptive, role in political life. However, the human tendency is to represent these material forces as "human mood, action, meaning, agenda or ideology", thus maintaining the fantasy that we humans are really "in charge of all those 'its'" (Bennett, 2010, p. x).

On this basis, Bennett's project has several aims; first to depict a positive vibrant materialist ontology, secondly to dissipate onto-theological binary oppositions such as "life/matter, human/animal, will/determination and organic/inorganic", and finally to propose a form of political analysis which can better account for the contributions of both human and nonhuman actants (Bennett, 2010, p. x). Here then, through "bracketing" questions of the human (Anderson, 2011, p. 393), Bennett conceives of matter, using Bruno Latour's term, as an *actant*. For Latour, an *actant* can be defined as "something that acts, or to which activity is granted by another" (Latour, 1996, p. 373). Notably, as suggested by the ending –ant, which is intended to counter the subjectivity and teleology implied in the term "actor", *actants* are not necessarily human. Indeed, as Latour explains, anything can be an actant as long as it is the source of action (Latour, 1996, p. 373).

In this context, Bennett introduces the concept of distributive agency, according to which effects cannot be directly attributed to subjects; instead there are always "a swarm of vitalities at play" (Bennett, 2010, pp. 31-32). Therefore, importantly, it is difficult to pinpoint any single actor, or *actant*, as the root cause of an event as an actant never really acts in isolation. Instead, its agency is dependent on the interaction and collaboration of many different bodies and forces (2010, p. 21). Notably, in the context of globalisation, the contemporary world has become a space of events which are both intimately connected and highly conflictual, making up a volatile but somehow functioning whole. Thus, the organicist model, according to which each part serves the whole, clearly falls short. Bennett instead prefers Deleuze and Guattari's concept of assemblage, which can be described as more or less temporary, ad-hoc "living, throbbing confederations" composed of diverse elements which , in spite of the friction between their constituent parts, are able to function (Bennett, 2010, p. 23).

Assemblages can be described as "heterogeneous groupings that do not subsume the independence of the parts to a higher unity" (Anderson, 2011, p. 393). As DeLanda explains, component parts of an assemblage may be detached from it and reattached

to a different assemblage, in which its interactions will be different (2006, p. 11). Thus, assemblages may be relatively long or short lived. Their components are also involved in processes of territorialisation and deterritorialisation, which stabilise and destabilise their identities respectively through increasing or decreasing their spatial boundaries and/or internal heterogeneity (DeLanda, 2006, pp. 13, 19), while processes of (linguistic or genetic) coding or decoding also serve to consolidate the identity of the assemblage or render it more flexible respectively (DeLanda, 2006, p. 19).

Assemblages, then, are not controlled by any kind of central authority, as no member is able to dominate the others and consistently be in charge of the trajectory or impact of the group. Instead, as Bennett points out, the effects generated by an assemblage are emergent properties; while each (proto)member of the assemblage has its own vital force, which may be slightly "off" from that of the assemblage as a whole, the assemblage as such also possesses its own agency. Bennett proposes the electricity grid as a good example of an assemblage (made up of human and non-human *actants* including electrons, trees, wind, fire and electromagnetic fields). While these individual elements affiliate and work together, they do not constitute an organism, as the jelling of the components of the grid takes place alongside "discordant" energies which fly out and disturb it from within (Bennett, 2010, p. 24) so that, rather than being provoked by an individual agent or doer, the deed is done or effected by a human/non-human assemblage (Bennett, 2010, p. 28).

Thus, as Lemke points out, Bennett's disturbance of linear accounts of causality not only means that the effects of action are frequently unpredictable, but also complicates the attribution of blame (Lemke, 2018, p. 36). While this conception of vibrant matter acting in human/non-human assemblages attenuates human agency, and therefore human responsibility, to a significant extent, Bennett considers that human responsibility instead lies in noting the effects of the assemblages in which we participate, and then working experimentally to minimize or compensate for any suffering they cause (Khan, 2009).

In this context, Bennett seeks to explore the implications of a (meta)physics of vibrant materiality for political theory, and questions the anthropocentric underpinnings of current democratic theory (Lemke, 2018, p. 37). She avails herself, primarily, of John Dewey and Jacques Rancière's theories of democracy. First, she explores Dewey's theory of *conjoint action*. For Dewey, a public is a confederation of bodies pulled together by a shared experience of harm which coalesces into a problem; a public does not, then,

pre-exist its particular problem, but rather emerges in response to it. Thus, many different publics exist simultaneously, at different stages of emergence and dissolution, in response to different problems (Bennett, 2010, p. 100). Importantly, Dewey's publics do not act according to a specific, rational plan. Moreover, all action produced by a public immediately becomes emmeshed in a web of connections leading to further connections and problems, which in turn create their own publics (Bennett, 2010, pp. 100-101).

For Bennett, given the constant enmeshment of human culture and agency and non-human agencies, such publics necessarily consist of non-human as well as human *actants,* democratic theory should not focus exclusively on humans, whether at the individual or collective level. Instead, its appropriate unit of analysis is "the (ontologically heterogenous) 'public' coalescing around a problem" (2010, p. 108).

The second theory of democracy which Bennett draws from, that of Jacques Rancière, was originally designed to open up democratic participation to excluded humans. In *Disruption,* for instance, Rancière focuses on a potentially disruptive force that exists within the people of the *demos,* but which is not recognised by the prevailing order – the "police" order in Rancière's terms. Thus, in his view, actions by the demos which expose the arbitrariness of the dominant "partition of the sensible", according to which some members of the *demos* are politically visible (or audible) while others are not (Bennett, 2010, p. 105), constitute democratic acts *par excellence*. These disruptions are neither intentional nor random, but instead result from usually spontaneous polemical scenes, so that what had previously been perceived as "noise" begins to sound like "argumentative utterances". As Rancière argues, publics come into existence when those who were not counted as speaking beings make themselves "of some account" by constructing a community based around a common wrong, namely the encounter "of two worlds in a single world: the world where they are and the world where they are not" (Rancière, 1999, p. 27).

Thus, while Rancière himself denies that non-linguistic beings could disrupt the police order (Bennett, 2010, p. 106), Bennett posits that human/nonhuman "publics" can disrupt the partition of the sensible which, for Rancière, is "the quintessentially political act" (Bennett, 2010, p. xix).

Vibrant Iberia: Vital Materialism in *The Stone Raft*

The Stone Raft begins with a series of seemingly inexplicable and perhaps unrelated events, involving combinations of human and non-human participants. In Cerbère, on the French side of the Pyrenees, the town's famously silent dogs suddenly begin barking *en masse* despite apparently possessing no vocal cords, leading the villagers, maddened by the barking, to attempt to poison them. One of the dogs, Ardent, discovers the first, pencil-thin, crack in the continent, and "with one jump" leaps over the abyss to Spain, as, "he preferred the infernal regions" (Saramago, 1986, p. 11). As Salzani and Vanhoutte point out, *The Stone Raft* is the first of Saramago's novels to feature a canine protagonist (2018b, p. 195), and Ardent later plays an important role in the novel, when he brings together and acts as guide to the five human protagonists. As Saramago's narrator notes, there is a human tendency to overestimate the importance of human agency, so that many people claim responsibility for the barking of the previously silent dogs and the ensuing events "because they slammed a door, or split a fingernail, or picked a fruit, or drew back the curtain, or lit a cigarette, or died, or, not the same people, were born" (1986, p. 14).

Meanwhile, a woman called Joana Carda, recently separated from her husband, makes an indelible line in the ground with an elm branch. Ironically given the importance of non-human *actants* in the novel, she is a graduate in the humanities from the prestigious University of Coimbra (Ferreira, 2018, p. 177). Elsewhere in Portugal, a teacher, José Anaiço, is constantly followed by a flock of starlings, while a physically rather weak man called Joaquim Sassa manages to throw, to his own astonishment, a heavy stone an enormous distance out to sea. At that precise moment, a Spanish pharmacist called Pedro Orce rises from his chair, having experienced an otherwise undetectable earth tremor. At the same time, a Galician woman, Maria Guavaira, finds an old sock which, no matter how much she unravels it, does not get any smaller. The fates of these five human characters, along with that of the dog, are gradually brought together in the novel, while, as Daniel points out, "the leitmotivs of stone, elm wand, blue thread, dog, starlings, and trembling earth recur alone and in concert as in a musical composition" (2005, p. 18).

The extraordinary and seemingly unlinked events surrounding these characters are all, it is suggested, somehow connected with what is arguably the strangest event of all: the physical splitting off of the Iberian Peninsula from the European mainland.

However, while, in the words of Saramago's narrator "it is common knowledge that every effect has a cause", the exact order of events is unclear. While the narrator posits that, in spite of appearances, all of these things are connected (Saramago, 1986, p. 20), and that it was Joana Carda's scratching the ground with an elm stick which provoked the dogs of Cerbère to bark (Saramago, 1986, p. 124), the precise sequence of cause and effect remains a mystery. Saramago's narrator himself appears to question the limits of human agency when he asks if the division of the continent had taken place just because "someone had thrown a stone into the sea, a stone that exceeded the strength of the person who threw it?" (1986, p. 91). Elsewhere, the narrator notes that humans are not the only source of cause and effect, and non-human *actants* can create their own worlds, and tries to imagine a world where human beings, and the events they apparently provoke, no longer exist. He posits that such a world "will be quite sufficient for some tiny animals, some insects, to survive for there still to be worlds … the only great truth is that the world cannot die" (Saramago, 1986, p. 15).

Later in the novel, when Joaquim Sassa blames his extraordinary feat of strength for the impending submergence of Venice, José Anaiço responds "Don't overestimate yourself to the point of thinking you're to blame for everything" (Saramago, 1986, pp. 86-87). This perhaps echoes one of the key insights of Bennett's vital materialism; its emphasis on the interconnection between persons and things attenuates blame because, as human individuals are not the only actants, they can no longer bear full responsibility for the effects of the assemblages of which they form part (Bennett, 2010, p. 37).

Whatever the forces, magical, geopolitical, climatic, geological or otherwise, that trigger the separation of Iberia from Europe, it is clear that the rupture of the continent itself constitutes an *actant* in Latour's terms. It is certainly able to alter the course of events, affecting humans and non-humans, animate beings and inanimate things, alike, creating assemblages, whose parts hold together in shifting combinations of harmony and discord. Indeed, as Saramago's narrator points out, if the story were the libretto of an opera, it would comprise twenty human and non-human voices "of every timbre, one by one, in chorus, in succession", including, among others:

> The joint sessions of the Spanish and Portuguese governments, the total disruption of the electric transport system … the flight of tourists in panic … the agitation of the bulls in Spain, the nervousness of the horses in

> Portugal … the disturbance of tides, the flight of the rich and their fortunes. (Saramago, 1986, p. 41)

In this context, the human protagonists, whose extraordinary feats and experiences make the news in both Spain and Portugal, begin to seek each other out. Firstly, Joaquim Sassa looks for José Anaiço, who is still followed by the starlings, and the two head to Spain in Sassa's old Deux Chevaux car in search of Pedro Orce, who continues to experience otherwise undetectable earth tremors. As Sassa and Anaiço set out on their journey, the starlings follow relentlessly, forcing the two men to stop frequently as the birds appear unable to fly in a straight line. As well as arguably belonging to a broader human/non-human assemblage, the flock itself resembles an assemblage in that it is a "living, throbbing" confederation which, despite the confounding energies at its heart, is able to function as a whole (Bennett, 2010, pp. 23-24). Thus, despite their attachment to the flock, the starlings' individual desires disrupt, without destroying, the progress of the flock as "some would prefer to rest, others to drink water or to peck at berries, and until their desires coincide the flock will be scattered and its itinerary upset" (Saramago, 1986, p. 81).

The starlings nevertheless accompany the travellers to Spain and back to Portugal. On their return to Portugal, the travellers, now accompanied by Pedro Orce, pass through Albufeira, where local slum-dwellers have occupied the hotels following the departure of the tourists, highlighting another gap in the institutional response to the crisis. The squatters' leader implores the military and police, summoned to make them vacate the premises, to think of their own families, offering to pay rent and take good care of the hotel. His suggestion is rejected, and a battle thus ensues between the squatters and the armed forces, from which the occupiers emerge victorious (Saramago, 1986, p. 80). However, in Rancière's terms, there is a new "partition of the sensible". Like the plebs in Ancient Rome, who, through their imitation of the patricians' speech acts, become recognised as beings capable of making promises and drawing up contracts (Rancière, 2004, pp. 22-26), the occupiers are finally able to make themselves heard as speaking beings, disrupting what Rancière calls the "police order". The squatters thus become well-organised, forming democratically elected committees and subcommittees for everything from hygiene and maintenance to sport and education (Saramago, 1986, p. 126) and, by the time Orce, Sassa and Anaiço leave for Lisbon the movement has spread across the border to Spain.

Following the three men's arrival in Lisbon they are sought out by a mysterious woman carrying a stick, who turns out to be Joana Carda, eager to share her concerns that she was responsible for the splitting of the continent by drawing an indelible line in the ground. In the absence of Sassa and Orce, José and Joana, who will eventually become lovers, decide to meet in a park; it is only then that, presumably having fulfilled their mission, the starlings decide to depart for good (Saramago, 1986, p. 159). Joana persuades the others to accompany her on a journey to see the line she drew. On their arrival, she points out that the stick had appeared to be as alive as the tree from which it was cut (Saramago, 1986, p. 179). When she draws a new line with the same stick, however, the line is easily erased, so that it is neither the branch itself nor Joana Carda who were responsible for the indelible line; it was rather a product of the specific moment (Saramago, 1986, p. 128). This, then, suggests a short-lived human/non-human assemblage, acting as a whole but with no clear leadership or sovereignty. As Bennett points out, the effects - "a blackout, a hurricane, a war on terror" - generated by an assemblage are not the result of one of its parts directing the others. They are, rather, properties which emerge from the assemblage as a whole, as distinct from the sum of properties of its individual members (Khan, 2009, p. 92).

As the travellers attempt to leave in the Deux Chevaux, Ardent, a large dog from Cerbère, impedes their journey by lying down in front of the car until they follow him. Thus, the humans agree to follow the dog, subverting the traditional hierarchy between man and beast (Salzani & Vanhoutte, 2018b, p. 201).

Meanwhile, the loss of the peninsula, now at a distance of more than 200 kilometers from Europe, provokes an identity crisis on the European continent. This "psychological and social convulsion" is, however, apparently easily overcome, as Europeans of all classes become accustomed to the situation, and are perhaps even secretly relieved (Saramago, 1986, p. 192). Thus, without the diversity of the peninsula and other potential renegade and breakaway regions, Europe will become a reflection of its quintessential spirit, a kind of Switzerland writ large (Saramago, 1986, p. 194).

However, this sense of relief is contested by other Europeans, mostly young "restless nonconformists", who, perhaps anticipating Twitter and its hashtags (Varela Alvarez, 2018, p. 65), scrawl the saying "We are Iberians too" in various languages on walls across Europe, so that the literal deterritorialisation of the European southwest provokes a deterritorialisation, or indeed a decoding, of the European identity construct. This

movement, which started as "the futile gesture of an idealist", thus gradually becomes "an outcry, a protest, a mass demonstration" (Saramago, 1986, p. 196) proclaimed against institutions "designed for and despite the people" (Varela Alvarez, 2018, p. 65). Thus, the "pro-Iberian" movement arguably becomes an attempt at a new partition of the sensible. Similarly, Rancière, giving the examples of Eastern bloc dissidents' appropriation of the word "hooligan", and the Parisian May 1968 protestors' declaration that "We are all German Jews", connects the occurrence of politics to the appearance of communities able to argue and construct metaphors (1995, pp. 59-60).

In a mockery of the (supposed) European tradition of democracy and free speech, however, European governments respond to this movement of "solidarity" with the Iberian Peninsula with clearly biased debates on TV, in which only those who are heavily critical of the perceived rebellion of a "wayward, backward European periphery" are invited to participate (Sabine, 2005, p. 81). The situation eventually deteriorates to one of civil unrest which results in hundreds of injuries and several deaths, culminating in the shooting of a handsome young Dutchman, whose last words are "At last, I'm Iberian" (Saramago, 1986, pp. 198-200).

In the meantime, the four human protagonists continue to pursue the dog, who leads them north, towards the Spanish region of Galicia, in the northwest corner of the Iberian Peninsula. However, as Saramago's narrator points out, it is not clear if even the dog is the main *actant* here, as there is always the possibility that they are all being attracted "by some magnet to the north or being pulled by the other end of a blue thread" (1986, p. 215).

Having led the travellers to Galicia, the dog eventually stops at an old farmhouse, owned by a widow called Maria Guavaira[2]. She instantly recognises the dog who, hungry, tired and injured after a seemingly long journey, had once turned up at her farmhouse, seeming to ask silently for help and a place to rest. Maria Guavaira shows the travellers the source of the blue thread; an old sock which she had unravelled but which produced an enormous quantity of wool (Saramago, 1986, p. 227).

2 As Ferreira points out, Maria Guavaira's unusual name is suggestive of the protagonist of the first literary Portuguese text, the thirteenth century *Cantiga de Guarvaia,* who, like Saramago's Maria Guavaira, is the focus of 'farcical, financially interested love' (2018, p. 178).

Here again, it is difficult to pin down the *actant* or *actants* who bring the travellers, in pursuit of the dog, to Maria Guavaira in distant Galicia. On one level, the dog appears to take the initiative, but he is arguably following the dictates of the blue thread, which apparently seeks to be reunited with the rest of the wool. In this case, Maria Guavaira would seem to be the source of the action, albeit indirectly, as it is she who unravelled the sock which produced the blue wool. However, the blue wool itself appears to be controlled by a mysterious source, possibly connected with the extraordinary geological events underway. Thus, it appears that the action is the result of distributive agency, in Bennett's terms, in which an action cannot be linked to a single subject, instead appearing to be motivated by a human/non-human assemblage. In other words, while Maria Guavaira may resemble "an Ariadne of sorts" (Ferreira, 2018, p. 178) in that her thread serves as a guide to the travellers as Ariadne's threat helped Theseus to navigate his way out of the labyrinth, she arguably lacks the agency of an Ariadne as the thread acts outside her will or control.

As a result of the situation provoked by this assemblage Maria Guavaira and José Anaiço soon become lovers, and the five humans and the dog decide to stay together. Meanwhile, the peninsula has changed course, and appears to be headed for a collision with the Azores islands. While Spain, with the exception of Galicia, is relatively safe, the coastal areas of Portugal are in danger of being hit by the islands. The apparently impending collision also has political repercussions, at both the national and international levels. The Portuguese President, for example, criticises the European Community for attributing responsibility to the Portuguese and Spanish governments, in a situation for which humans, whether at the individual or national level, are clearly not directly to blame, and which is largely outside their control. Thus, according to the President, the European Community has made scapegoats of the Iberian countries, blaming them for Europe's own internal issues, and absurdly demanding that they put a stop to the peninsula's movement (Saramago, 1986, p. 257).

For the USA, however, despite the death and destruction it would cause, the impending disaster is a potential opportunity to increase its geopolitical clout still further, as the new island's mid-Atlantic position, and its proximity to the USA, would supposedly benefit "World Peace and Western Civilization" (Saramago, 1986, p. 258).

The situation prompts a third, and possibly fourth, wave of exodus from the peninsula, particularly from the coastal regions of Portugal and Galicia. Following the departure

of the foreign tourists and, then, the rich and powerful, it is the poor who, fleeing in fear of their lives, form the bulk of the migrants, together with those of the wealthy who had held out so far (Saramago, 1986, p. 283). Our group of protagonists, both human and non-human, also set out on a journey together, and eventually decide to head towards the Pyrenees mountains, now divided into two ranges due to the separation of the peninsula from the continent. The Deux Chevaux having finally broken down, the group decides to replace it with a wagon drawn by real horses, Maria Guavaira's old grey horse, supplemented by a younger, chestnut horse which they steal on the way. The travellers thus live a gypsy-like existence, inhabiting the "socio-economic margins" (Sabine, 2005, p. 87), challenging, for instance, established patriarchal norms, as the two women are now in control of their destinies (Sabine, 2005, p. 86).

Thus, in the midst of impending "death and destruction, millions of corpses, half the peninsula going under", Saramago has constructed a temporary "oasis, where two women, three men, a dog, and now also a horse, live in perfect harmony" (Bloom, 2005, p. xv). In this time of chaos and anxiety, Sassa's radio, which plays popular Portuguese and Spanish songs with their well-known refrains also offers some relief, making the protagonists feel that "death has yet to be announced, the Azores are not yet in sight" (Saramago, 1986, p. 293). Notably, for Deleuze and Guattari, the refrain, or *ritournelle,* has a territorialising function, bringing order out of chaos, in that it is linked to the spatio-temporal delineation and organization of a territory; it can therefore be compared to the song a child sings in the dark to comfort him or herself (Deleuze & Guattari, 1987, pp. 299-300, 311). The refrains of these Spanish and Portuguese songs therefore give the protagonists a comforting sense of home, even when that home seems to be floating towards its destruction.

In the meantime, however, the peninsula suddenly changes course; while its new direction is unclear it seems that collision with the Azores will, after all, be avoided. Like many of the migrants, however, the group of human and non-human protagonists continue on their journey towards the now divided Pyrenees, buying and selling clothes on the way in order to earn their keep. While they suffer discomforts and privations on the road, as they gradually relax the pace of their journey, they enjoy their newfound freedom, their new intimacy with nature and with each other.

They are also freed from the time pressures normally associated with contemporary life, and are able to enjoy long, leisurely conversations (Saramago, 1986, p. 326). During

one of these, Pedro Orce posits that, rather than being the focus of agency, he and the other human characters are merely the "last link in this chain of movements within movements", part of an enormous human/non-human assemblage in which;

> We're on a peninsula, the peninsula is sailing on the sea, the sea goes around on its own axis but also goes around the sun, and the sun also spins around, and the whole thing is heading in the direction of the aforesaid constellation. (Saramago, 1986, p. 327)

As life gradually returns to normal on the peninsula, various theories are aired by scientists regarding the peninsula's sudden aversion of catastrophe. The first considers the peninsula's new course to be entirely random, ruling out "an act of volition" (Saramago, 1986, p. 305), at least an act of human volition. As Saramago's narrator sardonically notes;

> To whom could such an act be attributed, since no one is likely to suggest that the incessant swarming, on an enormous mass of stone and earth, of tens of millions of people could somehow be added or multiplied to engender an intelligence or power capable of acting with a precision one can only describe as diabolical. (Saramago, 1986, p. 305)

The second theory suggests that the peninsula may, following a series of displacements, end up exactly where it started, and the third posits the existence of a magnetic field on the peninsula which effectively caused it to skid, in a manner perhaps similar to Lucretius' pieces of matter which, without warning, suddenly swerve from their downward path (Bennett, 2004, p. 358).

However, it is the fourth theory which is the most popular. According to this theory, collision was averted by a vector constituted by the Iberian population's "sheer terror and the desire for salvation" (Saramago, 1986, p. 306). As the narrator continues, despite the incongruity of this position, it became fashionable to propose that problems concerning any aspect of human existence, psychology or spirituality should be put down to strictly physical causes (Saramago, 1986, p. 306). From the perspective of vital materialism, this reflects people's deep cultural attachments to the idea that only humans possess real agency while matter is conceived of as inanimate (Bennett, 2010, p. 119) even where, as in the case of the peninsula's separation from mainland Europe, it seems exceedingly unlikely that a particular event was the direct result of human volition.

The new island now seems to be heading towards the frost and cold of Canada (Saramago, 1986, p. 342), which has potentially huge geopolitical amifications, suggesting the potentially powerful effects of this new human/non-human assemblage. Both Canada and the USA agree that it would be best if the peninsula could be arrested half way between Europe and North America in order to minimise both European influence and damage to American and Canadian interests (Saramago, 1986, p. 344). Finally, the peninsula changes course again, heading towards the South Atlantic between South America and Africa. Given its new destination, the Americans withdraw their promise of aid, although they fear that the arrival of the former peninsula in the South Atlantic "could cause more insubordination in the region" (Saramago, 1986, p. 255).

As the peninsula continues to descend towards the South Atlantic, it revolves, leading a Portuguese poet to compare it to a child moving in its mother's womb (Saramago, 1986, p. 388). While admiring the simile, Saramago's narrator nevertheless deplores "this yielding to the temptations of anthropomorphism … as if nature had nothing better to do than to think about us" (Saramago, 1986, p. 388). For Bennett, in contrast, anthropomorphism can be a useful tool in appreciating the vitality of matter, in that it helps to emphasise similarities between supposedly natural and cultural forms (Bennett, 2010, p. 99).

In the meantime, the five human protagonists continue on their journey towards the Pyrenees. Both Maria Guavaira and Joana Carda fall pregnant, and both are unsure of their baby's paternity as, one night, both slept with the ageing, lonely Pedro Orce out of pity. However, the two women's pregnancies are just the first of an overwhelming wave of pregnancies that will affect all the women of childbearing age across the Peninsula. As Saramago's narrator points out, after so many strange and seemingly inexplicable events, the mass pregnancy is not astonishing, and is apparently mysteriously linked to the movement of the former peninsula, with the possibility that the new creatures are the offspring not of men but of the gigantic stone raft itself (Saramago, 1986, p. 290).

Finally, as the peninsula comes to a halt, Pedro Orce, who can no longer feel the earth move, lies down and dies. The remaining protagonists, accompanied by another Spaniard, Roque Lozano and his donkey Platero, having wept and howled (in the case of the dog) for Pedro finally decide to return to Orce in order to bury him in his home town.

The future of the two couples, and indeed of the Peninsula itself, is, however, still uncertain (Sabine, 2005, p. 88). They leave Lozano in his home town, and the howling dog, Ardent, refuses to leave his master's grave. The two couples, like the Peninsula itself, face an uncertain future; "Who knows what future awaits them, how much time, what destiny" (Saramago, 1986, p. 403). At the end of the novel, however, Joana Carda plants her elm branch, which has turned green, on Orce's grave. Like the "rebirth" of the peninsula and the mass pregnancies, the elm branch does not promise a Utopian future[3]. However, it is, like them, a modest symbol of hope; "Perhaps it will flower again next year" (Saramago, 1986, p. 403).

Conclusion

Throughout *The Stone Raft,* Saramago's narrator questions the human characters' tendency to attribute agency and moral responsibility to themselves (and/or to other humans) for the Iberian Peninsula's splitting off from the European mainland, and for its sudden change of course. Instead, Saramago's world is not a world of subjects and objects but instead is characterised by "various materialities constantly engaged in a network of relations" (Bennett, 2004, p. 353).

The novel thus draws attention to the human/non-human assemblages which are created as a result of the peninsula's separation from the continent and its ensuing epic voyage. These geo(il)logical events have complex effects on the lives, societies and politics of the human characters in the novel. The splitting and movement of the peninsula has, for instance, varying effects on international relations, as its relations with the European continent, the USA and Canada, and between the two Iberian countries themselves shift together with the movement of the peninsula. However, while human agency is certainly limited by these human/non-human assemblages, human behaviour, while obviously affected, is not determined by them. In a sense, both in the Iberian countries and in Europe, the events provide an opportunity for questioning the established political order at the (supra)national and local levels too, sometimes resulting, in Rancière's terms, in new "partitions of the sensible", as previously silenced voices, such as those of the squatters or, perhaps, the European pro-Iberians succeed in making themselves heard as speaking beings.

At a different level, the agency of the five human protagonists is questioned. While they each seem to feel responsible for the fate of the peninsula – whether through

3 For contrasting interpretations of the ending of the novel see, for instance Daniel (2005) and Sabine (2005).

drawing a line with an elm stick, throwing a rock, or unravelling a woollen sock – there is no evidence that any of these humans is responsible for the event. Instead, while there appears to be a connection between these objects and the movement of the peninsula, the precise sequence of cause and effect is unclear, as is the agents' – or *actants'*- precise identity. Rather, again, agency apparently belongs to the mysterious and complex assemblages formed by the various human and animal protagonists, objects and geological events. However, the human protagonists are not simply passive recipients of these events. Instead, they use the opportunity to question and reshape their ways of life, creating a new mini-community where, at least temporarily, they are freed from conventional ideas about love, gender roles and work.

However, while Saramago's human characters are certainly not passive objects, they do tend to overestimate their agency, and particularly their power over things. In this way, he seems to agree with Bennett, who, at the end of her book, posits that, by emphasising the common materiality of everything that exists, and positing a wider distribution of agency, a vital materialist approach can help to challenge our delusions of human mastery (2010, p. 122). Saramago's narrator thus arguably acts as an advocate for vibrant matter, denouncing human hubris and emphasising the interconnectedness of human and thing power;

> Dear God, how all things in this world are linked together, and here we are thinking that we have the power to separate or join them at will, how sadly mistaken we are, having been proved wrong time and time again, a line traced on the ground, a flock of starlings, a stone thrown into the sea, a blue woollen sock, but we are showing them to the blind, preaching to the deaf with hearts of stone. (Saramago, 1986, p. 400)

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Research Article

A Micrology of Pattern Recognition in Philip K. Dick's *A Scanner Darkly*

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ABSTRACT
This article is a conjointly formal and thematic inquiry dedicated to unpacking the internal coherence of Philip K. Dick's *A Scanner Darkly* (1976). Organized around the unifying problem of pattern recognition, the article clarifies the deep congruence that exists between the seemingly unrelated imaginary technologies of the novel, used on both sides of the central demarcation that divides the identity of its protagonist: law enforcement and the trade in controlled substances. While it benefits from concepts designed to investigate science fiction as a genre, it also brings in discourses developed to make sense of media technologies in the real world. Guarding against the danger of eclipsing the text under information about the media historical context, this article allies media theory with narrative analysis and relies on "micrology" as a strategy of selective close reading following the logic of detection, recognition, and the failures thereof in the novel. This manner of inquiry allows me to specify the nature of pattern recognition as a lost capacity in the narrative arc, tracking the problems of information theory and the decline of cognitive capacities, as well as demonstrating their immanence to a single complex of ideas. In this sense, what belongs to intellectual history in the following discussion, is subject to the requirement that it makes the technological and psychological aspects of the narrative more intelligible and respond to the unique challenges of its combination of estranging world-building and all too familiar countercultural tropes.
Keywords: Scanning, camouflage, Gestalt, neurology, abstraction

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Introduction

Pattern recognition is a category of the information society, and by virtue of its hybrid origins in Gestalt, cybernetics, and cognitive psychology, makes multiple references to machinic detection and human perception, as well as form and information, at the same time. When the machines detect, it is a digital process that is involved, going through the sequential steps necessary to match the as yet unknown object with the rules and parameters fed into the system earlier; preliminary rules-input from the programmers and algorithmic elaboration work toward the desired results. Such are technologies of scanning. As for human perception, some will claim it eludes capture in the same terms, raising the ghost of irreducible wholes, field processes, and meaning. However, an argument for irreducibility of this kind will have to reckon with the fact that scanning has long been a fate for subjectivity as well: telepresence and communication media do not leave their users unchanged; the higher the number of affordances they create, the more inescapably do they situate their users in the loops of availability, convenience, and instrumentality they promise.

Perhaps purely analog modes of consciousness and reception have long ceased to exist in this hyperconnected world. When it is a question of pattern recognition, therefore, it is not always clear where the machines end and the human begins. John Lardas Modern observes how, at some point in the last century, "scanning became part and parcel of a conception of the human, a particularly cognitive conception of the human bent on pattern recognition" (Modern, 2021, p. 92), suggesting scanning as a common fate for the machine and the human, whatever the divergent ways they perform this activity. The scanners of Philip K. Dick's 1976 novel *A Scanner Darkly* rather neatly capture this multiple origin: mechanisms dedicated to object detection, they are not without a necessary connection with human perception as either model or something to be superseded. The unfailing way they perform their functions only makes the fragility and possible "degradations" of human perception more palpable (Simondon, 2020, p. 259).

Scanner is ostensibly a narrative of cognitive decline which severely affects the pattern recognition capacities of its main character, with effects ranging from disturbed basic perceptual figure-ground functions to a diminishing sense of orientation with regard to the systemic social relations that surround him. Thus, in the narrative, patterns are present through their absence, or found in degraded forms, with the protagonist drifting toward the pharmacological bleak end of a state where he will approximate a

"closed loop of tape," a subject of repetitive stereotyped responses who is not likely to change, learn, or respond to novelty (Dick, 1991, p. 66). Diegetic pattern recognition in this soured utopia is a matter of yearning and nostalgia, not an active exercise (unless present in the opaque activity of machines). Everything is different on the pre-diegetic or the world-building level. To depict the decline of pattern recognition, Dick exerts careful artistic control and presses into service a whole host of "nova" like scanners, suits, and ambience modulators.[1] He pairs the diagram of these technical interventions in perception with an insightful characterization of systemic overdetermination for the sociohistorical and political structure of his world, which is closely based on his immediate past and present.

In the *Scanner*, the tried and tested Dickian scheme of a breakdown that could constitute an exit from an illusory reality itself breaks down, as it were, and as Eli Lee (2017) puts it, "all further possibilities are foreclosed. The only self is the disintegrated drug addict, the only reality their collapsed horizon" (Lee, 2017). Similarly, certain redeeming skills and relationships that populate Dick's earlier novels also take leave or find representation only in their decline: as Christopher Palmer noted, the novel's characters "do not work making things and (…) they fail in their attempts to repair things and to understand simple mechanical processes, although it is by means of these attempts, more than anything else, that they want to establish their place and identity as people" (Palmer, 2003, p. 183). This also correlates with the complexity of the description brought to bear on the core political antagonism in the novel: while the political allegiances take a schematically antipodal form in some of Dick's works, it is the very impossibility of making clear demarcations and the ultimate indiscernibility of the seeming opposites of "cop" and "dealer" that give *Scanner* its power.

According to a view of Dick's career that is perhaps a common temptation, *Scanner* is Dick's last work before he abandons an artistic investment in worldly relevance and politics to take a turn toward metaphysics and theological excess, an intermission between the political and the theological. The deep contrast between a work like *The Man in The High Castle* (1962) with its masterful use of counterfactual history tropes and a work like *Valis* (1976) can be taken as an illustration of such a view. *Scanner*'s possible status as a dystopian novel also belongs to this debate. Dick's tragic

1 I borrow the term "novum" from Darko Suvin's influential discussion of science fiction technologies, where it refers to an imaginary technology or technic that supports the cognitively estranging encounter with the logic of a different world.

understanding of a "play" being punished can be taken as a variation on a dystopian set-up (Rossi, 2014, p. 162). By pitting various forms of life against each other, not least in the backstory that pushes its main character out of a meek middle class family life where "nothing new could ever be expected" (Dick, 1991, p. 64) to an ultimately costly adventure of dual existence, the novel grounds its concern with modes of perception in a deeper concern with modes of life and destitution.

Against this background, my particular intervention is to show how perception and pattern recognition emerge as loci of lost empowerment in the novel. It is easy to establish how Arctor's neurological damage impacts his powers of abstraction, but it is also important to restore such a destitution to its context in the larger form of collective life portrayed in the novel; doing this, it is possible to realize that pattern recognition is not a merely abstract computational operation limited to just the neurological in *Scanner*, and the damages on the neurological level also imply an acknowledgement of embodiment, environmental integration, and overall a form of life. To make this case, I proceed through the series of technological nova Dick uses, slowly unpack their significance, and in a micrological manner, demonstrate the general logic of pattern recognition they support.[2] The mode of inquiry draws equally from media studies and a philosophically invested close reading.

In the absence of the characteristic reality breakdowns or reversals and a dearth of possible worlds, overall Dick's novel presents a simple plot. Instead of tightly knit action sequences and well-defined enterprises, it seems to travel between nodes of description devoted to the various parts of the network of interests surrounding drugs including law enforcement, the addicts and dealers, and finally a medical organization ranging from neurological research to rehabilitation clinics. It is not an accident that the glimpses Dick offers of surveillance, smuggling, and finally the growing of Substance D, are of a kind attuned to the real abstraction inherent in these interlocking operations, and indicate an interest in how the vast ramifications of exchange relations beyond the perceptual level may have effects on that level. The judicial, penal, and carceral sides of the network are mostly absent, perhaps in favor of the novel's insistence in identifying the worst with the loss of certain cognitive capacities and the resultant production of a kind of bare life or destitution. Most of the time, Dick's focus is on the street, sending

2 As Dews (2013) states, "micrology is the picking over of the rubble, a reflective immersion in inconspicuous, crushed, neglected things" (p. 208). This description is especially fitting for the novel's treatment of one particular imaginary technology: the cephalochromoscope, on which more later.

dispatches and set-pieces from the uniquely paranoid and unexpectedly hilarious world of the users, including his splitting protagonist Fred/Bob Arctor.

Darko Suvin suggested that "Dick's truth lies in his plot or fabula" (Suvin, 2002, p. 373), but a reading that sticks to plot lines, however fine or complex, will miss a few things in this novel. The novel's inclusion of infodump elements in the form of "items" covering subjects like psychological warfare and hemispheric difference in the brain is only a part of this, and belongs to a long tradition in sci-fi. In his reference to "fabula," Suvin is invoking a formalism of narrative analysis, and reading *Scanner* also demands –perhaps also trains one in– a broader formalism including the tightly woven and semiotically dense elements of the novel's world that are not always there to support the plot. Suvin himself was not indifferent to this dimension, and helpfully referred to "a thick web of correspondences" he associated with a poetry of the Symbolist kind (p. 376). In an article on the question of drugs and counterfeiting, Marcus Boon associated this different narrative economy with the term "diagram": "The basic setup of *A Scanner Darkly* is a kind of ontological diagram. There's very little in the way of narrative. The novel consists in describing the way various characters behave within the structure of the diagram. And it then proposes the possibility of overturning or erasing the diagram" (Boon, 2015, p. 77). The novel's implicitly parallel treatment and grouping of technologies of detectability, visibility-invisibility and recognizability-unrecognizability can be attributed to such a pattern or diagram that works alongside the narrative's sequential progress; this parallel linking makes it possible to obtain echoes and resonance from their internal relations, creating an increment of information: Scanners are pattern recognition machines; the scramble suit is a recognition-proofing device; the drug Substance D degrades receptivity and erodes the internal neurological coordination that would make pattern recognition possible; finally, the novel's only seemingly innocuous recreational tech, the cephalochromoscope, makes one kind of invisible pattern–the neurological– visible.

It is important to note that the distinction drawn here is not absolute, and there are ways the two logics of narrative and diagram interact with and inform each other. For instance, the diagrammatic quality in the narrative structure of the novel is inherent in the basic gestalt switch in which Arctor goes from "Gestaltung as self-formation" (Alexander, 2020, p.84) to the erasure of subjectivity through mimicry. Similarly, certain bits of technological nova function in a duality of ways to serve both the narrative and the diagram: in its dysfunction the cephalochromoscope is a typical foreshadowing of Arctor's

neurological impairment, but it is also a revealing piece of the overall complex of pattern recognition in the novel that makes sense regardless of the irreversible plot progress.

Noise and Contour-erasure

In the novel, the "scramble suit" the protagonist wears for disguising his identity, is a proper science fiction novum: An imaginary technology that belongs to a constructed world and responding to its exaggerated demands. In this case, the demand is making the wearer impossible to recognize in their interactions on both sides of the law, for reasons of security and personal safety: in the novel's obscure and entangled relations of enforcement, it is imperative to protect undercover narcotic agents from undercover informers of the traffickers. While some critics like Suvin had their reservations – a "quite improbable ploy" he declared (Suvin, 2002, p. 376)– Dick proposed the following reason for including such a novum in the novel: "why are scramble suits necessary? Crime (the Mafia? identified as dope elements) have penetrated the authorities deeply. As is said again and again in the novel: 'all is murked over,' things are not as they seem (as is always the case in my writing). Arctor is not what he appears to be. Nor is Donna. Nor Barris. Nor Mike Westway" (Dick, 2012). The suit, like the scanner that gives its title to the novel, finds its justification in the economy of law enforcement measures and more particularly the blurred lines that spread "murk" and make it difficult to distinguish the traffickers from the police units. The suit is also the first entry in the novel's litany of technologies of visibility-recognizability in general.

While it illuminates his motives, Dick's comment does not offer much insight into why he hit upon this particular form of pattern-frustration or concealment and no other. To illustrate the effects of the form and explore the full extent of its implications, it is necessary to look at his presentation in detail. In a deft move, Dick places the invention of the suit in Bell Laboratories, which also happens to have been the employer of the father of information theory, Claude Shannon, when he came up with his formal schemes of information encoding and transmission. The name for the device is generic and operation-based like "scanner," and draws from a cryptanalytic lexicon of encoding and decoding messages: In this lexicon, "scrambling" is synonymous to encryption, but the novel does not hint at any other corresponding technology that can "unscramble" the information encoded in the suits. What is at stake is a rather absolute computational randomization with a simple design: A computer database storing images linked up to a "shroudlike" membrane which acts as a screen for projection, thus entirely clothing the wearer in falsifying information.

A different way of putting it would be to define the suit as a noise emission device, where what functions as noise is paradoxical. No balaclava for this special agent—disorientingly, the units of randomized projection used by the computer are faces or parts thereof, thus things often taken to be meaningful: "a million and a half physiognomic fraction-representations of various people: men and women, children, with every variant encoded and then projected outward in all directions" (Dick, 1991, p. 23). Based on such a description, seeing the suit in action must be a slightly dysphoric experience and not the kind of pleasant surprise Joseph Brodsky registers in his poem on the butterfly: "What bits of faces, what broken times and places shine through your form" (Brodsky, as cited in Forbes, 2011). The idea is to use the very variability and excess of the micro-scale information as a protection against visual identification on the personal scale, which is enhanced by the voice scrambling built into the suit: the wearer "cannot be identified by voice, or by even technological voiceprint, or by appearance" (p. 22). The suit makes the famous McLuhanian formula of pattern recognition ("in order to cope with data at electric speed in typical situations of 'information overload,' men resort to the study of configurations") spin its wheels, as the pattern recognition that can supposedly thrive in information overload hits the wall of the prearranged noise of strange faces (McLuhan, 1964, p. vii).

The basis of the whole description is a problem of pattern recognition and is hard to miss. The suit lends itself to contextualization of a few different kinds in this respect. In a way germane to Dick's reference to shuffled physiognomic units, cognitive psychology also raises the question of whether faces make sense and gain recognizability as a whole or in the form of analytically smaller parts like "features" (Lund, 2020, p. 84). Face recognition as a theoretical principle delimiting the suit's operation is given with Dick's backstory for the invention and the inventor S. A. Powers; among the millions of faces the suit projects from its database, one belonging to Powers "surfaces" and "combines" with all the others, to add up to a minor "claim to immortality" (p. 23). For cognitive psychology, to talk about the face as a pattern is first of all to speak of a more taxing or qualitatively different pattern than most others. However, this does not make it totally singular, as "mechanisms for recognising faces have special significance but do not seem to be entirely different from the mechanisms for other types of recognition" (Lund, 2020 p. 83). Returning with these points in mind to the suit's operation, a cognitive psychologist would account for its effects of unrecognizability by referring to overwhelming mental computation; its negations of recognition would thus emanate from an excess of affirmation of pattern.

Another insight into the suit's mode of operation lies in one of the defining dichotomies of Dick's writing career, which is the one between the private world (*idios kosmos*) and the common world (*koinos kosmos*). The possible functions of these terms may shift and correspond to different phenomena: The common is not always benign and can be coercive or ideological, and private worlds can be "deranged" as well as subversive. For Dick, the communication that is always so hard to establish between these registers on the level of perception becomes possible on the level of a technical projection: "In any case, the wearer of a scramble suit was Everyman and in every combination (up to combinations of a million and a half sub-bits) during the course of each hour" (Dick, 1991, p. 23). However this also means the common is achieved as the pure surface-effect of a technological gizmo, throwing both the wearer and the observer into a place beyond true communication, reinforcing private bubbles.

The reference the novel makes to modernist painting, *à la* Picasso and Klee as part of the genetic lineage of the suit raises a new question: the aesthetic status of an experience that ultimately becomes a police device in the form of the suit. Scott Durham rightly notes at this juncture "the integration of those aesthetic impulses and practices which once compensated for and criticized the everyday life of bourgeois society into the very practices which reproduce it" (Durham, 1988, p. 178). The suit's police function is thus parasitic on "the creation of new qualities in the everyday" (p. 178), complemented by the dysfunction of the only technology that is offered as a possible medium for such creation—the cephalochromoscope.

In a way anticipated in the Brodsky poem about the butterfly mentioned above, the artistic background also communicates with a problem of camouflage in all its media-historical implications.[3] While the suit's bewildering variations involve a rate of change and recombination that would not so easily blend into the background, Dick nevertheless suggests an overall impression of vagueness and blurriness and evokes a contour-erasure similar to camouflage: "He looks, does he not, like a vague blur and nothing more?" (Dick, 1991, p. 22). What I call contour-erasure is perhaps the single most important element of military camouflage as it developed in the discourses and practices of a curious mix of "natural historians, psychologists, representational artists, and militarists" (Shell, 2007, p. 31). It is not certain whether Dick was also thinking of a book on biological mimicry by Roger Caillois he had studied and annotated before he

3 As Peter Forbes argues, mimicry and camouflage can be taken as "specific" instances of the whole spectrum of "pattern formation" in nature (Forbes 2009, p. 114).

conceived the scramble suit (Dick, 2006, p. 156), but essays roughly contemporaneous with *Scanner* provide glimpses into the link between masking and illusory coverings in the human realm and a larger domain of natural history.[4]

Another potential illumination lies in the relation between gestalt-theoretical principles of perception and camouflage. As discussed by scholars like Roy Behrens (2000), the gestalt focus on "unit-forming factors" (p. 105) in perception made the subject of camouflage an attractive one for theorists like Max Wertheimer, and later another gestalt thinker like Arnheim would return to the subject: "In military camouflage the unity of objects is broken up into parts that fuse with the environment, a technique used also by nature for the protection of animals" (Arnheim, 1974, p. 73). As is clear from its various descriptions, the suit also works on the basis of large scale contour-erasure and microscale unit break-up (recombined facial features).

Finally, it is necessary to return to the information-theoretical conceptual basis of the scramble suit, which would entail a different inroad to the theme of camouflage than the purely formal Gestalt one, although these two frameworks often coexist in Dick's work. A figure who is in a good position to comment on such a nexus is Gregory Bateson, whose diverse career spanned natural history and cybernetics. Bateson offered an information-theoretical clarification of the principles that inform camouflage: "Camouflage (the opposite of communication) is achieved by (1) reducing the signal/noise ratio, (2) by breaking up the patterns and regularities in the signal, or (3) by introducing similar patterns into the noise" (Bateson, 2008, p. 421). The computational underpinnings of the suit recommend Bateson's first option signal/noise ratio modification as a good explanation of the working principle, while the last one suggests a transformation similar to the effect Dick obtains from faces as units of noise interfering with, or overlaying a particular one that is *not* noise.[5]

The last aspect of the suit to be discussed here borders on the media-historical and also helps us approach the narrative katabasis of the novel's portraiture of neurological lapse and degradation. According to Hannah Rose Shell's study of technologies of

4 As in Dick's "Man, Android, and Machine" (Dick, 1995). Caillois's category of "travesty" or misdirection in its contradistinction from camouflage is illuminating here (Caillois, 1960, p. 77).

5 The decryption not allowed by the scramble suit is present in the sonic decryption Arctor applies to the internal radio messages of the police: "... a gadget which, when he had mounted it within his car radio, told him a great deal, whereas the noises told other people—most other people—no information at all" (Dick, 1991, p. 136).

strategic concealment, the origin of military camouflage involves establishing a relation between seeing and invisibility in the same body: since concealment is maintained to ensure better vision, there is a unity of seeing and invisibility at the heart of military camouflage. The proper work of camouflage is partly that of a full body visor. For Shell, the story of military camouflage is often about " 'a seeing into the world' activated by the rendering invisible of the self" (Shell 2007, p. 213). Thus, in a way that will prove significant for Arctor as well, strategic concealment also raises the question of the self and subjectivity from the beginning. Shell's insightful remark that "looking like 'something else' is better understood as disappearance of the self" (p. 59) has portentous resonances for Arctor, who ultimately becomes a split personality. The unity of seeing and invisibility maintained in the person of the intelligence gatherer disastrously comes apart for this character, who slowly becomes more a case than a person. To condense Arctor's evolving status through the novel into a formula, it is ultimately one of divestment, in which the movement is from the suit's protection to an ultimate shedding of identity and the breakdown of cognitive capacities determinant for his sense of self.

In Praise of the Minor Novum: The Cephscope Interlude

The novel's other imaginary technology, the cephalochromoscope, is often marginalized in mainstream criticism of Dick's work, and scholars including Darko Suvin give the impression—perhaps with good reason—that the suit and the drugs cover pretty much all in this novel (Suvin 2002, p. 375). Umberto Rossi (2014) goes as far as saying "the only really science-fictional devices in the novel are the scramble suit and Substance D" (p. 163), which is not quite accurate. Even if the cephscope is nothing game changing, and its critical marginalization follows an apparent marginalization inherent in the novel itself, there are a few points that would make dwelling with it worth the labor. In the following, the questions of what the cephscope is and how it works ultimately help to give a more comprehensive picture of the novel's overall pattern recognition problems. In fact, the way the novel subordinates how the device works to its value already indicates how the notion of value has a big part to play in the readjustment of perspective the cephscope allows on these issues.

An initial reason why the cephscope is noteworthy has to do with the dual tracks formally pursued by the novel, combining narrative and poetic integration: As noted earlier, this device occupies a key connective status between the plot of declining cognitive capacities and the diagrammatic correspondences around recognizability-

detectability. In terms of narrative, from the beginning of the novel, every reference to the cephscope is also a reference to its brokenness or "damage beyond repair"—which may or may not be a result of sabotage—making it difficult to ignore a metaphorical identification between the terminal neurological state of the user of Substance D and the device: "He had a flash then: Jerry Fabin's brain as the fucked-over wiring of the cephalochromoscope: wires cut, shorts, wires twisted, parts overloaded and no good, line surges, smoke, and a bad smell" (Dick 1991, p. 66). Palmer's sense that "to repair a malfunctioning car or a damaged 'cephscope' is to repair and reassure ourselves" certainly hits on something fundamental about the narrative economy (Palmer 2003, p. 186). However, while the device is a narrative foreshadowing, this is not without participating as a node in an extensive network of semiotic resonance, repeating the question of recognition with difference and modulating it.

How it works, the novel does not explain at length, but there are a few passages that hint at its function and mechanism: it is a "transmitting unit" and a display device emitting "colors and ceph patterns" (Dick, 1991, p. 36). In Palmer's words, "a cephscope projects images from one's brain in coloured form" (p. 186).[6] Broadly, a cephscope seems to be a neuro-feedback device that makes the normally invisible and unconscious activity of the brain visible, helping to restore wonder in the face of the ultra-proximate, and difference in the identical. When one uses the cephscope, one makes what ordinarily is invisible and does the seeing into what one sees, thus the technology reaffirms the detectability-undetectable complex at the heart of the novel. While a projection device like the suit, it differs from its police technology context. The working principle must be information-theoretical and cybernetic, as it is for the scramble suit, and entails a similar conversion between digital and analog information. Contrary to the suit, however, the novel does not even offer one sequence where it actually works and the broken nature of the device makes the lack of patterns and colors more conspicuous, consolidating the sense of the novel's status as an exploration of pattern recognition lost.

A further point that naturally follows from the transmission and projection features and fills in the sci-fi fabulation, is the customization built-in to the normal operation of the device: What is transmitted and displayed is the "ceph patterns" corresponding to the neurological activity of one specific individual, who is Arctor in this case. For this

6 In terms of history of technology and media, in its interface capacity, cephscope belongs to the particular lineage of consumer ambience-modulating machines in Dick's work like the Hammerstein Mood Organ (*We Can Build You*) and Penfield Mood Organ (*Do Androids*).

reason, the thought of somebody other than the intended user interfering with the machine's customized settings, or "imposing a brain-print of his own shorted-out upstairs" is suggested to be almost as bad as breaking it (Dick 1991, p. 64), a further addition to the novel's pervasive emphasis on the unstable nature of personal identity and the ambivalence of private worlds.

As Arctor is hurtling toward irreversible neurological decline, the suspected sabotage to his cephscope compounds his sense of cognitive disempowerment. By giving invisible and unconscious activity a perceptible form, the device must necessarily hold self-reflective and noetic promises. The broken cephscope is a broken recursion, playing into and preparing the theme of split functioning. The recursive dimension also fits with Dick's broader sense of the connection between perception and thinking in this novel, which finds a wider scope of discussion in the next section.

In this sense, the cephscope indexes something beyond pure recreation and markedly contrasts with the novel's depiction of dope consumption, even if recreation seems to be an important part of the set-up of how Arctor normally uses the device: "Like the deliberate, evil damage to his Altec cephalochromoscope, around which he had built the pleasure part of his schedule... For someone to damage that made no sense, viewed rationally" (Dick 1991, p. 65). The novel's other pronouncements about the broken device make persistent reference to value:

> […] an incredibly expensive and valued cephscope that everyone in the house, plus all their friends, loved and enjoyed (p. 64).
> "My primo possession," he thought bitterly. "And that fool Barris tinkering with it." (p. 36)

The meaning of the two possessions and two uses, that of Substance D and this transformative technology, differ significantly: a cephscope is favorable to a play of interactive pattern generation and pattern recognition, while Substance D erodes any perceptual difference. The contrast can also be extended in the direction of the scramble suit, and its own status as a technology built on the principle of co-optation by a police apparatus of perceptual novelty and "the creation of new qualities in the everyday" (Durham, 1988, p. 178).

What commands value here is not just the association between the cephscope and something inimitably one's own "brain-print", but rather the possibility of, and openness

to novelty, denied by the dead-end reduction to "doomed patterns" at the end and the novel's later remark that "nothing new will ever enter his [Arctor's] brain" (Dick 1991, p. 265). In this sense, this seemingly marginal technology may carry more serious commitments than visible at first glance, not unlike the way the Hammerstein Mood Organ in *We Can Build You* is capable of aiding the emergence of "new configurations of brain stimulation" (as cited in Wolk, 1995, p. 109).

The Extreme Variation

In this part of the article, I will be looking at the novel's treatment of the scenario of mental and existential impairment at its core. What seals the status of the novel as a story of gestalt collapse or a declining pattern recognition is its resort to the form of a clinical case involving its protagonist. To this end, it mixes a medically causal and neurological discourse on the one hand and a first-person, pathos-laden, more poetically framed sense of incapacity on the other, joined together in expressing a sense of pattern recognition lost. To unpack the scenes of the novel key to such an expression, I will briefly revisit Dick's sources, as well as introduce a few conjectures of my own. The scientific background relevant to the neurological part of the story is largely concerned with the question of the functional difference between the brain hemispheres; as Dick mentions in a letter, he "had done a vast amount of study" on 'split brain' phenomena of some obscure kind, and theorizing for the novel" (Dick, 2012).

The novel sets up its approach to these questions through the key scene of the failure of Arctor and his doper friends to perceive a simple scheme of technological functioning correctly, one that belongs to a ten-speed bike. From its introduction, the episode is already inscribed in a medical and pathological register, as the medical deputies attached to Arctor's case pick up on it as a possible sign of cognitive impairment. The situation of medical testing where Dick introduces the episode is a characteristic one for his career, and has precedents in other works like *We Can Build You* and *Do Androids Dream of Electric Sheep?* A constant of the testing scenes, and in fact of the entire regime of psychological reflection in Dick's work, is the central opposition between the presence of abstraction as a sign of normal mental functioning on the one hand, and a concretion that is fixated on the immediate as a sign of impairment or developmental imbalance. This opposition finds one of its most influential sources in the neurologist Kurt Goldstein's clinical work, and filters down to a large body of psychological research which Dick uses for his own purposes. Goldstein is an appropriate interlocutor for

Scanner and its split protagonist, in that he is credited with providing Gestalt psychology with a proper neurological extension through a theory of "a holism of brain function" (Salisbury, 2016, p. 454). Dick does not make direct reference to Goldstein, although Anthony Wolk suggests he might have found "fertile ground" in his work (Wolk, 1995, p. 103).

In fact, the influential study Goldstein carried out with Adhemar Gelb on his patient Johann Schneider, and which gave rise to much philosophical speculation by people like Maurice Merleau-Ponty and Georges Canguilhem, is exactly concerned with a kind of gestalt collapse that finds significant echoes in Arctor's imaginary case. As a result of the two wounds he received to the back of his head in the first World War, the occipital lobes of Schneider's brain were damaged. Goldstein's work in this case distinguished itself with its reluctance to submit to theories of localized brain function/dysfunction and this "holism" set the course for his interpretation of the condition of his patient. As Goldstein and Gelb concluded after a battery of perception tests, what Schneider suffered from as a result of his injury was not local dysfunctions like an inability to read or an inability to speak per se, but a more "generalized inability to form sense impressions into meaningful patterns or Gestalts" (Salisbury, 2016, p. 454). To fit such a more holistic sense of impairment that is cloaked in various ways by compensation, Goldstein spoke of a loss of the "figure-ground function", which is the ability to perceive objects in their structural relations and movements without breaking them up into atoms of data without sense (Harrington, 1996 p. 147). Importantly, in the rest of his career, Goldstein would come to associate the holistic and healthy functioning whose absence marked Schneider with a form of abstraction: the application of generalistic verbal concepts and categories to sense data. As Harrington writes, he would come to place more and more emphasis on "the capacity (generally lost in brain damage) to sort and organize experience into logical categories" such that this became a multipurpose epistemic virtue, which he called the "abstract attitude" (Harrington, 1996, p. 154).

In this sense, a real historical person like Johann Schneider with injuries received in the war and Robert Arctor, the victim of an imaginary drug called Substance D, might allow comparison. Now, although Dick has a strong sense of the value of abstraction, what is important to remember is that in his larger work he does not take the opposition of concretion and abstraction at face value and often questions "the conventional psychiatric paradigm that takes proceeding from the concrete to the abstract as a sign of mental health" (Wolk, 1995, p. 108). As Wolk reminds us, "ultimately Dick is allied

with" the characters who are struggling first hand with the consequences of some kind of atypical neurological make-up or injury (Wolk, 1995, p. 120).

This whole debate marks the novel's presentation of its protagonist's neurological damage, and the erosion of "the gestalt functions in the percept and cognitive systems" that affects him (Sutin, 2005, p. 203). The straightforward application of a Goldstein-like framework of opposition between abstraction and concretion also stumbles on the particular failure the novel spotlights to illustrate Arctor's impairment: To appreciate how a ten-speed bicycle works is surely not primarily an affair of applying the right abstract categories but is an achievement that finds a specific anchor in a concrete form of perception, and this is exactly what the novel proposes.

While it ultimately functions to create a shudder at the protagonist's declining mental condition, the scene is comical and is organized around the dopers' "spaced out and weird" attempts to come to grips with a basic mental problem: how the seven gears that a ten-speed bike carries might translate into the ten variations of speed in question. The dopers, including Arctor, cannot come up with the scheme of two gears in the front each interacting with the five gears in the back individually, and while they are going about making tripped out suggestions about where the remaining three gears must have gone, they stage a stoners' version of the parable of the blind men and an elephant.

It is in the interpretation of this episode that Dick introduces a conviction of his that must owe something to Gestalt theory with its insistence on the immanence of forms and an incipient abstraction to perception itself. When Arctor reasons, "it sounds to me like a cognitive fuckup, rather than perceptive. Isn't abstract thinking involved in a thing like that?" (Dick 1991, p 119), this is because he hopes to minimize the severity of his prognosis, as if abstraction works like a superstructural graft on an underlying system of perception that has little to do with it, and as if it would be possible to sacrifice the luxury of intelligence to save an intactly functioning perception. Arctor's question is like an optimistic spin on the Goldstein position, where a missing abstraction *would be* the problem, with the wish that it does not reach too deeply. This is the moment where Dick makes the medical deputies the voice of the hurtful intellectual truth of it all, and they maintain that it is already an "inaccurate perception" that besets him: Instead of "two separate connecting lines between the rear gear system and the front, two simultaneous different lines," Arctor and his friends perceive "one connective" and assimilate the front

gears to each other: "you perceived them as a homogeneity" (p. 119). In other words, for Arctor there is no longer any perception to preserve intactly either, in that he fails to make appropriate perceptual differences to start with: "tests show that the cognitive system fails because it isn't receiving accurate data. In other words, the inputs are distorting in such a fashion that when you go to reason about what you see you reason wrongly…." (p. 118). The novel's vivid image of a murk that spreads itself over social relations finds its perceptual correlative in such a diagnosis of enclouding homogeneity.

By all accounts, Dick drew from an eclectic repertory of research, and this perhaps threatened to be a problem around the novelistic integration of the neurological underpinnings of perceptual failure. As Darko Suvin bluntly stated, the eclecticism made for an impression of "pseudo-scientific gobbledegook" for some (Suvin, 2002, p. 376); but with Dick one cannot discount a self-consciously exaggerated pulpiness, and this is the way I take the novel's reference to "a toxic brain psychosis affecting the percept system by splitting it" (p. 111), the toxicity in question being that of Substance D, the novel's only pharmacological novum.

The novel's treatment of the theme of splitting and hemispheric difference in the brain deserves sympathetic reading in the light of the important research the subject has received since in the work of psychiatrists like Iain McGilchrist, whose main insight bears on the functional difference between the left and right hemispheres in terms of their attunement to analytical processes vs. the grasp of organized wholes. Overall, the balance seems to be closer to Vaughan Bell's recent evaluation that "ideas that many people might have dismissed as imaginative plot, turned out to be reasonable and well-informed scientific speculation" (Bell, 2006). As Bell informs, Dick was fascinated by "[Roger] Sperry's discovery that patients with surgically disconnected cerebral hemispheres (a treatment for otherwise untreatable epilepsy) seemed to show a dual or partitioned consciousness...." (Bell, 2006). One of Dick's main takeaways from his reading is a sense of polarity of specialization, in which the hemispheres receive the same input only to process it in vastly different ways: "Each brain works its own unique way (the left is like a digital computer; the right much like an analogue computer, working by comparing patterns). Processing the identical information, each may arrive at a totally different result…" (Dick, 1995).

What is remarkable is the way Dick's novel achieves a formal integration adequate to his split-brain theme, obtaining in pages dedicated to "cross chatter" disquieting

effects from an experimentally spliced discourse reminiscent of a writer like William S. Burroughs. His ability to evoke tenderness and compassion for his protagonist in the framework of all the information he passes to his reader about hemispheric differentiation might be a good sign that the neurologically optimal "parity" his character loses finds an exercise in his own writing, just as the pattern recognition lost by the character works implicitly in the prose's abstract strategies. If it is true that an aspect of the hemispheric disparity may in fact be embodied in the difference between narrative and scientific discourse, then the spliced discourse is a gesture in profound harmony with Dick's thematic pursuits: in the end, the "cross chatter" passages, and the interlaced medical and dopers' discourse serve to pull off a feat that is reportedly difficult according to Ernst Gombrich: "The split personality is something we may be able to grasp intellectually but not emotionally" (Gombrich, 1984, p 50).

The balance of the clinical and phenomenological give depth and a sober tone to the tragic pathos of irreversibility that marks the last chapter. Dick makes sure to show from the inside how Arctor's relation to space and time undergo drastic changes: "All the spatial relationships in the room shifted; the alteration affected even his awareness of time" (p. 225). In a terrible irony, Arctor, who becomes an undercover agent after taking flight from a comfortable family life in which "nothing new could ever be expected" ends up in the very situation he dreads, becoming unable to respond to novelty. Fulfilling the novel's earlier intimations of the bare life-like organism under the effect of Substance D, "a reflex machine…Repeating doomed patterns, a single pattern, over and over now," the final scenes bring in external observers to comment on the inarticulate and minimally conscious Arctor:

> Maybe inside the terribly burned and burning circuits of your head that char more and more, even as I hold you, a spark of color and light in some disguised form manifested itself, unrecognized, to lead you, by its memory, through the years to come, the dreadful years ahead. […] Mingled with the commonplace, something from another world perhaps had appeared to Bob Arctor before it was over. All she could do now was hold him and hope. But when he found it once again, if they were lucky, pattern-recognition would take place. Correct comparison in the right hemisphere. Even at the subcortical level available to him. And the journey, so awful for him, so costly, so evidently without point, would be finished. (p. 234)

Ultimately, as diagrammable as it may be, the narrative nevertheless presents an irreversible process of decline, and the true pathos and the axiological depth of pattern recognition for Dick is only appreciable on the narrative level. As pointed out by others, the elegiac tone in the parts dealing with the irreversible loss of cognitive capabilities in its protagonist is also part of a larger mourning for a lost culture to which the author felt a personal belonging.

Conclusion

This article has provided a roadmap through the nonlinear organization of the media dimension of Philip K. Dick's *A Scanner Darkly*. In interlinked case studies ranging across the various "nova" or media technologies, it showed the necessity of taking into account the logic of a prose aesthetics different than the linear order of the narrative, but which achieves its effects only by such a counterpoint. Going both ways, it is equally possible to argue the narrative needs the symbiosis of this other aesthetics and formalization working through *Scanner*, weaving technologies of recognition, detection, and vision with each other, giving them an active role in not just witnessing but actively participating in the constitution of the subjectivity of its main character.

By taking a step back from the much-frequented context of drug use or the social background of the 60s counterculture, indispensable points of reference both, the article has sought a different path into the narrative complexity, and indicated a central bifurcation: that between the world building in which various imaginary media rhyme, echo or respond to each other in highly patterned relations, and the plot's straightforward descent toward the erasure of difference and the almost clinical reconstruction of a degraded form of cognitive pattern-seeking. The deliberate nature of this dual strategy may suggest that Dick's novelistic appropriation of the machine learning notion of pattern recognition conceals much more than a wide-eyed and symptomatic affirmation of the computational.

My discussion of the string of imaginary objects and technologies depended on a version of media theory as the dedicated discourse for exhibiting the representative logic, practical affordance, and social import of media technologies, of which there are plenty in the *Scanner*: devices of machine vision and object detection, newfangled neural projectors for recreation and biofeedback, as well as those full body suits expressly crafted to render pattern recognition impossible. To address the intellectual issues

raised by these "free and wild creation" of objects, I incorporated Gestalt- and information theoretical sources.

Finally, and following on from the Gestalt precedent, I traced the philosophical tension between abstraction and concreteness in Dick's work, situating his character's cognitive decline in the context of an instructive divergence with the work of the neurologist Kurt Goldstein. Contrary to the hierarchical scheme in which Goldstein treats abstraction and concretion, I suggested that the only way Dick can extend cognitive credit to his devices and restore perception to the level of a mode of life, would be in a conceptual order in which perception would itself already involve something cognitive and incipiently abstract, and I enlisted the clinical passages devoted to split brain dysfunction to underscore this point. Such rehabilitation of perception in a less rigid vision of the mind is also a requirement of any affirmative valence that can be extracted from the novel's depiction of use objects and the creation of new qualities in everyday life not co-opted by the drug enforcement context.

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Research Article

E. M. Forster'ın "Makine Duruyor" Öyküsünde Teknososyal Bireyler ve 'Prometheusçu Utanç'

Techno-social Individuals and 'Promethean Shame' in E. M. Forster's "The Machine Stops"

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ÖZ

Edward Morgan Forster, 1909 yılında yazdığı "Makine Duruyor" öyküsünde ütopyadan distopyaya geçiş yapan bir anlatı ve aynı zamanda da sosyal bilimkurgu özelliklerini taşıyan bir kurmaca dünya yaratır. Kendi döneminin teknoloji hayranlığına uyarı niteliğinde bir öykü sunan Forster, hem gelinebilecek noktaya bir pencere açar hem de olası tehlikeler karşısında insanın var oluşunu sergiler. Öngörülen distopik toplumda, arı kovanı analojisi çerçevesinde insanlar amaca hizmet eden işçiler konumuna yerleştirilirken mağara alegorisi benzeri bir yer altı karanlığına hapsolurlar. Her birey bir petek içinde konumlanır ve burada hayatlarını yalıtılmış ve yalnız yaşamak durumundadırlar ve bu toplumda işleyiş sistemi ve düzenini sağlayan, sürekli uğuldayan ve Vernor Vinge'in "teknolojik tekillik" kavramını örnekleyen Makine isimli araçtır. Bu teknolojik gelişmişlik içinde bağımlı kalmış teknosoyal bireylere eleştirel bakış, Kuno karakteri aracılığıyla gerçekleşir. Bu nedenle, bu çalışma Kuno'nun kendi içinde bulunduğu topluma bakışını, insanın kendini kendi eliyle bağımlı hale getirdiği Makine'yi sorgulayışını, yaşadığı huzursuzluğu ve mutsuzluğu Günther Anders'in "Prometheusçu utanç" bağlamında ele alacaktır. Bunun sonucunda yaratıcı olarak yaratılana bağımlılık utancı, değişime olan inancın ve umudun temeli olarak tartışılacaktır.

Anahtar Kelimeler: Prometheusçu utanç, sosyal bilimkurgu, E. M. Forster, "Makine Duruyor", teknolojik tekillik

ABSTRACT

In his short story "The Machine Stops" (1909), Edward Morgan Forster creates a fictitious world that is a transitional narrative from a utopian to dystopian perspective as well as a social science fiction piece. Forster presents a story that is a warning and a rebuke to appreciation of technology at his time, and in doing so, he both presents a vision of the achievable point and demonstrates the survival of humanity against the potential threats. In the envisaged dystopian community, the analogy of the beehive positions human beings in the system as instruments that serve the entire structure as workers, as the hands of the system, and at the same time, people who are imprisoned in underground darkness, as in the cave allegory. Each individual is placed in a bee cell and establishes a life isolated and alone, and the instrument that provides the system and order in this society is the Machine, which illustrates Vernor Vinge's

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concept of "technological singularity". The main character, Kuno, is the one who provides the reader with an insightful and critical perspective with regard to the dependent techno-social individuals in this technological advancement. Hence, the purpose of this study is to analyse Kuno's view of the society, his questioning of the Machine that man has made himself reliant on, and his uneasiness and discontent within the context of Günther Anders's "Promethean shame". Accordingly, as the creator, developing a sense of shame for relying on the created will be explored as the foundation for the belief in and hope for change.
Keywords: Promethean Shame, social science fiction, E. M. Forster, "The Machine Stops", technological singularity

EXTENDED ABSTRACT

In this article, the short story "The Machine Stops" by Edward Morgan Forster is discussed in terms of the "Promethean shame" coined by Günther Anders, and a critical analysis of the text is presented by referring to other concepts like technological singularity, the beehive metaphor, Frankenstein complex, and techno-social individuals. This story can be categorised as both dystopian narrative and a work of social science fiction; hence, the reason Forster's story is not entirely ascribed to one of these genres is to avoid a limited categorization of this multi-layered work. Forster depicts a dystopian as well as a social science fiction narrative to present a kind of gloomy alternative universe with a foreboding undertone. Forster's narrative is intended to respond to the optimistic aspects of technological advancements at the dawn of the twentieth century by providing a story that is both menacing and awakening. Thus, the introduction and the following two sections of this article will specify the differing points and common factors related to utopian/dystopian fiction and social science fiction that could be helpful to clearly recognise the main purpose of this text.

Following the descriptive part related to social science fiction, the beehive metaphor and the cave allegory will be referred to as the two spatial analogies. The allusion to Plato's "allegory of the cave" will be followed by and connected to the concept of "technological singularity", which suggests that a machine made by humans has the potential to turn on the creator by leveraging its superior intellect. This technological singularity will be illustrated in Forster's story, since no human touch, actual school, real teacher, physical atmosphere, physical relation, or communication is preferred by the people who are satisfied with the comfort brought to their lives by means of the Machine. The mother figure, Vashti, represents the obedient and delighted individual, whereas the son, Kuno, represents the disobedient, rebellious, inquiring, and aware character in the Machine. Kuno tells his mother that he wishes to view the stars from the surface of the earth rather than the Machine, as everything they do takes place within the Machine. This demand is against the system, against the rules, against the

Machine, and it is believed to be against their physical constraints. The study depicts and clarifies the concept of technological singularity in this narrative by utilizing a comprehensive illustration of these points.

Curiosity brings questioning for Kuno, since he experiences "Promethean shame" as a result of realizing the overwhelming power of a thing that was built voluntarily and deliberately by humans. In Anders's terms, the initial "Promethean pride" is replaced by "Promethean shame", since human beings realized the dimensions and the monstrosity of what they created, technology. The constraining feature of technology is best demonstrated in the dwelling area or the spatial depiction of the story as the setting is a beehive. This beehive metaphor is a reference to the working individuals regardless of their own emotions, thoughts, lives, choices, or other characteristics. The intriguing element that distinguishes Forster's story from other dystopian scenarios is that he provides the characters with an opportunity to have a glimpse of the alternative reality that they are fleeing, the life that they have disregarded and for which they have created an alternative.

As the final remarks of this study, it is revealed that the final chaos or the final self-destructive moment of the Machine could be interpreted from both optimistic and pessimistic perspectives. The primary issue that Forster emphasises is the opposite positions of the individuals as obedient vs disobedient. In stark contrast to his mother Vashti's rejection of the chaotic changes, the shame and discomfort that Kuno experiences leave open the prospect of change, as the story's conclusion alludes to a future with its allusion to the sky.

Giriş

Edward Morgan Forster'ın 1909 yılında basılan "Makine Duruyor" isimli öyküsü hem bilimkurgu hem distopya yazını özellikleri taşımasıyla iki alanın da ortasında durmakta ve iki alanın da eleştirel özelliklerinden yararlanmaktadır. Forster, İngiliz edebiyatı alanında sömürgecilik dönemini ele aldığı *Hindistan'a Bir Geçit* (1924), yirminci yüzyıl İngiliz toplumunda bir kadının sıkışmışlığı ve aynı zamanda kendine bir alan yaratmaya çabaladığı *Manzaralı Bir Oda* (1908), sınıf farklılıkları ve sınıf ayrımcılığını işlediği *Howards End* (1910), 1913'te yazdığı ancak ölümünden sonra 1971'de basılan ve toplumsal cinsiyet normlarını inceleyen *Maurice* gibi romanlarıyla bilinen bir yazar olarak, "Makine Duruyor" öyküsünde farklı bir alana odaklanır. Bu öyküde Makine olarak nitelendirdiği sistem dinî, teknolojik ve toplumsal göndermelerle bezeli bir varlığı simgeler. Temel olarak Vashti ve oğlu Kuno isimli iki karakterin çevresinde gelişen bu öykü, günümüzde yaşanılan birçok gelişimi, değişimi ve aynı zamanda sıkışmışlığı da tasvir etmektedir. *Cennet Dolmuşu* kitabına 1947'de yazdığı Önsöz kısmında Forster, "Makine Duruyor" öyküsü için, "H. G. Wells'in ilk dönem cennetlerinden birine tepki niteliği taşır" (2002, s. 41) açıklaması yapar. Burada da anlaşılır ki öykünün amacı bir cennet tasviri veya alternatif bir ideal dünya yaratma endişesi gütmenin aksine yaratılabilecek ideal dünyaların teknoloji ile donatıldığı sürece insan unsurunu yok edebileceği, insanı ve toplumu aydınlığa ve ileriye götürmektense karanlığa ve geriye çekeceği yönündedir.

Öykünün temelinde resmedilen toplumda, birbirinden bağımsız ve yalıtılmış yaşam alanları içinde sıkışmış bireyler bulunur; ancak bu bireyler, kendilerini yok edecek bu sıkışıklığın kendi yarattıkları bir sonuç olduğunun bilincinde olmaksızın yaşarlar. Bu durumu sorgulama aracı olarak yine içlerinden bir karakter olan Kuno'nun durumdaki uyumsuzluğun ve Makine'nin yok edici özelliğinin farkına vararak kendi çığlığını annesine ve temsili olarak toplumun geri kalanına duyurma çabası işlenir. Bu noktada da Vernor Vinge'in sunduğu "teknolojik tekillik" kavramı içinde tepki-sellik ve tepki-sizlik çatışması bağlamında okunabilecek, Anders'in ortaya koyduğu "Prometheusçu Utanç" kavramı ortaya çıkar. Sonuç olarak, kendi elleriyle yarattıkları gelişimi veya değişimi içselleştiremeyerek durumu yadırgayan ve içinde bulunmaktansa dışına çıkma çabası gösteren bireyin betimlenmesi söz konusudur. Bu yaklaşımlar ışığında, Forster'ın totaliter rejimden distopik kurguya, teknolojik tekillikten günümüz eleştirisine uzanan genişlikte bir çeşitlilik sunan öyküsünde bilinçli farkındalığı tecrübe eden bireyin utancına değinilecektir. Bunun için de öncelikle öykünün sosyal bilimkurgu ve distopya bağlamındaki konumu tartışılacak, daha sonra mekânsal tasvirinde kullanılan arı peteği

ve kovan analojileri ile mağara alegorisi incelenecek, bunu takip eden bölümde teknolojik tekillik kavramının detayları ve bu tekillik içinde "Prometheusçu utanç" yaklaşımına değinilerek tüm bunların sonucunda Forster'ın amaçladığı eleştirel yaklaşımın teknososyal birey bağlamında nasıl tanımlandığı tartışılacaktır.

Sosyal Bilimkurgu Bağlamında Bir Distopya: "Makine Duruyor" Öyküsü

Forster'ın öyküsünde çizilen toplum ve yaşam resmi, teknolojinin getirdiği olası kolaylıkların yanında muhtemel sorunları da kapsaması sebebiyle hem sosyal bilimkurgu hem de ütopya/distopya yazını ile bağlantılı bir biçimde incelenebilir. Burcu Kayışçı Akkoyun'un çalışmasında belirttiği gibi: "Nasıl ki ütopya ve distopya yazarları içinde bulundukları sosyal, ekonomik ve politik sistemlere alternatifler tasarlıyorlarsa, bilimkurgu yazarları da benzer bir amaçla yola çıkar" (2021, s. 35). Eleştirel yaklaşımın alternatif bir yaşam öngörüsü ile birleştirilmesi hem ütopik hem distopik bir seçenek sunuyor olsa da Peter Fitting'in de dediği gibi toplumsal eleştiri söz konusu olduğunda bilimkurgu "anti-ütopyacı olmaktan çok distopyacıdır" (2011, s. 202). Bir alt tür olan sosyal bilimkurgu için de aynısı söylenebilir. Ütopya/distopya yazını ile ortak noktaları olması sebebiyle kimi eserler her iki sınıflandırmaya da girebilmekte ve hem sosyal bilimkurgu olarak hem de yaklaşımına bağlı olarak ütopya veya distopya olarak nitelendirilmektedir. Forster'ın "Makine Duruyor" öyküsü de hem belirsiz bir geleceğe dair kurmaca toplum yapısı ve bilimkurgu özellikleri taşıması sebebiyle hem de başlangıçta ütopik olabilecek bir tasvirin öykünün ilerleyen bölümlerinde distopik bir gerçekliğe dönüşmesiyle bu ortak inceleme olasılığına en iyi örneklerdendir.

Darko Suvin, "ütopya yazını bilimkurgunun sosyo-politik alt türüdür, sosyal bilimkurgudur veya insanın kaderi için mühim olan sosyo-politik ilişkiler, sosyo-politik yapılar alanına odaklanmış bilimkurgudur"[1] der (1988, s. 38). Bu tanımlamayı yaparken Suvin, sosyal bilimkurgunun ütopya ile benzerliklerini ve kimi zaman da farklılıklarını belirtmiştir. Theall da çalışmasında, yirminci yüzyılda spekülatif düşüncenin gelişimi açısından sosyal ve insani bilimlerin hem bilimkurgu hem ütopya geleneğinin içinde yayılmasına değinir (1975). Devamında da sosyal ve kültürel soruların her zaman ütopya geleneğinin içinde olduğunu ancak sosyal bilimlerin bilimkurgu içinde görülmesinin doğal bilimlere göre daha yavaş gerçekleştiğini vurgular. Örneklendirmek gerekirse,

1 Çalışma boyunca Türkçeye çevrilmemiş ya da özgün yapıtlardan yapılan doğrudan alıntıların çevirileri aksi belirtilmedikçe tarafıma aittir.

ütopya geleneği içinde yazılan eserlerin ideal bir sistem kurma amacı güttüğü, yalnızca eleştiri veya bir uyarı özelliği taşımaktan ziyade eğitim, yönetim, toplum düzeni, sağlık düzeni, vb. konularda önerilerde bulunduğu göz önüne alınmalıdır. Fátima Vieira'nın da tanımladığı şekliyle ütopyanın özelliklerinden biri "gerçek toplumdan daha iyi olan ve esasında var olmayan bir toplumsal örgütlenme üzerine benimsediği spekülatif söylemi" ve de "insan merkezli oluşudur" (2011, s. 9). Diğer bir deyişle, ütopya, ilahi bir güç beklentisi olmaksızın insanlar tarafından yine insanlar için inşa edilir (Vieira, 2011). Distopya yazınında ise en kötü olasılık sunularak esere bir uyarı niteliği katılır. Sosyal bilimkurguda, ütopya yazın geleneğinde görülen ideal arayışı görülmek durumunda değildir; eleştirel bir yaklaşım, var olan toplum düzenine bir bakış açısı kazandırma endişesi taşır ancak bir öneride bulunma misyonu taşımaz. Şüphesiz şu da belirtilmelidir ki bu tanımlama ve sınıflandırmalar çok net ve çok ayrık gelişebilecek sınıflandırmalar değildir, iç içe de geçebilir ve kimi eserlerde birbirinin yerine veya beraber de kullanılabilirler. Darko Suvin, *Metamorphoses of Science Fiction* (*Bilimkurgunun Dönüşümleri*) kitabında bilimkurguyu, yadırgatma ve bilişselliğe değinerek, "yazarın ampirik çevresine alternatif bir hayali çerçeve" oluşturma yöntemiyle kurulan bir edebi tür olarak tanımlar (1979, ss. 7-8). Bu noktada, Suvin'in yadırgatıcılık tartışmasına ek olabilecek ancak ayrıca bunun karşıtı olarak da okunabilecek bir tartışma sunmak da mümkün olacaktır. Bunun nedeni de insanı ilgilendiren, insana dair ve insanla ilgili psikoloji, sosyoloji, etnoloji, antropoloji gibi dalları kapsadığı anda, eserin bilinirlik, tanınırlık, yaşanmışlık, aşinalık kazanmasıdır. Peter Fitting de "Ütopya, Distopya ve Bilimkurgu" isimli çalışmasında şöyle der:

> Modern bilimkurguyla ütopyanın kesişimi, benim bilimkurgunun temel özelliği saydığım şeyle, yani bilimkurgunun geleceğe dair umut ve korkularımızı yansıtma ya da dile getirme becerisiyle yahut daha özel olarak belirtirsek bu umut ve korkuları bilim ve teknolojiyle ilintilendirme becerisiyle başlar. (2011, s. 197)

Aynı çalışmada Fitting, ütopya ve distopyanın bilimkurguyla nasıl yeni bir yön aldığını kronolojik bir akışla anlatır ve on dokuzuncu yüzyıldan önce mekân değişikliği ile anlatılan ütopyaların gelecekte tasvir edilmeye geçişiyle zaman kavramının da dahil edildiğini açıklamaktadır. Hatta bilim ve teknolojinin dahil olmasıyla beraber "ziyaretçiyi yeni topluma nakletmenin bir aracı olarak teknolojiyi değil, toplumsal dönüşümün bir aracı olarak teknolojinin rolünü" vurgular (Fitting, 2011, s. 198). Bu noktada, Asimov'un bilimsel gelişimin insan hayatı üzerindeki etkilerini kapsayan sosyal bilimkurgu tanımı

ile Fitting'in teknoloji ve toplumsal dönüşüm bağlantısı ile gelişen bilimkurgu tanımı ortak noktada buluşmaktadır. Fitting'in tartışmasına benzer şekilde, Forster'ın öyküsünde Makine, yalnızca bir gelişim ve olasılık olarak değil ancak toplumsal dönüşümün sebebi ve de sonucu olarak tasvir edilmektedir. Öyküde, Kuno karakteri yaşadığı hayat içinde hem fikirsel hem fiziksel değişimini de dönüşümünü de Makine sebebiyle Makine aracılığıyla ve Makine'ye tepki şeklinde geliştirmektedir.

Ütopya/distopya yazını ve sosyal bilimkurgu ortak bir paydada buluşur ve buluşulan noktada bilim ve teknoloji ana amaç olmaktansa bir araç olarak kullanılır. Sosyal bilimkurgu, bir gelecek tasviri, planı, ideali, alternatifi sunma endişesi taşımadan ancak kurguyu zaman ve mekân sınırları da olmadan yapılandırmak amacıyla bilimkurgu türünün sosyal bilimler tarafını kullanarak bir toplum eleştirisi, düzen eleştirisi veya bir olasılık sunmaktadır. Fitting de bunu şöyle tanımlar: "şayet ütopya şimdiye bir alternatif sunuyorsa, bilimkurgu yer yer statükoya karşı koyan, yer yer de onu savunabilen çeşitli duruşları ifade edebilen, özünde tarafsız bir biçimdir" (2011, s. 215). Buna ek olarak çağdaş bilimkurgu eserlerinin de hayali gelecek tasvirlerinde artık şimdiyi eleştirme amacı gütmediklerini söylerken, Fitting özellikle sosyal bilimkurgu alt türünden değil genel bir bilimkurgu türünden bahsetmektedir.

Sosyal Bilimkurgunun Tarihsel Çerçevesi

Tarihsel ve tanımsal çerçevede ele almak gerekirse, bilimkurgunun tarihini dört döneme ayıran Asimov, ilk dönemi 1815-1926, ikinci dönemi 1926-1938, üçüncü dönemi 1938-1945, ve son dönemi de 1945'ten günümüze (günümüz nitelendirmesi kitabın basıldığı 1953'e kadar olan zamanı kapsamaktadır) şeklinde belirler (1953, s. 168). Asimov, genel olarak on dokuzuncu yüzyılı kapsayan ilk dönemi, içine Jules Verne ve H. G. Wells gibi isimleri alarak bilimkurgu hikâyelerinin, genel edebiyat yazıları arasında kendilerine yer bulduğu bir dönem olarak tanımlar; ikinci dönemi "Gernsback Dönemi" olarak adlandırır, Hugo Gernsback'in *Amazing Stories* (*Şaşırtıcı Öyküler*) dergisinde sadece bilimkurgu yazılarına yer vermesi ve çoğunlukla da "macera bilimkurgusu" (*adventure science fiction*) sınıflandırmasına giren yazıların yazıldığı bir dönem olarak tanımlar; üçüncü dönemi 1938'de John W. Campbell'ın *Astounding Stories*'in *(Hayret Verici Öyküler)* editörü olmasıyla başlatır ki, Campbell'ı da sosyal bilimkurgunun babası olarak tanımlamaktadır. Asimov, bu bölümde sosyal bilimkurgu tanımlamasını da şu şekilde yapar: "(sosyal) bilimkurgu, bilimsel ilerlemenin insanlar üzerindeki etkisini inceleyen edebiyat dalıdır" (1953, s. 171). Campbell'ın etkisini de sorgular ve öncelikle bilimkurguda

insan olmayanın ve sosyal olmayanın önemini ve vurgusunu ortadan kaldırdığını söyler. Hatta, Asimov'un yorumlamasına göre, Campbell, çılgın bilim adamı kavramı veya Frankenstein canavarı olan bir robot yerine "iş adamları, uzay gemisi mürettebatı, genç mühendisler, ev kadınları, mantıklı makineler olan robotlar"ı koymuştur (1953, s. 173). Diğer bir deyişle, Campbell, teknolojik ve robotik karakterler yerine daha sıradan, gündelik yaşamdan karakterleri merkeze alarak aşinalık ve inanılırlık seviyesini artırmayı amaçlar.

Asimov, tarihsel sınıflandırmanın yanı sıra bilimkurgu tanımı için de üç sınıflandırmada bulunur; bunlar "araç," "macera" ve "sosyal" bilimkurgudur[2] (1953, s. 172). Asimov'un "araç" kategorisi, bir icadın, buluşun süreçlerine odaklanır ve öykünün temeline bu araca ulaşma eylemini koyar. Diğer kategori olan "macera" bilimkurgusu, bu aracın keşfi sonucunda ortaya çıkan olayları anlatan öykülere odaklanır. Bunlardan farklı olarak "sosyal" bilimkurgu eserlerinde ise araç veya olaylardan öte bunların insan hayatını nasıl etkilediği merkeze alınır. "Araç" bilimkurgusu ile "macera" bilimkurgusu tanımlamalarını örneklendirmek Herbert George Wells'in "Yeni Hızlandırıcı" (1901) isimli öyküsüyle mümkündür. Asimov'a göre öykünün son cümlesi sert bilimkurgu türünden sosyal bilimkurgu türüne geçişi tanımlar gibidir: "Tüm kuvvetli preparatlar gibi istismarla mükelleftir. Biz aramızda konunun bu yönünü etraflıca tartıştık ve bunun sadece tıbbi hukukun konusu olduğuna ve bizim alanımızın tamamen dışında olduğunda karar kıldık. Hızlandırıcı'yı üretip satacağız, sonuçlarını ise göreceğiz artık…" (1953, s. 157). Asimov'un dediği gibi yalnızca keşfedilen Hızlandırıcı, onun kullanım şekli, insan vücudu üzerindeki etkisi gibi doğrudan keşif üzerine odaklanan ve bunu tecrübe eden iki kişiyi anlatan öykü bu keşfin olası toplumsal etkilerini incelememektedir ve hatta söz konusu etkileri "sonuçlarını ise göreceğiz artık" diyerek bilinçli bir belirsizlikte bırakmaktadır. Bu nedenle de sosyal bilimkurgu değil, tam tersi fen bilimleri ile ilgilenmesi sebebiyle sert bilimkurgu örneğidir. Ancak, sonunda belirtildiği şekilde keşfin sonuçları, toplumsal etkileri, insan üzerindeki değişimi incelendiği takdirde sosyal bilimkurgu tanımlamasına girecektir. Asimov, aynı makalesinde Stanley G. Weinbaum'un 1934'te *Wonder Stories* (*Harika Öyküler*) dergisinde öykü olarak yayımlanan, daha sonra da roman olarak basılan *A Martian Odyssey* (*Bir Mars Destanı*) eseri için "modern sosyal bilimkurgunun ilk örneği" nitelemesinde bulunur (1953, s. 176). Bunun nedeni olarak da Weinbaum'un uzaylı ırkını, insandan aşağı veya yukarı değil, sadece farklı bir tanımlama ile anlatmasını

2 Sosyal bilimkurgu hakkında detaylı bir inceleme için makalenin yazarına ait "Sosyal Bilimkurguda Toplumsal Değişim Yöntemi Olarak Döngüsellik" çalışmasına bakılabilir. C. Tan, C. Kılıçarslan ve S. Uyanık (Ed.), *Bilimkurguyu Anlamak: Alt Türlere Eleştirel Yaklaşımlar* kitabı içinde (ss. 73-95). Ankara: Nobel.

gösterir. Weinbaum'un yükselmesini sağlayanın ve destekleyenin de Campbell olduğunu vurgulayarak 1938-1945 aralığını "Campbell Dönemi" olarak adlandırır ve son dönem olarak da 1945 ve sonrasını kapsayarak sınıflandırmasını tamamlar. 1945 yılı, gerçek dünyada atom bombası ve etkileri anlamında, bilimkurgu yazını için ise okuyucu sayısının artması ve bilimkurgu alanının "saygıdeğer" bir noktaya gelmiş olması hususunda önem arz eder (1953, s. 176). Asimov, bu dönem için de "atomik dönem" nitelendirmesini yapar.

Bu dört dönem içinde sosyal bilimkurgu alt türü için "klasik bilimkurgunun güncel gelişimi" olduğu açıklaması yapılır ve yöntem olarak zaman yolculuğu, gezegenler arası keşifler, uzay mekikleri, robotlar, uzaylılar, androidler gibi benzer eğilimler ve karakterler içerdikleri belirtilir; fakat bu öğeler sadece yeni bir endişe veya konu işlenirken rastlantısal bir temel oluşturmak için kullanılır (Sills, 1968, s. 474). Bu noktada da Forster'ın "Makine Duruyor" öyküsü tarihsel niteleme bağlamında Asimov'un ilk dönem olarak nitelendirdiği Jules Verne ve H. G. Wells'i kapsayan 1815-1926 zaman dilimine uysa da kapsam ve içerik olarak Asimov'un "sosyal bilimkurgu" nitelemesiyle de incelenebilir. Ayrıca, sosyal bilimkurgu eserlerindeki insan ve toplumbilimlerin merkeze alınması ve distopya yazınındaki uyarı niteliği taşıyan alternatif toplum kurgusunun ortada birleştiği bir öykü niteliği taşımaktadır. Sosyal bilimkurgu, ilerlemenin boyutunu veya nasılını incelemekten ve sunmaktan öte, bunu yaşayan insanların iletişimini, ruhsal durumlarını, toplumsal alandaki rollerini anlatmaya çalışır. Forster'ın öyküsü de bir anne-oğul resmi çizerek olması beklenen en yakın ve insani ilişkinin nasıl yok edildiğini, ancak yine de bunun yok olan dünya ve insan olgusunda dahi kurtarıcı ilişki olabileceğini gösterir şekilde insan iletişimini sorunsallaştırır.

Mekânsal Analoji olarak Kovan Metaforu ve Mağara Alegorisi

Öykünün ilk cümleleri mekânsal bir bilgilendirme niteliğindedir ve ideal bir yaşam tasvirinden uzakta kısıtlı, kapalı, havasız ve yapay bir alan tanımlamasında bulunur. Forster, "Hayalinizde, arı peteğini andıran altıgen biçimli küçük bir oda canlandırın lütfen" diyerek bir dinleyici, okuyucu veya belirsiz bir hedef kitleye yönelerek bilinenin dışında ancak bilinene yakın bir ortam olduğunu hissettirmeye çalışır. Bunu yaparken de olanı doğal ve yapay karşıtlığı aracılığıyla tanımlar: "Pencere veya lamba vasıtasıyla aydınlatılmadığı halde yumuşak bir ışıklandırması var. Havalandırma delikleri olmadığı halde havası temiz. Herhangi bir müzik aleti olmadığı halde, anlatımın başladığı sırada bu odadan melodik sesler yükselmekte. Ortada bir koltuk, yanında bir çalışma masası

var, başka eşyası yok" (2002, s. 155). Bu alıntıda da görüldüğü üzere, Forster, öykünün başlangıcını hem karanlık hem aydınlık hem insan merkezli hem insan ötesi bir durum tasviri ile yapar. Olaylar ilerledikçe mekânsal ve durumsal tasvirler de detaylandırılmaya devam eder. Örneğin, hava makinesine binen Vashti'nin asansöre baktığı an geçen bir cümlede, yaşadığı hayata ve düzene dair şöyle bir tasvirde bulunulur: "Parlak yer karolarıyla kaplı koridorların altında, dünyanın derinliklerine inen sayısız kat boyunca sıralanmış odalar vardı ve her odada bir insan oturmuş yemek yiyor, uyuyor veya fikir üretiyordu. Kendi odası da peteğin derinliklerine gömülüydü" (2002, s. 165). Ayrı petekler içinde ayrı/aynı yaşamlar sürdüren karakterler aynı kovan içinde ortak bir sisteme dahil olmakta ve ortak bir Makine yönetimine tabi tutulmaktadırlar.

Öyküde, mekân tasvirinde veya mimari yapı anlatımında kullanılan petek metaforu, yer altında belirsiz bir derinliğe inen insan yaşamı ve kendi odasında, kendi alanında yaşamını sürdüren, işlerini yapan, sistemin de bu şekilde hem parçası hem tamamlayıcısı olan insan betimlemesi için kullanılır. Fikret Zorlu, sinema ve mimari incelemeler barındıran çalışmasında Forster'ın öyküsüne gönderme yaparak, "makine işlevselliği ve estetiğiyle yoğrulmuş biyomorfik bir yaşamın kusurluğunu, insan için ne kadar ideal olduğunu anlattığı" eseri olarak tanımlar ve kovan mimarlığını açıklamak için buradaki mekân tanımlamasını temel olarak kullanır (2015, s. 51). Zorlu'nun örneklendirdiği kovan mimarisi, koloni ruhu ve sanayi toplumu arasındaki bağlantı öyküde de kendini gösterir. Zorlu, ayrıca makalesinde, çalışmasının merkezi olan *Arı Kovanının Ruhu* isimli filmdeki kovan ve arı motifinin "arıların kolektif kimliğini, üretkenliği ve uyumlu düzeni" anlattığını belirtir (2015, s. 45). Forster da öyküsünde, arıların beraberliğini, bütünlüğünü ve uyumunu, sistem içindeki kişilerin de bağımsız ancak bütüncül, bireyci ancak kolektif bir düzen içinde yaşam sürdürdüklerini yansıtmak ve buna eleştirel bir yaklaşım sunmak için kullanır. Kovan analojisini inceleyen Zorlu, "pek çok örnekte totaliter, kimi örnekte liberal sistemler çalışkanlık, üretkenlik ve düzen değerleri üzerine inşa edilmiştir" der (2015, s. 46). Forster da öyküsünde teknokratik ve hatta teknolojik tekillik sistemiyle yönetilen bir bireyler topluluğu çizmek için arı peteği analojisi kullanır çünkü her birey kendi peteğinde çalışarak kovanın tümselliğine destek olmaktadır.

Kovan ve arı analojisi, on yedinci yüzyılda Bernard Mandeville tarafından da bir hiciv örneği olarak incelenebilecek *Arıların Masalı* isimli eserinde kullanılmıştır. Eserinin başlangıcında "Homurdanan Arılar veya Düzenbazın Dürüstlüğe Dönüşü" ("The Grumbling Hive: or, Knaves turn'd Honest") isimli bölümde insan yaşamı ile arı kovanı arasında bir benzetmede bulunarak şehirde yaşayan insan ile kovanda çalışan arının

aynı olduğunu, herkesin bir görev tanımı olduğunu örneklendirir: "Bu böcekler (arılar) insanlar gibi yaşar / Mütevazidir hareketleri / Şehirde ne Yaşanırsa Yaşarlar / Cüppe de olur Kılıç da Giydikleri" (Mandeville, 1924, s. 18) der ve aradaki benzerliği şiirsel biçimde tasvir etmeye devam eder. Çeşitli toplumsal sistem örneklendirmesini yapmak için kovan analojisinden yola çıkan Mandeville'den Forster'ın esinlenip esinlenmediği bilinmese de burada değinmeye değer bir paydadır. Zorlu'nun belirttiği gibi arı metaforuna tarihte sıklıkla başvurulmuş ve "hem monarşilerin hem de modern devletin yapılanmasında ve bireyin devlete karşı görevlerinin tanımlanmasında meşruiyet için örnek olarak kullanılmıştır" (2015, s. 48). Bu metafor kullanılırken de kraliçe arının buyurganlığı ve itaat edilirliği de merkeze alınmıştır. Forster'ın öyküsündeki farklılık da belki de kraliçe arının belirgin biçimde yer almamış olması ancak yine de bu toplumdaki bireylerin kraliçe arı varmışçasına kendilerini bulundukları peteklerde sisteme ait ve sorumlu hissetmeleridir. Teknolojik tekillik de burada devreye girer çünkü her birey, içinde yaşamını idame ettirdiği petek aracılığı ile bir bütünün parçası olmakla birlikte o bütünün işleyişini sağlayan Makine unsuru ile de yöneticiye ihtiyaç duymadan yönetilir konumdadır. Buradaki mekânsal betimleme günümüzdeki apartman yaşamını ve iş hayatındaki ofis ortamını da çağrıştırması ile Forster'ın öyküsünü hem güncel tutmakta hem de düşündürücü kılmaktadır.

Her ne kadar mekân tasviri öyküde kullanıldığı şekliyle petek metaforuna gönderme yapılarak açıklansa da Forster'ın öyküsünde yer altında yer yüzünü görme ihtimalleri olsa dahi bunu tercih etmeyen ve bulundukları mekânda konforlu ve rahat yaşamlarını sürdüren bireyler mağara alegorisini de çağrıştırır. Özellikle dışarıyı merak edip zincirlerini kıran Kuno karakteri ve geri dönüp annesine neler olduğunu anlatmaya çalışmasına rağmen duyulmaması Platon'un "Mağara Alegorisi"ni açıkça temel almaktadır. Platon, *Devlet*'in yedinci kitabına mağara tasviriyle başlar: "Yeraltında mağaramsı bir yer, içinde insanlar. Önde boydan boya ışığa açılan bir giriş… İnsanlar çocukluklarından beri ayaklarından, boyunlarından zincire vurulmuş, bu mağarada yaşıyorlar. (…) Bu durumdaki insanlar kendilerini ve yanlarındakileri nasıl görürler. Ancak arkalarındaki ateşin aydınlığıyla mağarada karşılarına vuran gölgeleri görebilirler" (2019, ss. 231-232). Platon'un mağarasındaki bireyler, Forster'ın öyküsündeki kendi petekleri içinde yalnızca ekranlar aracılığıyla iletişim kuran, yapay bir aydınlıktan başka bir ışık kaynağı tanımayan, yer altından yer yüzüne çıkma sürecine hiç girmeyen, kendi sınırlı alanlarından çıkma ihtimalini dahi reddeden bireyleri anımsatır. Kuno'nun yer yüzünü keşfettikten sonra dönünce annesine seslenerek "Ah, çaresizim; daha doğrusu tek çarem var: Wessex tepelerini gördüğümü, Danları püskürten Alfred'in gördüğü şekilde gördüğümü insanlara

tekrar tekrar anlatmak" (2002, s. 178) demesi Platon'un mağara alegorisinin temelindeki aydınlanmış bireyin gördüğü yeni gerçeği dönünce anlatma çabası ile eşdeğerdir.

Aydınlanan veya farklı bir gerçekliği gören birey konumlandırması iki anlatıda da vurgulanır. Platon, gerçek dünyayı görüp mağaraya dönen birey için "O boş hayallere dönmekten, eskiden yaşadığı gibi yaşamaktansa, Homeros'taki Akhilleus gibi, '*fakir bir çiftçinin hizmetinde uşak olmayı*' dünyanın bütün dertlerine katlanmaktan bin kere daha iyi bulmaz mı?" diye sorar (2019, s. 234). Ancak daha sonra mağara alegorisi ile yöneticiler sistemi arasında bağ kurarken, "Tanrısal dünyaları seyretmiş bir kimse, insan hayatının düşkün gerçeklerine inince, şaşkın ve gülünç bir hale düşer" (Platon, 2019, s. 235) yorumlaması yapar. Mağaraya adım adım aydınlanarak dönen bireyin tecrübesini anlatan Platon, karanlıktan aydınlığa geçen ve sonrasında aydınlıktan karanlığa dönen kişinin göz kamaşması ve bulanıklık için "birincisi övülecek, ikincisi acınacak bir haldir" (2019, s. 235) diyerek bir nevi Kuno'nun da tecrübe ettiği bulanıklık ve bulanıklığı anlamlandırma sürecini örneklendirir niteliktedir. Mağara alegorisine burada Forster'ın gerçekleştirdiği insan ve teknoloji arasındaki bağı tanımlamak amacıyla atıf yapılmıştır. Gözleri mağara dışındaki ışık ile kamaşan bireyin mağarada tekrar karanlığa gelmesi ile Kuno'nun yeryüzünü görüp, deneyimleyip, o gerçeklikten kovan gerçekliğine dönmesi benzer niteliktedir. Bu söz konusu benzerlik dışında ayırt edici de bir özellik vardır; Platon'un mağaraya dönen kişisi gördüklerinden gurur duyarak ve dönünce diğerleriyle de paylaşmak isterken Kuno gurur duymaktan öte döndüğü yere karşı bir utanç geliştirerek mutlu olma ve gurur duyma süreçlerini pek deneyimleyememektedir.

Teknolojik Tekillik ve Teknososyal Bireyler

Forster'ın öyküsünü sosyal bilimkurgu tanımı içine alan özelliklerden biri olan teknolojik aygıt niteliğiyle Makine, aynı zamanda öykünün merkezine teknolojik tekillik kavramını ve buna bağlı yaşayan teknososyal bireyleri de yerleştirir. Forster'ın yarattığı karakterleri ve dünyayı Caporaletti şöyle tanımlamaktadır: "Zayıf, güçsüz ve renksiz, gerçek insan boyutlarını tamamen unuttuğu için doğal olmayan durumlarının farkında olmayan Forster'ın yaratıkları, günümüzde elektronik cihazların ve sanal gerçekliğin gelişiminin endişe verici bir şekilde mümkün kıldığı hiperteknolojik bir dünyaya giriyor" (1997, s. 33). Bu dünyayı tanımlamaya yarayan "teknolojik tekillik" (*technological singularity*) de, teknolojik ilerlemeyi merkez alan birçok edebi eserde görülebilecek bir kavram olarak Vernor Vinge tarafından ortaya atılan ve geliştirilen bir terimdir. Vinge, bu kavramı edebiyat temelinden öte gerçek hayattaki gelişmelere uyarı niteliğinde

kullanmıştır. Vernor Vinge'in 1993'te NASA tarafından desteklenen VISION-21 sempozyumunda sunduğu ve daha sonra makale olarak da yayımlanan çalışmasında, insan tarafından yaratılan ancak insan aklını aşan bir teknoloji ile insanüstü bir zekâ yaratılabileceği ve bunun da insan ırkının sonunu getirebileceği tartışılır. Uyarı niteliğindeki bu bakış açısı da Forster'ın Makine'sini ve onun gücünü sorgulayan bir tartışma noktası ortaya koyar. Ancak Forster'ın yarattığı durumun, Vinge'in öngördüğünden farklı ve belki de daha vahim bir resim çizdiği söylenebilir çünkü Forster'ın öyküsündeki insanlar, durumu kabullenmiş, duruma uyum sağlamış, makine tarafından yok edilmelerine gerek kalmadan sistemle bağdaşarak uyuşmuş bir biçimde kendilerini yok etmişlerdir. Bu noktada da teknolojik tekillik bağlamında Makine'nin insanlara hükmediyor olması ve insanlığı yok edebilme olasılığı içinde kendini bulan bireyin Prometheusçu utancı Kuno karakteri tarafından resmedilir. Başlangıçta Kuno annesine şöyle der: "Sanki Makine'yi bir Tanrı yaratmış gibi konuşuyorsun! (…) Bana kalırsa mutsuz olduğunda Makine'ye dua ediyorsun. Unutma ki onu insanlar yarattı. Üstün insanlardı, ama nihayet insandılar. (…) Beni ziyaret et, yüz yüze konuşalım; sana kafamdaki umutları anlatmak istiyorum" (2002, s. 157). Öncelikle Vashti'nin öneriye sıcak bakmaması ve birbirlerini ekrandan görüyor olmalarının yeterli olması gerektiğini savunması, elinde insan dokunuşuna ulaşma fırsatı varken bunu bilinçli olarak reddeden bir birey resmi çizer. Vashti, Makine'nin yok etmesine ihtiyaç dahi duymadan kendi kendini yok eden robotik bir canlıya dönüşmüştür. Bu da Vashti'yi Makine'nin hem sembolik hem fonksiyonel bir parçası yaparken, bu durumu fark edip sorgulayan Kuno'yu da kendi neslinden, insanlığından utanır hale getirir.

Kuno'nun annesine seslenişi, bir nevi haykırış gibi onu silkelemeyi, farkındalığa çağırmayı amaçlar; ancak Vashti'nin ve diğer toplum bireylerinin görmezliği ve kabullenmişliği ile Vinge'in de sözünü ettiği insanüstü veya insan ötesi bir teknolojik zihin / araç gelişmesi söz konusu olmuştur. Kuno, kendi farkındalığını şu sözlerle ifade eder: "ölmekte olan biziz; burada, aşağıda gerçekten yaşayan tek şey, Makine. Makine'yi bizler, istediğimizi yapsın diye yarattık, ama artık istediğimizi yaptıramıyoruz ona. Makine mekân duygumuzu, dokunma duyumuzu elimizden aldı, insanlar arasındaki bütün ilişkileri bulandırdı, aşkı cinsel ilişkiye indirgedi; hem bedenlerimizi hem irademizi felce uğrattı ve şimdi de bizi kendisine tapmaya mecbur ediyor" (2002, s. 178). Hatta Makine'nin ilerlemesi ve insanın tepkisiz ve uyuşmuş kalma halini açıklayarak gücün insanın elinden alınarak insan eliyle oluşturulmuş bir teknolojik aygıta verilmesini şu şekilde belirtir: "Makine gelişiyor, ama bizim çizgimizde gelişmiyor. Makine ilerliyor, ama bizim hedefimiz doğrultusunda ilerlemiyor. Biz sadece Makine'nin atardamarlarındaki kan zerreleri

olarak varız; biz olmadan işlemeye devam edebilse, ölmemize izin verirdi" (2002, s. 178). Burada Kuno'nun tahmini de yine teknolojik tekillik kapsamındaki insan eliyle yaratılan ancak insanı aşan teknolojinin insanı yok edişini önceler niteliktedir.

Kuno'nun bulundukları yer altı dünyadan ve sıkıştıkları petek benzeri hücrelerden çıkarak yer yüzünü deneyimlemesi, onda bir uyanış gerçekleşmesine sebep olur. Yer yüzünü tanımlarken, aslında Makine'nin işleyişine de eleştirel bir tutumla yaklaşır: "Kısa bir süre ışıktan yararlandım, ama sonra karanlık bastı; daha da kötüsü, kulaklarımı kılıç gibi delen sessizlikti. Makine uğulduyor! Bunu biliyor muydun? Makine'nin uğultusu kanımıza nüfuz ediyor, hatta belki düşüncelerimizi yönlendiriyor. Kimbilir!" (2002, s. 174). Bu uğultu, hiç durmayan Makine çalışma sesi, normalleşmiş, insanların zihinlerinde yer edinmiş ve onların bir parçası olmuştur. Günümüz yaşamında da bilgisayar fanı, klima motoru, sokaktaki araba sesi, asansör çalışma sesi gibi her türlü teknolojik aygıtın işlevselliğini de kanıtlarcasına ses çıkartarak hayatın içinde kendilerine yer bulmalarını da çağrıştırmaktadır.

Öykünün başındaki mekân tasvirine ek olarak kişi tasviri de eklenir. Odayı tanımladıktan sonra bu küçük odanın ait olduğu kadın olan Vashti'nin fiziksel olarak tasvirini veren Forster, "[k]oltukta, kundaklanmış bir et kütlesi oturmakta: Yaklaşık bir buçuk metre boyunda, yüzü mantar gibi bembeyaz bir kadın" (2002, s. 155) der. Burada da evrimleşen ve yeni bir fiziksel şekle bürünmüş insanlardan bahsedilir, boyları kısa ve küçücük mekanlarla sınırlı hareketsiz hayatlarında kilo almış birer "et kütlesi"ne dönüşmüş, güneş görmedikleri için de ciltleri bembeyaz olan insanlar. Hikâyede, yalnızca yaşamlarında, gündelik hayatlarında ve algılama şekillerinde teknososyal değil fiziksel manada da gerçeklikten uzaklaşmış, sadece aygıtlar aracılığıyla iletişim kurmaya hevesli, düşüncelerinin sınırlandığı, zamanın çok değerli olduğu iddiasıyla iletişime dahi zaman ayıramayan bireyler çizilir. Diğer bir deyişle makineleşmiş, robotlaşmış varlıklar. Hatta Kuno, fiziksel gücün bu yeni toplum düzeninde istenilmeyen bir durum olduğunu, bu topluma uyum sağlamak için güçsüz olunması gerektiğini aşağıda verilen metinde açıklar:

> Bu çağda adaleli olmak makbul değildi. Her bebek doğumda muayene edilir ve gereksiz kuvvet potansiyeline sahip olanlar anında imha edilirdi. Hümanistler buna itiraz edebilir; ne var ki, atletik yapıda birinin yaşamasına izin vermek, aslında iyilik sayılmazdı, çünkü Makine'nin öngördüğü yaşama biçiminin bu tür birini mutlu etmesi imkansızdı; böyle bir insan, tırmanılacak ağaçların, içinde yüzülecek ırmakların, bedeninin boy ölçüşeceği çayırların

> ve tepelerin özlemini çekerdi. İnsanın çevresiyle uyumlu olması gereklidir, değil mi? Dünyanın başlangıcında, güçsüz olanlarımız Taygetos Dağı'nda terk edilmek zorundaydı; bitimindeyse güçlü olanlarımız ötenaziye maruz kalacaktır ki Makine gelişsin, gelişsin, sonsuza dek gelişsin. (2002, s. 171)

Yukarıdaki alıntıda da anlaşıldığı üzere fiziksel ve zihinsel olarak sağlıklı bireyler, var olan sistemin sorunsuzca işlemesi için istenen bir durum değildir. Aldous Huxley'nin *Cesur Yeni Dünya*'sı ve George Orwell'in *Bin Dokuz Yüz Seksen Dört*'ü gibi Forster'ın "Makine Duruyor" isimli eserinde de bireyin nasıl şekillendiği, uyumsuzluğu engellemek adına uyumlandırıldığı, itaatsizliği engellemek adına itaatkâr ve hatta hareketsiz bedenler geliştirildiği anlatılır. Bulundukları mekân içinde sabitlenen bedenlerden oluşan, görmenin veya görülmenin garipsendiği, yalnız beden yalnız yaşam olgusunun kanıksandığı bir insanlar topluluğu tasvir edilir.

Kuno ve Prometheusçu Utancı

Forster'ın öyküsünde hem Platon'un "Mağara Alegorisi," hem Faustvari bir endişe hem de Kayışçı Akkoyun'un da atıfta bulunduğu gibi Asimov'un "Frankenstein kompleksi" kavramları görülmektedir. Asimov'un "Frankenstein Kompleksi" kavramı Mary Shelley'nin defalarca başvurulan ve birçok soruyu beraberinde getirmiş, yazarlara ve araştırmacılara da ilham olmuş *Frankenstein, ya da Modern Prometheus* (1818) isimli romanının başlığına atıfta bulunmaktadır. Benzer şekilde Günther Anders'in "Prometheusçu utanç" kavramı da hem mitolojik bir göndermede hem Shelley'nin eserine göndermede bulunur. Asimov'un "Frankenstein Kompleksi" nitelendirmesi, yaratılan makineden, teknolojiden, teknolojik üründen, kendi yarattığı ancak kendinden daha güçlü bir varlıktan korku olarak açıklanabilir. Prometheus göndermesi Mary Shelley'den öte Yunan mitolojisine bir gönderme olsa da Prometheus ve Frankenstein ikilisini beraberinde kullanması sebebiyle Shelley'ye atıfta bulunmak kaçınılmazdır. Asimov, öykü antolojisine giriş kısmında kendi yarattığı robotların zararsız olduklarını şu sözlerle açıklar: "İnsanlara zarar verme yeteneği yoktu, ancak sık sık insanların kurbanı durumuna düşüyordu, zira bir tür Frankenstein kompleksine (bazı öykülerimde bu eğilimi adlandırdığım isimle) yakalanmış bu kişiler, zavallı makineleri ölümcül ve tehlikeli yaratıklar olarak algılamakta ısrar ediyorlardı" (1999, ss. 13-14). Asimov'un "Frankenstein kompleksi" tabiri her ne kadar Kuno karakteri için geçerli olsa da Forster burada Makine'den korkmaktan ve yaratılandan kaçmaktan öte kendi yaratım sürecine bir eleştiri sunar. O nedenle Kuno yaratan olarak insanda oluşan bir kompleks ve ondan uzaklaşma eğilimi, kaçma düşüncesi

ya da Makine'ye zarar vermekten öte bir duruş sergiler. Kuno'nun annesi olan Vashti'de ne kompleks ne utanç ne korku ne de farklı bir tepki görülür, hatta tam tersi biçimde yaratılana duyulan hayranlık ile gelen sonsuz güven ve bunun sonucunda da hissizleşmiş ve tepkisizleşmiş bir duruş, akışa kendini bırakma gözlenir. Kuno'nun hikâye için önemi ise Faust'un aldanışına kapılmamış, Frankenstein'ın suçlayıcı ve kendini üstün görücü körleşen duruşundan uzak ve Platon'un aydınlanan bireyi gibi bir gururlanma ve mutluluk yaşamıyor oluşudur. Bu nedenle de ana karakter olan Kuno'nun Makine ve bulundukları yaşama karşı duruşu, bu çalışma içinde Günther Anders'in "Prometheusçu utanç" kavramıyla açıklanır.

Günther Anders, 1956'da yazdığı *İnsanın Eskimişliği (Die Antiquiertheit des Menschen)* isimli çalışmasının ilk cildinde "teknoloji artık yazgımızdır. Yazgımızın iplerini ele alamayacaksak da gözümüz üzerinde olmalı, bunu savsaklamamalıyız" (2017, s. 19) diyerek 1950'lerde insan ve teknoloji arasındaki bağlantının önemini vurgular. Anders, "[g]ün geçtikçe büyüyen, insanın kendi üretim dünyasıyla olan *asenkronluğu* gerçekliğini, günden güne genişleyen açıklığın gerçekliğini, '*Prometheusçu uçurum*' olarak adlandıralım" der (2017, s. 28). Sonra da ekler: "Tıpkı ideolojik kuramın somut koşulların gerisinde kalması gibi hayal gücü de yapmanın gerisinde kalır; hidrojen bombası yapmayı biliyoruz; kendi elimizle yaptığımız bu şeyin sonuçlarını tahayyül etmeye gelince yetersiz kalıyoruz" (2017, s. 28). Anders'in uçurum nitelendirmesi ve tahayyül yetersizliği vurgusu, Asimov'un da kurmaca ile bağdaştırdığı sonuçları öngörme ve etkiler üzerinde düşünme yöntemi olarak sosyal bilimkurgu türünü örneklendirmesini çağrıştırır. Forster'ın da öyküsünde yapmaya çalıştığı bir nevi "Prometheusçu uçurum" örneklemesiyle kurmaca içinde gerçeğe bir eleştirel farkındalık sunmaktır. Anders ayrıca şöyle der: "Yüz binleri bombalayabiliyoruz ama ölenlere üzülmeyi ya da pişmanlık duymayı beceremiyoruz. Böylece işte, insan bedeni, sıranın en gerisinde, geç kalanların en utangacı olmasıyla, hâlâ kendi folklorik paçavralarıyla yüklenmiş olarak, aynı zamanda tüm önünde gidenlerle berbat biçimde senkronize ve hepsini uzaktan takip ederek ağır ağır hareket etmektedir" (2017, s. 28). Anders'in bu açıklaması, teknolojik gelişmelerin insanı ve insani hisleri geride bırakması, ilerlemeye odaklanırken aslından uzaklaşmasını tanımlar gibidir. Tartışmasına devam eden Anders, aygıtların çok hızlı biçimde gelişmesiyle beraber bu yaratılan ürünlerin imkânsız ve abartılı şeyler istemeleri üzerine insanlarda "kolektif patolojik hal yaratmaları"nın mümkün olduğunu iddia eder (2017, s. 29). Bunun sonucunda gelişebilecek durumun da insanı gelişen teknoloji karşısında nasıl bir konuma getireceğini şu şekilde anlatır: "*Bizler*, bu ürünleri imal edenler yani, öyle bir Dünya dayayıp döşemek üzereyiz ki, o Dünya'ya ayak uydurmanın harcımız olmaması bir yana, hayal gücümüzün, duygularımızın

ve sorumluluğumuzun kapasitesi, kavrayış gücü de onu 'kavrama' işinin altından hiç kalkamayabilir" (Anders, 2017, s. 29). Anders'in tartıştığı yeni yaratılan dünyayı kavramanın zorluğu durumu kurmaca yoluyla Forster'ın öyküsünde aşılmaya çalışılır.

"Prometheusçu Utanç Üzerine" isimli ilk bölümde, Anders, "Prometheusçu utanç" ifadesini tanımlayarak, bununla, "*kendi yaptığımız şeylerin 'utandıracak' kadar yüksek kalitesi karşısında duyulan utancı*" kastettiğini söyler (2017, s. 36). Buradaki utanç, bir nevi kompleks, kendiyle kıyasladığında varılan aşağılık duygusuna gönderme olarak okunabileceği gibi kendi ürettiği veya yarattığı ile karşı karşıya geldiğinde insanın yaşadığı şaşkınlık ve sonuçların getireceği olumsuz duygu durumu ile baş edememe haline de gönderme yapmaktadır. Anders, ilerleyen bölümlerde, tartışmasını şöyle özetler: "İnsan, kendi yarattığı aygıtlar karşısında aşağılık kompleksine kapılıyorsa, nedeni, her şeyden önce aygıtlarına uyum sağlama ve kendi bedeninden şu ya da bu alet parçasını üretme çabalarında 'berbat' bir hammadde olmaktan öteye gidemediğini anlamış olmasıdır" (2017, s. 68). Anders, "*endüstriyel reenkarnasyon*" yani "*ürünlerin seri var oluşları*" tanımlarıyla yeni sistem içerisinde her parçanın, her makine parçasının yerinin alınabilirliği, değiştirilebilirliği, bununla da yeni bir çeşit ölümsüzlüğün, "ebedi"leşmenin söz konusu olduğunu anlatır (2017, s. 70). Bunu açıklarken de şöyle bir tartışma ortaya atar: "tek başına her parça (şu vida, şu çamaşır makinesi, şu plak, şu ampul), verim, kullanım ve raf ömrüne sahiptir gerçi. Ama ya seri mal olarak? Takılan yeni ampul, yanmış olan eskisinin yaşamını devam ettirmez mi? Yenisi, eski ampulün ta kendisi olmaz mı?" (Anders, 2017, ss. 70-71). Forster'ın eserinde detaylandırılan ve aslında aynı zamanda hiç de detaylandırılmayan karakterler burada belirtilen sistem çarkının dişlisi olma, bozulan ampul yerine geçirilen ampul benzetmesindeki hem bozulan ampul hem de yeni takılan ampul olma, olabilme durumunun boğuculuğunu fakat aynı zamanda rahatlığını da yaşamaktadır.

Forster'in eserinde insanların değiştirilebilir olduğu, karakterlerin bireysellik içinde birey olmaktan yoksunlaştığı ve Makine'nin yüceleştiği bir durum tasviri verilir. Bu sistem içindeki iki ana karakter olan Vashti ve Kuno da iki farklı yaklaşımı temsil eder. Anders'in tanımladığı "Prometheusçu utanç," hikâyede Kuno karakterinde vücut bulur çünkü insan eliyle yapılan ve daha sonra da yüceleştirilerek insandan uzaklaşmasına sebep olunan Makine'ye karşı bir utanç resmedilir. Anders'in bahsettiği yaratılanın karşısında kendini zayıf görmesiyle yaşadığı utanç değildir aslında ancak kendinden utanma hali farklı biçimde tezahür eder. Kuno, içinde bulundukları sistemi yaratanın yine kendilerinin olduğunun bilincinde, farkında ve nasıl bu noktaya gelindiğinin utancını yaşayan bir karakter konumundadır. Anders'in

tartıştığı noktaya benzer şekilde Kuno da insanın eliyle oluşturduğu Makine'nin karşısında zayıf kalmasını getiren ırkından utanmaktadır çünkü böyle bir durumu içselleştirmek, normalleştirmek istemez. Kayışçı Akkoyun da öyküde akışın Vashti'den Kuno'ya geçişini anlatırken şu tanımlamada bulunur: "Öykünün durgun seyrini kırarak ilerlemesini sağlayan ve distopya kurgusunun tipik bir öğesi olarak boğucu düzene karşı duran muhalif karakterin mücadelesini yansıtan çatışma, Vashti'ye oğlu Kuno'dan gelen bir telefonla başlar" (2021, s. 40). Söz konusu mücadele veya muhalefet durumları, distopya özelliği taşıyan öyküde başarıya ulaşamama olasılığını da beraberinde getirmektedir.

Öyküde Makine'nin içinde, önünde, karşısında duran bireylerin kendilerini konumlandırma biçimi de önem taşımaktadır. Makine açıklanırken belirgin bir sistemden, otoriteden, yöneticiden söz edilmez. Bu nedenle de aslında Makine olarak nitelendirilenin genel bir teknoloji algısına atıf yaptığı düşünülebilir. Bu teknolojik ilerleme karşısında da birey kendine bir rol veya yer ararken, bir alana sığmaya çabalarken yaşadığı kimliksiz ve aidiyetsiz konumlanma ile Makine'nin parçası olma konumu bir muğlaklık yaratmaktadır. Anders'in sözleri bu noktada açıklayıcı olabilir: "(bireyleri kullanan) kurumların bakış açısıyla, kopyalanabilir seri üretim mallarına dönüşümümüzün başarıyla tamamlandığı, (herkes mevkiinden ve yaptığı rutin el hareketinden ibaret olduğu için) 'spare men'in daima kullanıma hazır halde beklediği yadsınmıyor" (2017, s. 75). Yedek insanlar (*spare men*), sistem içindeki tüm insanların değiştirilebilir, yeri doldurulabilir, sökülüp takılabilir, atılıp yerine başkası konulabilir varlıklar olmaları anlamına gelir. Hazır halde yedek parça benzeri yedek insan her zaman bulunmaktadır. İnsan olma durumundan bir vidaya eşdeğer şekilde yedek parça haline gelmesi de bireylerin işe yarar olmaları ve yalnızca işlevsel anlamda var olmaları durumunu tanımlar. Anders'in dediği gibi eğer "seri üretim mallarının değiştirilip yenilenebilir olma özellikleriyle 'ölümsüzlüğü' elde ettiklerini göz önünde tutarsak ve insan da seri şekilde var olmanın ve telafi edilmenin dışında kalmışsa, ölümsüzlük yolu da kapalı demektir. İnsanın, kendisinin seri üretim malı olmadığı gerçeğini tatması bir *memento mori* etkisi yapıyor anlayacağınız" (2017, s. 76). İnsanın, sistemin bir parçası olması özelliğiyle ve birey olmaktan uzak bir var oluş yoluyla yeri doldurulabilir olmasına rağmen vida benzeri bir seri üretim malzemesi olmaması sebebiyle de ölümlü olması ve öldüğü anda yeri doldurulan ancak kimsenin yerini dolduranın kendisi olmayacağı gerçeği ölümsüz bir makine parçası olmaktansa ölümlü bir makine parçası olma durumunu ortaya koyar.

Öyküde, sorunların başlangıcını ilk ifade eden Kuno olur, annesini arayarak "Makine duruyor, biliyorum, belirtileri tanıyorum" (2002, s. 186) der ancak Vashti onu ciddiye

almayarak kahkahalarla güler. Ve aşama aşama normalleşme ve alışma adımlarının görülmesiyle durumun ne şekilde geliştiği anlatılır: "Zaman geçti, artık bozukluklardan rahatsız olmuyorlardı. Bozukluklar giderilmemişti, ama o ileri çağda insan dokuları o kadar kolay boyun eğer hale gelmişti ki, Makine'nin her kaprisine çabucak kendilerini uyarlıyorlardı" (2002, s. 188). Uyumlanma, normalleştirme, kabullenme, olanı sorgulamaktansa olana uyum sağlama durumu olumlu görünse de hem çaresizliğin bir yansıması hem de bozulan Makine'nin her şeyi ve herkesi beraberinde yok oluşa sürüklemesi anlamına gelir. Öyküde de belirtildiği gibi: "Hepsiyle ilgili olarak başlangıçta sert şikayetler geliyor, sonra hepsi kanıksanıp unutuluyordu. Her şey önüne geçilemez biçimde giderek kötüleşiyordu" (2002, s. 188). Bu "kötüleşme" süreci yaratılan Makine üzerinde yaratan insanın söz hakkı veya gücü olmamasının sonucudur. Ne değiştirebilir ne yok edebilir ne müdahale edebilir konumdadır, geriye yalnızca kendi yok oluşunu izlemesi kalır. Vashti, Anders'in eleştirel yaklaşımıyla "medial (vasat) insan" kavramını gerçekleştirircesine hayatına devam etme çabasındadır. Anders, vasat insan için vasat varoluşun etkisiyle, "'son' sözcüğünün anlamını kavramaksızın hummalı ve aynı zamanda aldırışsızca çalışarak kendi sonuna doğru yol alır" (2017, s. 353) nitelendirmesinde bulunur. Bu da Vashti'nin yok olma süreçlerini görmemesini, sona doğru gidilirken yaşananlara alışma çabasını ve olduğu şekilde devam etmesini açıklar özelliktedir. Anders, ayrıca "Kıyamet Körlüğünün Tarihsel Kökleri" isimli bölümde, "ilerleme inancı" ile körleşen insandan bahseder (2017, s. 333). Anders, ilerleme inancındaki kuşakların nasıl korkudan uzak oldukları ve korku anına karşı hazırlıksız olduklarını şu şekilde vurgular: "Çünkü tarihin içeriğinde keyifli bir alınyazısı, yanılmaz ve önü alınmaz biçimde ilerleyen bir hep iyiye gitme süreci gören ilerleme softası için tarih apriori *son-suzdu*" (2017, s. 334) ve ekler: "İlerleme softası kendi sonuyla da yüzleşemez; *yüzleşemez; kendi yok oluşunu hasıraltı eder*" (2017, s. 336). Anders'in değindiği bir son algısının ve korkusunun olmaması ve her zaman ilerlemeye olan inanç, Forster'ın öyküsündeki Vashti'nin olanı görememe halini tanımlar niteliktedir. Ancak, Kuno'nun Prometheusçu utancı ve Vashti'nin ilerlemeye olan sonsuz inancı her ikisinin de öykünün sonunda deneyimledikleri kıyamet benzeri durumun kaçınılmazlığına engel olamaz. Öyküde bu an şöyle tanımlanır: "Ama bir gün geldi, en ufak bir uyarı olmadığı, önceden herhangi bir zayıflama emaresi görülmediği halde, dünyanın her yerinde, bütün iletişim sistemi çöktü ve onların bildiği dünyanın sonu geldi" (2002, s. 190). Bu noktaya gelinirken birçok sorun yaşandığı, bunların yetkili mercilere raporlandığı, cevap gelmediği ve hayata bu şekilde devam edildiğinden de bahsedilir. Anders'in dediği gibi insanlar "kendi yok oluşlarını hasıraltı" etmektedir. Yüzleştikleri takdirde ne yapacaklarını bilmezlikten de kaynaklanabilecek bir körlük geliştirirler ve yaşama bu şekilde devam ederler.

Tartışma ve Sonuç

Son yaklaşırken de ortalıkta cesetlerin yığıldığı, Kuno'nun da ölmekte olduğu ancak Vashti'ye yaklaştığı ve hatta dokunduğu anda "Kendimize döndük. Ölüyoruz, ama hayatı, Alfred Danları püskürttüğünde Wessex'teki haliyle hayatı tekrar ele geçirdik. Dışarıdakilerin, inci rengi bulutun içinde yaşayanların bildiğini biz de biliyoruz" (2002, s. 193) demesiyle sona yaklaşıldığı, bildikleri hayatın bitmekte olduğu ancak yine de umut olduğu göndermesi yapılır. Buradaki ölme ve yok olma süreci aslında bir sona işaret etmekten öte hayatı anlama, tanımlama ve hatta belki de hayatı tekrar ellerine alma döngüsüne işaret eder.

March-Russell, makalesinde, "'Makine Duruyor' ütopyasını distopyaya dönüştüren, değişimin gerekliliğine izin vermemesi ve bireysel ve kültürel farklılıkların ortadan kaldırılmasıdır" diyerek ütopya olabilecek bir sistemin distopyaya dönüşme gerekçesini özetler (2005, s. 59). Forster, öyküsüne Türkçe çevirisinde yeterli etkiyi vermeyen bir şekilde, "Imagine, if you can" ("Hayal edebilirseniz, edin") diyerek aslında belirsiz okurun da belki de böyle bir yetisinin olamayabileceğini vurgular. Ütopyanın temsili gibi olan "imagine," aynı zamanda hayal etme, tasavvur etme kabiliyetine, olanağına, kudretine sahip olunup olunmadığının belirsizliği içinde bir sesleniştir de. March-Russell da çalışmasında buna değinerek, "'Makine Duruyor' geleceğin hikayesi değil, biçimsel tutarsızlıkların çağdaş kültürel düşüncedeki gerilimleri tanımladığı yer olarak bugünün bir alegorisidir" (2005, s. 66) diye belirtir.

Forster, "Makine Duruyor" isimli öyküsünde, Prometheus, Faust, Frankenstein, Mağara alegorisi gibi hem edebiyat hem mitoloji hem felsefe göndermeleri ile bezeli bir anlatı oluşturarak, bunu insan ve teknoloji, yaratan ve yaratılan ikiliğinden yaratanın çıkmaza karşı olan utancını simgeler bir noktaya getirir. Sonunun karanlık mı yoksa aydınlığa ve dönüşüme giden bir sahne mi sunduğu belirsiz olmakla birlikte insanın geldiği noktada gururdan çok utanç hissederek teslimiyetten itaatsizliğe geçebileceği gösterilir. Bu çalışma da Anders'in "Prometheusçu utanç" kavramını bu temelde ele almış ve teknoloji içinde sosyallik aldatmacasında bireysellik yaşatılan, ancak bireyselliğin de bir aldatmaca olduğu noktaya gelmiş olan insanın çaresizliğini ele almıştır.

Bu noktalar da göz önünde bulundurularak çalışmada Forster'ın "Makine Duruyor" öyküsü karanlık bir gelecek taslağı oluşturması sebebiyle distopik bir kurmaca olarak, aynı zamanda bunu Makine teknolojisi içinde yitirilen birey bilinci ve bunun toplumsal

etkileri bağlamında da sosyal bilimkurgu örneği olarak incelenmiştir. Daha sonra sosyal bilimkurgu tanımlamasının açıkça anlaşılabilirliğinin sağlanması amacıyla Asimov'un söz konusu kavramı sınıflandırmasına atıfla tarihsel çerçevesi ve kapsamı verilmiştir. Bilimkurgu ve distopya türleri içinde ele alınan eserin tartışılması bölümünde mekân olarak kovan metaforu ve Platon'un mağara alegorisi, öyküde betimlenen peteklerdeki yaşamı ve bireyin bu petek içinde sıkışmışlığını ve yalıtılmış yalnızlığını tanımlamak için kullanılmıştır. Bu yalıtılmış ve birbirinden soyutlanmış bireyler Vinge'in "teknolojik tekillik" kavramına uygun biçimde Makine karşısında teknososyal bireyler konumuna gelmiş ve insani özelliklerinden uzaklaşmaya mahkûm kalmışlardır. Bu noktada da çalışmanın temel noktası olan Anders'in "Prometheusçu utanç" kavramı ortaya çıkar ki bu da Kuno karakterinin yaşadığı sisteme, annesine, Makine olgusuna kendilerinin sebep olduğu ve yine kendilerinin içinden çıkamadığı, karşı da koyamadığı bir sisteme eleştirel bir yaklaşım olarak utanç bağlamında incelenmiştir.

Sonuç olarak, Forster teknolojiye atıfta bulunarak uyarı niteliğindeki mesajını iletmeye çabalarken yıkılan, yok olan bir sistemde bile umut duygusunu eklemeye çalışır. Öykü boyunca iyi planlanmış bir biçimde herhangi bir otorite figürünü kurmacanın bir parçası haline getirmeyerek ve tamamen Makine odaklı bir sistem göndermesi yaparak muhatap olunacak bir insan otorite etmenini de saf dışı bırakır. Kişiyi çaresizliğe ve umutsuzluğa itebilecek bir duruma sebep verebilir ancak öykünün detayı bunu kapsayacak genişlikte değildir. Kuno'da oluşan kompleksten, korkudan veya güvensizlikten öte bir tür utanç ve yaratılana değil ancak yaratana vurgu yapması sebebiyle sonda da umudu yine insanlarda aramasına ve belki de bulmasına sebep olur. Öykünün sonunda Kuno ile Vashti'nin birbirine dokunuyor olması, Vashti'nin Makine'ye baştaki güveninin sonda insanlığa güvensiz yaklaşıma dönüşmesine rağmen Kuno'nun Makine'ye olan baştaki güvensizliğinin sonda insanlığa olan umut ve güvenle geleceğe bakması hem umutsuz hem umut dolu bir hikâye yaratır.

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Research Article

Collecting and Destroying Postcards: Discursive Travel in Lynne Tillman's *Motion Sickness*

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ABSTRACT
Lynne Tillman's novel *Motion Sickness* (1991) features an unnamed American female narrator's journeys through Europe and provides an example of textually mediated travel and relationships. Moving from city to city, the narrator collects and writes postcards as inscriptions that reveal how travel is shaped by writing and memory is inherently incomplete. In Tillman's text, postcards function as a snapshot memory of a place by which the traveler marks her presence, but these fragments indicate that a physical or mental picture of a place is always limited by form, perspective, and time. This awareness that memory is fractional corresponds to a relational ambivalence since the narrator fluctuates between connecting and disconnecting with people by writing and destroying postcards. While these mailable traces of her journeys establish a point of contact with friends and family and the past, the traveler frequently tears up the messages she writes because they cannot adequately convey her experiences or maintain interpersonal connections. Approaching travel as a physical movement shaped by discursive practices, this article explores how the fragmentation and flux embodied by postcards in *Motion Sickness* emphasize that the product of the tourist gaze is textually constructed, limited, and unstable, and therefore an unreliable way to connect with people or interact with the past.
Keywords: Discursivity, Fragmentation, Memory, Postcards, Travel

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Introduction

Postcards collected from various landmarks and tourist attractions figure prominently in Lynne Tillman's novel *Motion Sickness* (1991), and thereby provide an opportunity to consider the nature of travel, memory, and relationships. A travelogue of sorts, *Motion Sickness* is narrated in the first-person by a young American woman who purchases and writes countless postcards from the many places she visits throughout Europe. From her hotel in Crete, the narrator declares, "I'm writing postcards to friends, having purchased all the best ones from the cigarette vendor downstairs," but then she problematizes these images and words by wondering if it is really possible to see what has been represented (Tillman, p. 12). Throughout the novel, she continues to select these mini mementos and pen messages to friends and acquaintances across the world, but she just as frequently destroys them or refrains from sending them to their intended readers. From purchasing, writing, and sending to reviewing and tearing up, *Motion Sickness* depicts postcards as an integral part of travel and an oscillation between creating and destroying that reverberates into the narrator's relationships with friends, family, and lovers. Due to their fragmented aesthetic and limited ability to convey memories or connect with intended recipients, the abundant postcards in the novel provide a striking example of travel writing that challenges the touristic pursuit of new and captivating experiences. More significantly, however, these products of tourism reveal how the narrator's desire for connection with the past and with friends and family is continually deferred due to discursive limitations and the inadequacy of memory. Treating the novel's references to postcards as discursive travel inscriptions, this article argues that the postcards in *Motion Sickness* expose the inherent instability and constructed nature of tourism, and thereby embody the fragmentation experienced by the narrator-traveler, who fluctuates between connecting and disconnecting with people and memories.

Discursive Constructions of Touristic Experience and Memory

Underlying the fragmented memories and relationships portrayed in *Motion Sickness* is a suspicion towards claims of singular truths and best methods. Rather than relying on authoritative texts like travel books that prescribe "best" ways to sightsee, Tillman's novel portrays how travel is constructed by multiple texts, and recorded memories can be endlessly reinterpreted despite their limited scope. This problematizes not only how a place is experienced and remembered but also how one communicates in discursive

relationships, such as with family and friends in distant places. Touristic texts[1] function not only as guides and memory makers but also as communication devices, and thus the motif of postcards in *Motion Sickness* is highly relevant to the relationships portrayed in the novel.

In *Motion Sickness*, references to multiple texts reveal how the tourist gaze is discursively mediated. Throughout the book, references to various novels and films create a dense background of linguistic and filmic texts that shape the narrator's perceptions and experiences in each destination. The traveling narrator spends much of her time reading in her hotel room or writing brief postcards, rather than following recommendations that promise fantastic experiences or trekking to the top sights immediately upon arrival in a new city. In contrast, the English brothers Paul and Alfred follow a systematic plan to see all of Italy, informed by their guidebook and map. With their belief that "there is *a* way to see Italy," the brothers are disconcerted by the narrator's "lack of a system" (Tillman, 1991, p. 46, emphasis mine). The English brothers' organized itinerary stands out against the narrator's spontaneous plans, and this also highlights their reliance on touristic texts. From guidebooks and maps to novels and films, each traveler is influenced by texts that shape their experiences.

This emphasis on textual influences undermines the supposed novelty of tourism. In *The Tourist Gaze,* John Urry (2002) asserts that one of the purposes of modern travel is the search for an authentic experience and a break from the routines of ordinary life. For example, a certain landscape might attract one's attention because it is considered out of the ordinary, and it is in this departure from daily routines that the tourist searches for authenticity or newness (Urry, 2002). However, Tillman's novel inhibits novelty by repeatedly gesturing towards the forces that determine what and how travelers see. While Paul and Alfred stand before 14th-century paintings, they read aloud from books that inform them about the artwork, so it is evident that their artistic consumption is directly shaped by writing. Their fascination with Italian art and architecture subtly evokes the tradition of the Grand Tour undertaken primarily by wealthy young men around the eighteenth century, which positioned Italy as the center of Roman antiquity.[2]

1 I use the phrase "touristic texts" here to refer to narratives created by tourists as well as informative texts produced to assist or influence tourists, such as guidebooks and postcards. This overlaps with some travel writing, which is typically based on an author's journey (see T. Youngs, 2013), but it excludes non-tourist trips, such as business or migratory travel.

2 As James Buzard (2002) notes in "The Grand Tour and After (1660-1840)", Italy was a primary destination of the Grand Tour because it was viewed as the Roman center of antiquity.

Just as former tourists immersed themselves in art and architecture while relying on teachers and guidebooks to develop their understanding of the past (Black, 2003), Paul and Alfred move through history accompanied by a written commentary. Through these characters who repeat other viewers' observations of a sight rather than developing their own interpretations, Tillman links travel to already-viewed artwork and pre-existing interpretations that have been curated for tourists.

As *Motion Sickness* integrates various texts into each traveler's experience, it touches on issues of how touristic knowledge and narratives are formed. In *The Postmodern Condition: A Report on Knowledge*, François Lyotard differentiates between "modern science" that "legitimates itself with reference to a metadiscourse," and "postmodern" knowledge that exposes and questions underlying metanarratives (1984, pp. xxiii-xxiv). Although clear-cut distinctions between the modern and the postmodern have been debated and challenged, Lyotard's work draws attention to different ways of producing and legitimating knowledge. Similarly, *Motion Sickness* presents multiple ways that tourists plan their travels and consolidate knowledge about the places visited. For example, the English brothers in Tillman's novel search for a unique experience by relying on metanarratives like guidebooks and maps. They legitimate their "master plan to see all of Tuscany" (Tillman, 1991, p. 46) by turning to texts that promise rational progress toward the goal of an absolute experience. On the other hand, the narrator views guidebooks as cookbooks that "inflame the senses" like pornography or science fiction (Tillman, 1991, p. 59). Such books fantasize, inflate experiences, and promise more than they can ever deliver. Unsettling the notion of a master plan or seeing all of Italy as prescribed by a text, Tillman's narrator demonstrates suspicion of metanarratives by turning away from traditional guidebooks and rejecting the search for an absolute truth or unique experience. Instead of relying on a single authoritative guide, she uses multiple sources such as novels, films, and postcards to shape her travels.

The narrator's casual replacement of maps and guidebooks with novels and films reveals a self-conscious submission to tourism's discursive nature. The abundance of texts mentioned by Tillman's narrator, along with signal phrases like "I'm reading" (1991, p. 8), draws a direct connection between the traveler's impressions of places and the books she reads. In *A Poetics of Postmodernism*, Linda Hutcheon analyzes art and theory that point out their own paradoxes and inability to escape from the metanarratives they

challenge.[3] The self-consciousness with which Tillman's narrator exposes her discursive habits shows that she is aware of how multiple texts influence her experiences. Because she draws attention to this relationship rather than resisting or ignoring it, she can be considered a "post-tourist," a term coined by Maxine Feifer (1985) to describe someone who recognizes and enjoys that tourism is a constructed game and not an authentic experience.[4] Elaborating on Feifer's concept, John Urry (2002) defines a post-tourist as someone who "knows that he or she is a tourist and that tourism is a series of games with multiple texts and no single, authentic tourist experience" (p. 91). Urry conceptualizes travel as comprising many games and rulebooks and he emphasizes its multiplicity, which not only inhibits the traveler from achieving a unique experience but also reveals how any itinerary is only one game among other options, which are also textually constructed.[5] As *Motion Sickness* refers to multiple texts, the novel reflects the narrator's awareness that travel is textually constructed and therefore not original or inherently unique.

Along with her discursive self-awareness, the narrator's use of postcards—from purchasing and writing to ripping up and sending—exposes one of the controlling texts that shape what she sees and remembers. Urry (2002) declares, "People have to learn how, when, and where to 'gaze'" (p. 10). Dependent on external sources to prescribe what should be seen and in what manner it is to be seen, the tourist is not considered capable of self-direction; rather, what they view and encounter on a trip must be informed by markers such as guidebooks, postcards, plaques, and brochures. This idea that the traveler's experience is mediated by various texts can be seen as a "circle of representation," a concept that Olivia Jenkins (2003) adapts from Stuart Hall's work on images and language as part of representational systems. Jenkins explains how the "circle of representation" describes tourist behavior, in which mass media projects images of certain destinations, the traveler visits these places and creates their own records, and then friends and family view these mementos, which extends the influence of the initial image and completes the circle of representation. As objects in the circle of representation, postcards display certain destinations to the traveler, carry records of the visitor's experiences, and convey these memories to their readers.

3 To gain a sense of how self-consciousness is central to Hutcheon's understanding of postmodernism, one can simply look at the number of index entries for "(self-)reflexivity/self-consciousness" in *A Poetics of Postmodernism*. These terms appear over 50 times in Hutcheon's book.

4 Bulamur (2011) also identifies Tillman's narrator as a post-tourist due to her self-consciousness about her identity and her exposure of the tourism industry.

5 Urry's work in *The Tourist Gaze* (2002) can be seen as an outgrowth of deconstructionist and postmodernist theories such as Barthes's (1968, 1971) writing on plurality and the endless deferral of meaning, Derrida's (1967) criticism of the search for a fixed archive, Derrida's (1967) embrace of play and multiplicity, and Lyotard's (1979) discussion of how knowledge is legitimated by narrative.

In *Motion Sickness*, the narrator relies on postcards to direct what she views, and she reveals this dependence to the reader by stating, "From the postcards I buy, I know what churches and galleries I ought to visit. I choose these postcards carefully, with an eye to sending each to someone specific" (Tillman, 1991, p. 41). Perusing a postcard stand becomes, in effect, comparable to reading a guidebook, which points the traveler toward certain churches and galleries. In this case, however, the traditional guidebook is replaced by multiple texts that shape without carrying the weight of authority and without forming a metanarrative. Focusing on the role of images in tourism, Winiwarter (2008) states, "Postcards are a visual instruction manual for the consumption of sights" (p. 195). As mini travel manuals, postcards direct the tourist's gaze. These objects of tourism contain images of the most iconic places that the traveler must see, and thus control the tourist's gaze, while as souvenirs and communication devices they also directly influence what is recorded and remembered. By constantly referring to postcards, Tillman's novel reveals how postcards are one of the texts that shape how travel is experienced and recorded.

While functioning as input and output of the traveler's experience, postcards also mediate the traveler's memory. Early in the book, Tillman's narrator writes, "My stack of postcards grows, progeny of these travels" (1991, p. 55). The use of the word "progeny" suggests that these postcards will continue to live beyond the moment and that they may grow and even change as they perpetuate the traveler's memories. In "Travel as Performed Art," Judith Adler (1989) identifies inscriptions as the tourist's mechanism for remembering what has been seen and experienced. Adler points out that travelers tend to create markers of their journeys, such as letters, postcards, and photographs, which show that travel is also textually mediated through its output. Accordingly, the texts produced by Tillman's traveler-narrator bear a direct relation to memory and reveal her assumptions about one's ability or inability to adequately represent an experience from the past.

By recording her travels on postcards, which are limited in size, Tillman's narrator-traveler produces a disparate record much smaller in scope than her experiences. Her early comments on memory compare a recent conversation to an unfinished jigsaw puzzle (pp. 17-18), which emphasizes her limited sense of recall and her impression that memory is shifting and unreliable. If *Motion Sickness* is read as a retrospective of the narrator's travels written after she has returned home, it is a collection of mismatched pieces that resist forming a complete puzzle or an orderly narrative. Contributing to

this fragmented and shifting aesthetic, *Motion Sickness* is formally built around associations as if moving through the narrator's impressions and memories of the past. In an interview with Lynne Tillman, Patrick McGrath observes, "The narrative in Motion Sickness is carried forward by theme, by a movement of ideas, rather than by plot" (1991, p. 16). As a result of this thematic structure, the novel moves between past and present, and it jumps from one location to another according to the narrator's conscious thought processes. Of course, the novel as a whole can be seen as an extended memory of her travels, but the disjointed nature of *Motion Sickness* reinforces the novel's sense that memories exceed their written records.

Moreover, the novel and its postcards are incomplete because they tend to portray only one side of a relationship. Unlike a letter, which takes advantage of space to address its recipient more personally, postcard writing is literally and figuratively one-sided. On the back side of a photo, the writer pens a few lines to dispatch before moving on to the next city, rarely if ever receiving a reply. The implication of this observation is that Tillman's narrator's reliance on postcards significantly shapes her relationships, fostering short monologues rather than extended dialogues. Like her communication style, her relationships seem to be short-lived and fragmented. In *Motion Sickness*, then, the limitations of discursivity correlate to both memory and personal interactions, portraying an ever-shifting trio of recollections, words, and relationships that come and go.

Flattened, Fragmented, and Proliferating Images

As *Motion Sickness* reveals how touristic texts and images mediate experience, it problematizes this dynamic by showing how visual records flatten reality, fragment what is whole, and generate multiple interpretations. Tillman's narrator levels distinctions between the exciting and the mundane by equating sex to familiar landscapes and monuments, simultaneously invoking and criticizing touristic searches for unique experiences. Her reflections on the superficial, instantaneous nature of photography show how images that purport to capture memories of travel are incomplete and neglect what is below the surface. As Roland Barthes (1993) asserts in *Camera Lucida*, a photograph is flat and offers no interpretation beyond the fact that the event photographed happened. Despite this impenetrability put forth by Barthes, Francois Brunet notes in *Photography and Literature* (2009) that art, including photography, is now dominated by assumptions of its subjective origins, rather than a single underlying reality that leads to a stable interpretation. Likewise, Tillman's narrator finds that even

though a photograph is only a small image of a person or place, its interpretations can multiply endlessly. Thus, the photograph yields to both fragmentation and multiplication, and it privileges surface over depth.

If the conventional tourist relies on constructed discourses to shape their experiences and direct their gaze toward the new and exciting, Tillman problematizes this search for novelty by comparing it to pornography. From her hotel in Crete, the narrator recalls a movie scene where "the dinner guests look at tourist postcards as if they're pornography" (1991, p. 12). Unlike dinner guests in the film *The Discreet Charm of the Bourgeoisie* who gain an almost-sexual pleasure from postcards, she normalizes touristic sights by reducing sex imagery to something familiar and mundane. She says, "I feel very much the same way talking about sex as I do landscapes and monuments, events and sights that we all do and know, that are always there and never new" (p. 12). In her view, the dinner guests in the film gain pleasure from touristic emblems like postcards or previously unseen landscapes because they are new; but for her sex, landscapes, and monuments are common and unchanging, not unusual or exciting. This emphasis on mediocrity and banality resonates with Susan Sontag's claim in *On Photography* (2005) that "Taking photographs has set up a chronic voyeuristic relation to the world which levels the meaning of all events" (p. 7). If the act of photography flattens distinctions by reducing events to one-dimensional printed surfaces, Tillman's comparison of postcards to pornography reveals how tourism evokes fascination and capitalizes on the traveler's desire to see what the visual sources have promised. By demystifying touristic images that stimulate anticipation, Tillman's narrator criticizes texts that promise extraordinary pleasure from average sights and exposes how the appearance of an exotic locale is textually constructed. Moreover, by comparing postcards to pornography, she suggests that tourist texts inject the ordinary with an erotic element to mask the artificiality of the search for authenticity. Rather than naively consuming places according to directions that imbue landscapes and monuments with novelty, she disrupts the search for newness with a pronounced awareness of tourism's discursive construction.

The narrator further problematizes images such as those featured on postcards because they are superficial fragments that invite false impressions of depth and wholeness. While waiting for a train in London, she poses for and takes several self-portraits in a photo booth. As Bærenholdt, Haldrup, Larsen, & Urry (2004) remark in *Performing Tourist Places*, photographs are part of a narrative process whereby the tourist makes sense of their memory, identity, and social relations. But even if this

observation touches on a truth about tourist approaches to photography, Tillman's text emphasizes how these narrative processes are superficial and incomplete. The narrator-traveler considers the images from the photobooth to be surface markers because "the camera cannot discern this inner life of mine. This secret life" (Tillman, 1991, p. 35). Similarly, Roland Barthes writes in *Camera Lucida* that he "cannot penetrate, cannot reach into the Photograph" (1993, p. 106). Since the camera's knowledge is limited, it can only portray the external appearance of an instant, not the secrets and thoughts inside a person. In contradistinction, one might argue that photographs reveal emotions, expressions, and gestures indicative of a person's character and inner self. But even if a photograph manages to express a deeper dimension of its subject, this is still only one perspective, not a comprehensive understanding. As Tillman's narrator reflects on her photo booth portraits, she finds a gap between her appearance captured by the machine and her inner life which is concealed from the camera.

Moreover, just as the camera captures only a single perspective, the traveler grasps only a fragment of a place, and the memory of that fragment is even more limited than the initial experience. Contrary to its initial impression of being an objective record, the essence of the photograph belies its flat surface. In the photo booth, Tillman's traveler captures a small impression of her appearance, but the fixed nature of the print contradicts the depth of her inner self and the abundance of interpretations that may arise from a single photo. Indeed, the work of the camera is itself a process of division and multiplication. In *On Photography*, Susan Sontag (2005) writes,

> Through photographs, the world becomes a series of unrelated, freestanding particles; and history, past and present, a set of anecdotes and *faits divers*. The camera makes reality atomic, manageable, and opaque. It is a view of the world which denies interconnectedness, continuity, but which confers on each moment the character of a mystery. Any photograph has multiple meanings; indeed, to see something in the form of a photograph is to encounter a potential object of fascination. (p. 17)

By splicing the world into a series of images that can be endlessly rearranged, redivided, and recaptured to provide another perspective, photography rejects unity and wholeness. It subdivides overarching narratives of past and present into separate moments, and results in ever-increasing interpretation by spurring speculation. Similarly, the postcards scattered throughout *Motion Sickness* stand as textual images of the

world that have been captured, spliced, and separated from their contexts, and then brought together in ways that trigger unceasing interpretations.

Tillman's narrator is aware of this gap between the image on a postcard and the many meanings it might carry. While sitting in her friend Arlette's kitchen she notices a Velázquez postcard that she had sent to Arlette, along with a few other postcards. The narrator writes, "The Velázquez has also absorbed other meanings, and suddenly wears meaning like Joseph wore a coat of many colors," but she quickly acknowledges, "I see only a few of the colors and some of the stitches" (Tillman, 1991, pp. 155-156). These observations reveal how the narrator moves from a single image to disparate memories, back to the image now imbued with multiple meanings, and then to her own limitations. She imagines the postcard as a multicolored coat, yet she can only see some of these colors, along with the stitches that hold it together. Moreover, she realizes that her memories of Barcelona connected to this postcard are based on her experiences there; they do not encompass the entirety of the city, just as her view of a coat doesn not capture all of its components. As interpretations proliferate from pieces of reality, notions of a fixed past or unchanging memory are rapidly destabilized. Like the photograph, visual mementos depict only in part and can be continually reinterpreted, which renders the memory unstable.

Limitations of Postcards for Memory and Communication

While the image flattens and severs itself from the object of representation, memory inversely propagates and expands from the image. The postcards in *Motion Sickness* highlight how tourist memories are shaped by texts and images with a tendency towards fragmentation. This is because the nature of the postcard is limited, detached, and brief. Like the picture on the front, the writing accommodated on the back of a postcard is short and incomplete. Thus, the fragmentary aesthetic of the postcard correlates to the elusiveness of memory and relationships portrayed in the novel.

Like the photo booth images, postcards purchased and written by Tillman's narrator reveal how her travels and memories are textually mediated and therefore fragmented and unstable. Written from many different cities and encompassing various moods and memories, the postcards in *Motion Sickness* serve as a non-unified record of the traveler's journey. Each postcard references a distinct location or attraction, such as Aswan, Egypt; the Louvre metro stop; the Duomo in Milan; Amsterdam's red-light

district; a Goya painting; San Marco Cathedral in Venice; an Edward Hopper painting, and so on (Tillman, 1991, pp. 201-202). Since they are each contained on separate cards, this formal division between places develops into a scattered travel narrative, rather than one that integrates individual memories into a cohesive whole. Studying the role of images in touristic memory-making, Bærenholdt et al. (2004) argue in *Performing Tourist Places* that tourists spend time posing for and taking pictures because this enables them to embed a momentary experience into their larger life story. In other words, by collecting travel photos, "people strive to make fleeting experiences a lasting part of their life-narrative" (Bærenholdt et al., 2004, p. 105). By writing postcards, Tillman's narrator embeds memories of her journey, but these inscriptions are significantly limited, and they are dispersed rather than gathered into a single location or incorporated into a metanarrative. Unlike a diary or travelogue which is typically contained in a single book, *Motion Sickness's* postcards are addressed to distant readers, so they are highly unlikely to coalesce into a unitary record of a journey. The disparate nature of these inscriptions, collected from and sent to many places, reflect the narrator's conviction that memory and its mechanisms are always fragmented, just as her travels are erratic.

Due to its limited size and form, the narrator's chosen medium to mark her travels signals a rejection of tourist narratives that claim a whole perspective or assume that memory is complete. If travel always contains a way of marking one's journey and solidifying a temporary experience, as Adler (1989) asserts, this is a function fulfilled by postcards in *Motion Sickness*. Adler writes, "Although the art of travel centers on the imaginative construction of encounters and passages, it has always included means by which fleeting experiences could be permanently marked or inscribed" (p. 1370). For Tillman's narrator, however, postcards inscribe a temporary experience in a form that is itself transitory and mobile. With their compact size, postcards declare their incompleteness; they signal to the viewer that they are only small snapshots of larger places. Tillman's narrator refers to postcards with images of a bridge in Venice, a sea, a painting by Vermeer, a church in Italy, and a detail from a fresco, among many others (1991, p. 71). Each of these captions gestures toward a larger scene or location, but they are necessarily confined to the physical medium, which reduces a three-dimensional location to an image on a piece of paper. Because the pictures themselves are not included in the novel, the constraints of the text are further revealed as the writer includes captions but not images. Moreover, the caption, which tells the reader what they are seeing, is hardly ever written in a complete sentence. For example, one postcard contains "a view of the duca d'Urbino's palace" (Tillman, 1991, p. 71). Even if the reader

knows where this palace is and what it looks like, the specific view is undetermined. The inclusion of "a view" indicates that other viewpoints are possible, but the photograph can only capture a single frame. The seeming specificity of "the duca d'Urbino's palace" gives way to an overwhelming lack of clarity, for the reader cannot look at the entire palace or discover what perspective is represented. In this way, the limitations of the postcard also point to the incompleteness of remembrance, since a memory can never grasp the fullness of an actual experience.

The postcard also invites fragmentary expression because the writer tends to use incomplete sentences which give only brief snapshots of what the traveler has seen or done. For example, when Tillman's narrator writes to her friend Jessica, the first line is a short phrase, "On my way to Venice" (1991, p. 36). The rest of the postcard reads, "I'll write you from there. Did you know or guess I wasn't going to Amsterdam? I will eventually. Love." (p. 36). Totaling a mere 24 words, this syntax suggests a limitation, as if the writer has no time or space to extend her comments beyond the most basic information. While other postcards in the novel divulge deeper and more personal feelings, their brevity nonetheless accentuates that they are only fragments of the writer's thoughts. Commenting on the relationship between part and whole in travel inscriptions, Adler (1989) writes, "All significations created and played on in travel performances draw sustenance from the whole lives of their producers and interpreters" (p. 1370). This statement points out that inscriptions of travel draw on the larger scenes of both the traveler's life and the interpreter's life, but it is impossible to reproduce the whole life of the writer or reader in a single inscription. In *Motion Sickness*, each postcard is influenced by the narrator's immediate circumstances and her personal history as well as her relationship with the addressee. Likewise, the reader's interpretation of a postcard draws on his or her situation and life story in addition to the relational dynamic with the sender of the postcard. This gap between the representation and the object of representation further underscores the limited nature of discursivity for both communication and memory-making.

Relational Awareness and Fluctuation in Postcard Writing

While the act of writing postcards emphasizes limitation, focusing on their recipients highlights instability and multiplicity. Tillman's narrator exhibits self-consciousness in her discursive habits because she expects that her postcards will be read and interpreted, and she knows that there is a risk of misunderstanding. This possibility of misinterpretation sometimes pushes her to destroy her writing, opting for no communication rather than

conveying unwanted meanings. As she pens and rips up postcards, the implications of her writing habits become clearer: the fragmented nature of these postcards appears in her relationships as a tendency towards disconnection, which she experiences as motion sickness.

Throughout the novel, the traveler adjusts her postcard purchases to her intended readers. Just after commenting on how postcards show her which places she should make sure to visit, she says, "I choose these postcards carefully, with an eye to sending each to someone specific" (Tillman, 1991, p. 41). Even when choosing which postcards to buy, she exhibits awareness of her reader. Adler (1989) points out that, like any art, travel is performed for an audience, and thus the traveler adjusts the performance based on how they think the audience will respond (p. 1378). In these terms, the relationship between the narrator and her readers in *Motion Sickness* exemplifies how her travel performance is shaped by discursive expectations of a writer-reader relationship. In Assisi, for example, she expresses curiosity about seduction, and then says, "Now that I've written this on a postcard I have no perfect person to send it to, no ideal reader" (Tillman, 1991, p. 70). Her desire for an ideal reader indicates that even when her writing is uninhibited by an imagined audience, her publication of such desires depends on the existence of a reader. She can write without a reader, but she cannot send a postcard to a non-reader. Further, her choice of postcard is influenced by what she thinks her friends are like. For example, she hesitates to send Sylvie a postcard showing a mobile home because she doesn't think Sylvie, a Parisian French woman, will be familiar with images of mobile homes (Tillman, 1991, p. 202). In this discursive travel process, even the images chosen to bear a message reflect the traveler's perception of who her audience is.

In addition to the visual element, the traveler-narrator adjusts her writing according to her audience and strives to be understood because she knows that the proliferation of fragments and meanings complicates communication. In one scene she writes to her friend Ann, "I think a lot about death so visiting churches is OK" (Tillman, 1991, p. 71), but upon further reflection, she realizes that it would have been better to write, "I'm thinking about death and the English brothers I'm traveling with" (p. 72). Her revision indicates a desire for accuracy and suggests that she is concerned about misinterpretation. Similarly, she tears up a postcard to Zoran because she thinks he won't understand her usage of the phrase "keep the faith" (p. 72). Though not expecting to achieve complete authenticity or reveal her inner self through a postcard, she nevertheless wants to minimize miscommunication with her readers.

Despite the care that the traveling narrator puts into choosing postcards and tailoring

her words according to her audience, her discursive habits consistently prioritize fragmentary travel over a personal connection. Throughout her travels, she writes postcards to friends and family across the world, but she often destroys these postcards. For example, at the end of Chapter 6, after writing at least seven postcards, she tears up two of them. She rips up a postcard to Zoran because she thinks he won't understand a phrase she used, and she destroys one written to Ann because it doesn't express exactly what she wanted to say. Perhaps her self-consciousness is part of the reason why she frequently obliterates what she has written. One of the earliest such occurrences is described after writing a postcard to Jessica. She copies the message and follows it up with an evaluation: "But then I tear up the postcard. It was a nice one too, in black and white, taken from the top of the Eiffel Tower. I tear up as many as I send. Tear up more, actually" (Tillman, 1991, p. 36). Regardless of having chosen a "nice" picture of the Eiffel Tower to bear her message, she destroys it as soon as she has written it. Moreover, she rips up approximately one postcard for every one that she sends. This tendency to ruin the postcards so carefully chosen and inscribed reiterates her posture toward disconnection: although the postcard intends to communicate something about a place, or about her experience, it only conveys a limited perspective. By extension, it is appropriate that the partial representation of a fractured memory ends up in pieces. Due to this fragmentation, the narrator fluctuates between connecting and disconnecting with people, and her habit of writing postcards that she never sends prioritizes constant motion over memory or relationship even though this contributes to her metaphorical motion sickness.

"Postscript," the last chapter of *Motion Sickness*, features an amalgamation of postcards that each portray a different place and are addressed to a different person: a Vietnam postcard intended for Clara, an empty highway for Sylvie, Egypt for Tina and Graham, the Louvre metro stop for John, the Milan Duomo for her mother, the red-light district of Amsterdam for Cengiz, a Goya painting for Gregor, a Marilyn Monroe reflection for Pete, San Marco's Cathedral for Jessica, an Edward Hopper painting for Alfred, and an Orson Welles photo for Paul. This juxtaposition of people and places creates a whirlwind effect that blurs places and disorients the reader. In this postcard palimpsest, specific places lose their perceived distinctiveness that would ordinarily suggest a unique or authentic locale. The image is fixed on the postcard, but the juxtaposition of disjointed places shatters this stability and replaces it with constant motion. Previously, postcards were also overtly linked with motion sickness, as the narrator considered her erratic travels and the fact that ferries make her seasick, saying, "Motion sickness. Motion pictures. Picture postcards" (Tillman, 1991, p. 131). This string of associations draws a

link between the sickness caused by constant motion and the supposed stability of postcard images. It creates a sense of motion between fixed images, which breaks down the impression of stability, and emphasizes the narrator's turbulent travels. Similarly, the compilation of postcards in the "Postscript" undermines the stability of the place portrayed on each card and leaves the reader with a sense of disconnection and brokenness rather than a connection between places and people.

In the novel's final paragraph, an increased rate of fragmentation further reinforces the sense of instability and motion sickness as the narrator surveys postcards that are spread all over her bed. In a flickering review, she mentions an item from each postcard such as "A portrait of Colette. A detail from Michelangelo's *David*. A Parisian street scene, the Rue Mouffetard with red balloons and people everywhere. Zippy the Pinhead in German. Chinese acrobats. Young Moroccan girls" and so on (Tillman, 1991, p. 203). For each of these images, the reader could ask multiple questions to gain a better understanding of the scene represented, but the resultant mental picture would still be only a fragment of the whole. This amalgamation of over 25 postcards, each described in a separate sentence, reinforces the piecemeal nature of her travel memories. Once again, the narrator's relational ambivalence rises to the surface, as the postcard retrospective prompts her to reconsider her choice for Alfred: "I tear up the Edward Hopper *Girl with a Sewing Machine* that was meant for him. I may mail the others. I'm not sure," she concludes (Tillman, 1991, p. 204). This reprise of the writing and tearing motif concludes the book and emphasizes the narrator's oscillation and ambivalence. Surrounded by scattered images and sentences from across Europe, she abruptly moves toward people and memories by recalling them, and she just as suddenly disconnects by shifting to another scene and another person from her memory. This fragmented aesthetic is significant because it hinders the narrator's ability to connect deeply with people in her life. Her sense that postcards are surface images and incomplete memories stunts her communication with the addressee of each postcard, and her cognizance of these limitations further impedes her interpersonal connection as she edits and trashes her own writing.

Conclusion

Throughout *Motion Sickness*, the narrator's writing and ripping of postcards mirrors her wavering attitude toward relational connection and the past. If penning a postcard to a friend signals a desire for communication, tearing up the postcard rather than sending it moves her back toward disconnection. Similarly, she fluctuates between

holding onto and letting go of the past which is inscribed in her touristic discourse but only partially, since the whole can never be captured. In *Motion Sickness*, the narrator's pictorial record of her travel privileges fragmentation over unity and reflects her awareness that memory and its tools are always incomplete. By collecting and writing postcards, she creates visible traces of her journey, so the inscription can serve as a point of contact with the past and with people who are part of her memories. However, in obliterating many of these postcards, she maintains a state of flux between the past and the present. This constant motion reiterates her sense that memory is inherently incomplete; just as the postcard reveals only a snapshot of a place, memory contains only a brief instant of a moment in time. As the subject of this constant and erratic travel, the narrator's tourist gaze destabilizes fixed images by flickering between the past and the present and rapidly shifting from one place and person to another. This discursive motion disrupts the illusion of a touristic quest for authentic novelty and reveals how travel and its record are mediated by texts, which are always incomplete and arbitrarily constructed. As a meditation on travel, relationship, and memory, *Motion Sickness* exposes the discursive nature of tourism and shows how tourist inscriptions like postcards are unreliable ways to maintain memories or interpersonal connections.

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Research Article

Medusa and Matisse: Myth and Art in A.S. Byatt's "Medusa's Ankles"

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ABSTRACT
In "Medusa's Ankles", English novelist and writer A.S. Byatt syncretizes a marginal female mythical figure, Medusa from Greek mythology, with a modern work of art by the French artist Henri Matisse, *Pink Nude* (1935). In the story, the protagonist Susannah's visit to a hairdresser upon seeing an image of that painting culminates in an act of smashing the salon mirror. Such Medusean rage becomes symbolic as it represents a disengagement from dominant ideologies and stereotypical notions concerning a woman's body, gender and sexuality. Extremely conscious of her aging body, classics professor Susannah interiorizes the cultural demand that women be young and beautiful; hence the fragments of the mirror reflecting distorted images point to the whole concept of ill or misrepresented women in society. Employing myth and art as key intertextual elements, Byatt presents confounding models to interpret Susannah's struggle for identity offering innovative perspectives on body/mind dilemma and mirror/gaze argument. While the mythopoeia of Medusa, generally associated with fear and rage, could also connote creative energy and empowerment, the unusual and unattractive depiction of a female body represented by Matisse's *Pink Nude* could offer a novel way of exploring the representation of women against sexually charged images in a society defined by certain assumptions.
Keywords: Medusa, Matisse, myth, art, Byatt

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In *The Matisse Stories (*1993) A.S. Byatt preludes each story with a Henri Matisse painting, yet the first story of the book, "Medusa's Ankles" also conflates mythological references diversifying the invocations of Medusa in a narrative interlaced with the verbal representation of a modern work of art by Henri Matisse. Byatt's cruxes of reference are *Pink Nude* and Medusa, as indicated in the title, and she constructs her story around the protagonist Susannah's struggle with aging and fading beauty. Through Susannah, the essential need to re-examine the mythopoeia of Medusa, which is encoded in culture as a symbol of female anger and fear, elicits reconsideration of what is perceived as monstrosity to be a force of insurgence. Identification with *Pink Nude*, which is very representational of Matisse's art of simplified linear drawings of human forms, renders an intuitively voluptuous, monumental, anomalous figure despite detachment from classical beauty norms.

The juxtaposition of verbal with visual modes occupies a privileged place in Byatt's writing. From the focus on paintings and portraits in *The Shadow of the Sun* and *The Frederica Quartet*, to her non-fictional works such as *Passions of the Mind* and *Portraits in Fiction*, Byatt "has contemplated issues like the 'real', perception, language and transformation into shapes, colors and into the verbal equivalents" (Uçar, 2020, p. 187). Accordingly, in "Medusa's Ankles" Byatt's fondness of using visually rich language and her fascination with words and images earns an ekphrastic aspect. Ekphrasis, "*verbal representation of visual representation*" (Heffernan, 1993, p. 3), is about perceiving, visualizing and conveying and such a process provides a territory of investigation where insights into how artists paint and writers write become amplified and potentially accessible. In a similar way, Matisse's visual experiments on the canvas find verbal equivalence in Byatt's narrative and the primary use of Matisse emphasizes Byatt's strategy of representation of women that enact a critique of patriarchal conceptualizations of femininity. Both Matisse and Byatt have a representational approach to women. Byatt also often dwells upon a traditional perception of women, and what attracts her to Matisse's female nudes with their large, reclining, monumental, voluptuous bodies is that which endorses a sense of complacency to "the purity of the means" represented by Matisse and "the assertion of expression through colour" (Elderfield, 1984, p. 12) which appears to be a creation of pictorial sign language. As the images become signs for what they represent for Matisse, Byatt correlatively lends a critical eye with symbolic contradictions incorporated through the utilization of art works that underlie the basic crisis from which women suffer.

Among her works, art forms a recurring theme, yet Byatt is also interested in ancient forms, not just fairy tales but also classical myths. Byatt acknowledges her impulse for the intertextual representations of both fairy tale and myth by saying: "One passion that runs right across Europe is for primitive narrative forms like classical myths and fairy tales, of which I feel myself to be a part" (as cited in Franken, 2001, p. xiv). One major idea that is particularly significant to Byatt in rewriting myths and fairy tales is the contention that a "myth derives force from its endless repeatability" (2000a, p. 132). In "Ancient Forms: Myth, Fairy Tale and Narrative in A.S. Byatt's Fiction", Elizabeth Wanning Harries (2008) points out that Byatt is interested in myths still alive and working, myths that still inform our ways of thinking and of understanding the world (p. 80). For Harries such integration of myths or fairy tales into narrative "link us to a living past and help us see the present more clearly" (p. 90). Myths are alive and resonate with our hopes, desires and fears. In her attempt to conceptualize the relevance of myths to culture, Byatt questions the use of mythical material in contemporary fiction and how "a preoccupation with ancestors has always been part of human make-up" (2000b, p. 93) as a strong sense of adherence to past is bound up with identity for her. From *Possession* to "The Djinn in the Nightingale's Eye", it is possible to find the combination of ancient forms with modern stories with the insertion of myths like Medusa, Melusine or re-imaginings of fairy tales like *Rapunzel, Snow White* and *The Little Mermaid* in her narrative. The appeal of such stories for Byatt does not just come from the nature of infinity that is being told by different individuals time and time again. It also comes from the discussion of female identity through myths which has always been very "metamorphic, endlessly reconstituted and reformed" (Byatt, 2000a, p.135) for her as the female perspective draws attention to the misrepresentation of women by the male characters in the stories. By revisiting them, Byatt commences multifarious possibilities and frameworks in her writing.

> Byatt seems to adopt a double attitude in her rewriting of traditional myths and fairy tales: the first, a celebration of powerful mythic female figures advocating female assertive sexuality and creative ability; the second, a revisionist attitude that aims at revealing negative social myths inherent in traditional mythic and fairy-tale narratives, offering alternative possibilities. (Al-Hadi, 2010, p. 103)

In that sense, Byatt does not just assign new meanings by putting traditional mythical and fairy tale motifs in new contexts, she also successfully manages to disclose and confront certain gender paradigms restricting female potentialities.

The protagonist of "Medusa's Ankles", Susannah, is a linguist and university lecturer. "Extremely conscious of an aging body, Susannah's subjectivity is formed by dominant cultural images of female beauty. She becomes very nostalgic about her youthful looks and long, lustrous black hair" (Pokhrel, 2015, p. 399). Her pursuit of an unrealized female desire and complication of body and mind begins upon seeing a print of Matisse's *Rosy Nude* or *Pink Nude*[1] from the window of a hairdresser's shop.

> She had walked in one day because she had seen the Rosy Nude through the plate glass. That was odd, she thought, to have that lavish and complex creature stretched voluptuously above the coat rack, where one might have expected the stare, silver and supercilious or jetty and frenzied, of the model girl. They were all girls now, not women. The rosy nude was pure flat color, but suggested mass. She had huge haunches and a monumental knee, lazily propped high. She had round breasts, contemplations of the circle, reflections on flesh and its fall. (Byatt, 1995, p. 3)

Pic. 1: Henri Matisse, *Pink Nude*. Baltimore Museum of Art (BMA), Baltimore, 1935[2].

1 The painting is also known as *Large Reclining Nude.*

2 The image of the painting has been used in accordance with the permission contract sent by Baltimore Museum of Art, The Image Services & Rights Department.

In the ekphrastic description of the painting, Byatt puts emphasis on the structurally complex nature of the woman's body, how massy it looks with "huge haunches" and "monumental knee" despite having flatness in color. Matisse subverts traditional interpretations of women as the beauty of models comes from those abstract lines in Matisse's aesthetic style. Best known for his Fauvist style, Matisse was generally characterized by bold colors, textured brushwork and non-naturalistic depiction. "The creation of pictorial space on a flat surface by means of line and color, the pure process of painting, adherence to the basic means of expression" (Flam, 1978, p. 9) were the essentials in defining Matisse's formulations of art. *Pink Nude* is an important work with its bold and original compositional effects which are achieved by exaltation of color and emphasis on vertical, horizontal axis. Placed against geometric lines, the painting tenders the portrait of a reclining woman whose body is composed of a series of curves. Matisse is known for populating his canvases with nude women who offer a novel way of exploring the female body against the stereotypes of dominant male gaze, and most of his works from 1935 and 1936 are of reclining monumental nudes. What is captivating and apparent in Matisse's nudes is the body stretching over the whole canvas. While the creative genius is generally associated with the male artist, the models are expected to be female, young, beautiful and voluptuous, and in Matisse's works careful attention to the structure of the body with unusual brushwork, experimental use of color and playing with angles is observed. The artist was always immersed in trying out new ideas and concepts, thus his geometric shapes and patterns hinge upon essential lines in order to condense meaning instead of transcribing what is so apparent. Matisse's disfigured models are abstracted, simplified figures that are devoid of certain forms or precise boundaries, thus making the concepts of nudity or the female body far more complicated against the sexually charged images of classical culture and male perception of women. What is on display is generally postulated to appeal to the male viewer's pleasure, yet Matisse's unattractive women reverse the feminine configurations that elucidate more than what is perceptible to everyone at first glance and play decisive roles in celebrating the female body through Susannah's eyes. Byatt's painterly approach to writing bears analogy as she admits in *Passion of the Mind* that she sees "any projected piece of writing or work as geometric structure of various colors and patterns" (1991, p. 13). The pictorial details are ramified through a profusion of adjectives denoting color and shape as modes of expression in Byatt's story as well. Deploying *Pink Nude* as the pictorial referent, Byatt follows hallmarks of Matisse's aesthetics in her evocations of colors and lines which are an index to Susannah's self-image in the changing ideals of female beauty.

"I like your Matisse" are the first words Susannah utters in the story (Byatt, 1995, p. 4). What attracts her most to a copy of Matisse's depiction, which is unlike the photo-shopped posters usually covering the walls of such a place, is probably finding an image she can identify with as a woman in her forties. According to Sarah Gardam (2013), "Matisse's women do not directly resemble real women -in that they are usually oddly proportioned, remarkably featureless, and flat in colour and dimension" (p. 120). She additionally maintains that "these distortions matter in an ethical sense because they imply what real women mean to real men" (p. 120). Using Matisse as an interpretive device in her fiction, Byatt channels Matisse's visual depiction of women in his canvases into her verbal compositions. In that sense, in "Medusa's Ankles" Byatt subverts the paradigm of passive, silent, beautiful women who are generally the objects of male gaze by bringing Matisse's representations of women into prominence. The hair salon has a symbolic significance in sharpening the contrast between the dilemmas of youth and aging, of body and mind. At the beginning she feels comfortable in the salon because:

> In those days the salon was like the interior of a rosy cloud, all pinks and creams, with creamy muslin curtains here and there, and ivory brushes and combs, and here and there—the mirror-frames, the little trollies—a kind of sky blue, a dark sky blue, the colour of the couch or bed on which the rosy nude spread herself. (Byatt, 1995, p. 5)

The color scheme presented in Matisse's nude is reproduced in almost everything in the hair salon. *Pink Nude* does not just embody the beautiful, young, sensual female body, but also hints at the objectification and marginalization of women. In the story, "the salon's decor also serves as a barometer for the state of mind of its central female protagonist" (Fishwick, 2004, p. 56). This interior decor of the salon ensures a sense of pleasure and confidence for Susannah who already suffers from certain values society imposes upon women. Despite her intellectual awareness, Susannah cannot escape the fear of an aging body. She feels that Lucian, the hairdresser "soothe[s] her middle-aged hair" (Byatt, 1995, p. 5). and "[comes] to trust him with her disintegration" (Byatt, 1995, p. 7). Nevertheless, Lucian does not just confess that he only bought *Pink Nude* as a complement to the décor rather than a conscious effort to redeem and celebrate the female body, but he also admits that he is weary of his wife and is having an affair with a young girl. With a dramatic turn of events, Lucian closes the shop to go on a vacation to Greek islands with his mistress. Once the shop reopens, Susannah finds

the *Pink Nude* removed and the whole atmosphere remodeled. The previous pink and rosy colors are substituted for darker, grey, colors; now "her face in the mirror was grey, had lost the deceptive rosy haze of the earlier lighting" (Byatt, 1995, p. 15). Susannah is surprised to see this vital and sudden change in the salon and the redecorated new grey color scheme which almost accords with her "*greying* skin" (Byatt, 1995, p. 19).

In *Portraits in Fiction,* Byatt remarks that the textual equivalent of a painting in a fictional narrative could also operate as an important tool in discovering one's identity or even act as "temporary mirrors to see themselves with a difference" (2002, p. 5). What unites *The Matisse Stories* is the protagonists' engagement with the artistic vision of the French painter and how it becomes a point of reference in shedding light on their characters' desires and disintegrations. In full anxiety and dismay of the inevitability of physical decay, Susannah remembered "with sudden total clarity a day when, Suzie then, not Susannah, she had made love all day to an Italian student on a course in Perugia" (Byatt, 1995, p. 22). It seems that it makes her "[remember] her own little round rosy breasts, her long legs stretched over the side of the single bed, the hot, the wet, his shoulders" (Byatt, 1995, p. 22). Susannah's nostalgia for her younger body alludes to stereotypical values of beauty in society and paints a stark and real picture of the insecurities and fears she feels about her body's vulnerabilities and limitations.

Strikingly, Susannah visits the newly decorated salon on the same day she has to appear on television to accept a prize she has won, "A Translator's Medal". She tells Lucian that "[she] needs to look particularly good this time" (Byatt, 1995, p. 16). It is apparent that she no longer feels comfortable and is "in a panic of fear about the television, which had come too late, when she had lost the desire to be seen or looked at" (Byatt, 1995, p. 19). Susannah has interiorized the social and cultural requisition that women be young, beautiful, demure and comforting which has become more and more distressing as she gets older. As the narrator claims:

> The cameras search jowl and eye pocket, expose brush-stroke and cracks in shadow and gloss. So interesting are their revelations that words, mere words, go for nothing, fly by whilst the memory of a chipped tooth, a strayed red dot, an inappropriate hair, persists and persists. (Byatt, 1995, p. 19)

The camera is another means of framing, restricting, freezing and misrepresenting women. Susannah already feels uncomfortable in her aging body but even more, she

is egregiously shocked by Lucian's impertinent remarks on his wife's ugly, fat ankles: "She's let herself go. It's her own fault. She's let herself go altogether. She's let her ankles get fat, they swell over her shoes, it disgusts me, it's impossible for me" (Byatt, 1995, p. 21). Upon that "Susannah stared stony, thinking about Lucian's wife's ankles. Because her own ankles rubbed her shoes, her sympathies had to be with this unknown and ill-presented woman" (Byatt, 1995, p. 22). Matisse's conscious misrepresentations of women without perfect body proportions correspond to the ill presentation of Lucian's wife with fat ankles. The cultural demand that women be beautiful, passive, silent and Byatt's efforts to deconstruct that paradigm through Matisse, are concretized through the reference made to Lucian's wife, with whom Susannah also identifies herself. This unknown and ill-presented woman could be another model for Matisse whose visual representations of women with haunches and monumental bodies are against the stereotypes of beauty.

On the other hand, Susannah's stony staring recalls Medusa's stony gaze. Medusa is a remarkable figure from Greek mythology with hair made of snakes and the ability to turn anyone who looked at her to stone. According to the myth, Medusa, one of the three Gorgons, is transformed into a monster by Athena as punishment for being raped by Poseidon.

> Unfortunately, this mortal enchantress caught the attention of Poseidon, the god who ruled the sea. He raped her in the temple of Athena, the goddess of war. The virgin goddess did not take kindly to this desecration of her sacred home, and she made certain that men would not court Medusa again by transforming her into a repulsive Gorgon with snakes for hair and a gaze that would turn men to stone. (Peterson & Dunworth, 2004, p. 108)

From Hesiod's *Theogony* to Apollodorus' accounts and most eminently, Ovid's *Metamorphoses*, there are differences between the early and later accounts of the story, yet one major consistent element is her gaze which has the great power of evoking both terror and fascination. Within contemporary fiction there are different aspects of the Medusa archetype. From poetic examples like Percy Bysshe Shelley's "On the Medusa of Leonardo da Vinci in the Florentine Gallery" to artworks like *Perseus with the Head of Medusa,* a bronze sculpture made by Benvenuto Cellini or celebrated paintings of her fearsome head by Caravaggio and Rubens, Medusa has persisted in many modern

reflections. In addition, Lacan's Ego-Forming Mirror theory, and Helena Cixous' 1975 essay putting emphasis on Medusa's laughter, the Medusa myth has been allusively used as an allegorical construction in many composite narratives. However, the contemporary views of the Medusa myth offer an iconic figure who symbolizes power and ultimate creative freedom as she "transcends the ordinary and allows through women's identification with her for the indulgence and gratifications of a variety of unconscious or semiconscious desires in women" (Silverman, 2016, p. 124). Due to being pertinent to women, this mythical and artistic figure has served as a mirror having been used as a means of oppression in a patriarchal culture while also connoting creative energy and empowerment. Byatt, who has made Medusa known through representations of her both in art and myth, highlights the difficulty of reconciling identity with intellectual aspirations, especially for women, as she provides complex and essentially symbolist aspects to her story in appropriating the form of myth with art in order to challenge stereotyped provisions regarding the female identity and potential. The title Byatt chooses for her story is ironic in the sense that this mythic figure, while having rehabilitating power and energy, is known for her decapitated head and is also endowed with 'ankles'. In her deconstructive task, Byatt commences the story with a rough sketch of Matisse's *La chevelure* which features a woman with flowing hair. The French title equates to the English 'hairdo' evoking the mythological reference to Medusa, famous for her snaky hair, and also alludes to the central tension in the story which begins with Susannah's visit to a hairdresser and ends with a 'hairdo' that infuriates and emancipates her. "Compelled to remember her younger self, now replaced, like the painting, by the harsh colours of age, she sees her grey face in the mirror and feels rage…" (Campbell, 2004, p. 170). In addition, in order to finish off, Lucian entrusts Susannah's hair to Deirdre, one of his employers, which adds another layer to Susannah's already shaken confidence. When Susannah sees herself in the mirror, she exclaims, "It's horrible… I look like a middle-aged woman with a hair-do" (Byatt, 1995, p. 23). She literally explodes and starts throwing things at the mirrors in front of her. "Susannah seized a small cylindrical pot and threw it at one of his emanations. It burst with a satisfying crash and one whole mirror became a spider-web of cracks…" (Byatt, 1995, p. 24) The way Susannah unleashes her body through a violent act of breaking the mirror carries parallelism with Hélène Cixous' Medusa whose laugh suggests a release from castration anxiety.

In "The Laugh of Medusa" Cixous says, "You only have to look at Medusa straight on to see her. And she's not deadly. She's beautiful and she's laughing" (1976, p. 885).

Although the associations of Medusa have generally been grotesque and demonic, the efforts to redeem her from such a dreadful status have yielded a more positive light. Elaborating on Cixous' ideas about myths, Staley notes how myths become "a tool through which women can escape the world which men have constructed for them, through myth, can attack it, can begin their own voyage of discovery" (2008, p. 219). Myths like Electra, Oedipus and Medusa have always been instrumental in psychoanalytic studies, and an increased perspective on the Medusa myth displays a focus encapsulating female power and freedom as well as destruction and monstrosity. In her challenge against the views that debilitate women, Cixous tries to liberate women from external judgements that do not just diminish their worth and self-perception but also lead them to despise their own bodies. In her words, a woman's body is "the uncanny stranger on display-the ailing or dead figure…" (1976, p. 880) The dilemma women suffer throughout their lives is invoked by Cixous in the monstrous Medusa with a suggestion of returning to the "body" from which the woman is already estranged. Susannah's own lack of confidence about her body and aging is very reminiscent of culturally, socially dominant ideologies that shape women's identity. In spite of being a well-educated academic and translator, as a middle aged woman, Susannah is caught in the grip of a loss of coalescence with her own body.

Byatt also places particular emphasis on 'mirrors'. As often in Byatt's work, mirror/glass represents both illusion and truth. Susannah first sees the *Pink Nude* through the glass of Lucian's shop window, and he himself describes the shop as "a great glass cage" that he is now leaving for the "real world" (Byatt, 1995, p. 27); "but it is her own image in the mirror that has shown Susannah the failure of her hopes of arresting physical decay" (Campbell, 2004, p. 171). Tiffin comments that the glass motif pervades Byatt's fairy tales: "Gillian Perholt's glass and paperweights, the glass bottle in which djinn is imprisoned, the glass key and box in Byatt's retelling of Grimms' "The Glass Coffin"" (2006, p. 52). For her, glass illumines Byatt's interest in "entrapment and empowerment" (p. 55), glass both encloses and reveals in that it is "transparent and containing, invisible yet entrapping" (p. 52).

In the story, the setting is also a hairdresser's salon which is a place full of mirrors. Susannah points to the odd relationship between a hairdresser and the customer as Susannah can only see Lucian's face in the mirror. When it comes to visual arts, and the art of painting in particular, mirrors are interpreted as the instruments which reflect the invisible or distort what is visible. The mirror metaphor suggests a reflection of reality, yet this reflection or the image presented in the reflection also raises questions

on the need to have an unbiased, objective view of itself. In that sense it is possible to correlate the use of mirrors in art with the mirroring gaze of Medusa in mythical narrative.

According to the myth, Perseus, son of Zeus, is assigned the task of killing Medusa. The gods order him not to look into Medusa's eyes, and Athena even gives him her mirrored shield to use. Perseus is only able to kill Medusa by looking at the back of his mirror polished shield which does not directly reflect Medusa's petrifying gaze. Both Perseus and Athena exploit the decapitated head of Medusa as a means of protection either by killing their enemies or using the symbol of Medusa's visage as a way of petrifying enemies by putting it on an aegis, or shield, thus reinforcing the associations of Medusa with fear, rage, villainy but also of protection. In her work, "Medusa and the Female Gaze," Susan Bowers summarizes that "Medusa's mythical image has functioned like a magnifying mirror to reflect and focus Western thought as it relates to women, including how women think about themselves" (1990, p. 217). Generally, societies subordinate women beneath a slighting gaze, and in order to return that gaze or take control of their own self and independence, women need to break the mirror which metaphorically represents the constraints and ascribed roles. Psychoanalytically speaking, such a quest also recalls Jacques Lacan's famous essay "Mirror Stage as Formative of the *I* Function" which centrally expounds a child's development that first begins with an encounter with an image in a mirror. The reflected body in the mirror is impossible to be achieved for the baby in terms of wholeness thus resulting in an alienation and fragmentation. The baby's fascination with its own image is a spectacle, the subject exists as an image for the other. The subject's desire for wholeness and un-fragmented self might present another confounding model to interpret Susannah's struggle for identity which is enacted through representations like Medusa, *Rosy Nude* or mirror image in a society defined by certain assumptions. When Susannah looks in the mirror, she confronts the harsh reality of her aging body and the impossibility of a young, lustrous look. The alienation she feels culminates in her smashing the mirror which symbolizes a rebellion against the dominant ideologies that engrave a woman's body and sexuality. Thus Medusa is seen as an emblem of female dynamics and power against the male gaze, a symbol of both protection and aggression. What Susannah sees in the mirror is rather a montage of broken images composed of fundamentally ingrained stereotypes, prejudgments and misbeliefs.

Throughout history, within the most common patriarchal narrative, Medusa's punishment has been interpreted as her demonization. Yet her petrifying ability also

meant inverting the objectifying male gaze and dominance as it allowed her to look rather than being looked at. According to Gillian Alban, "The archetypal Medusa is an expression of the gaze that passes from subject to object in an interplay of mirrored views" (2017, p. 16). While society places women under a patronizing, domineering patriarchal gaze, the Medusa gaze could turn into a tool of inspiration and empowerment by projecting out that gaze from the subject herself. Susannah is also very susceptible to the perceptions of others. Her anxiety regarding how she would look on television because of the physical standards assigned to females or the insistence that women should look natural stems from the menacing and controlling gaze of others. Her act of smashing the mirror or illusory release through violence also marks a breakout from the external view of the self. The reflected image in the mirror is also the image created by a society which objectifies and limits one's freedom. With Byatt's narrative, the female monstrosity implicit in the myth of Medusa transforms into revelation, and thus subversion, of certain myths that entrap and restrict female creative energy. In the end, when Susannah "pulled herself together, she would go and have a shower and soak out the fatal coils, reduce them to streaming rat-tails" (Byatt, 1995, p. 27). In a broader sense, the cathartic release is indicative of Susannah's refusal to accept certain ascribed images.

Consequently, the configurations of myth and art are central to "Medusa's Ankles" which problematizes representations of the female body in culture and shows the effect they can have on women who cannot live up to the perfect image imposed on them by patriarchy. "Medusa's Ankles" yields a valuable insight in exploring Byatt's harmonization of ancient, old forms and myths with Matisse's modern art. Susannah's resentment and rage culminates in the act of crashing a mirror in the salon which results in various fragments reflecting distorted images pointing to the whole concept of ill or misrepresented women. With a Matissean imagery at the background epitomized by *Pink Nude* and allegorical use of the Medusa myth, the story addresses the inescapability of ageism and the loss of a sense of identity with one's body. Entwining descriptions of art reminiscent of Matisse and his portrayal of disproportioned women with mythic allusions to distraught Medusa through her hair and stony gaze, Byatt goes beyond aesthetic enrichment or imaginative reading as such embodiments transform into important narrative tools and represent innovative and alternative perspectives against the dictates of social order favoring patriarchy on the perception of women.

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Research Article

The "Drama of Gender Difference," or the Question of Masculinity and Patriarchy in the Vietnam War Fiction

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ABSTRACT
Many changes brought about by the Vietnam war are reflected in the literature of the period, in which both Vietnam veterans and non-veterans alike became formative creators. Included among the Vietnam war writers are poets, playwrights, and fiction writers such as David Rabe, Oliver Stone, Gustav Hasford, Philip Caputo, Winston Groom, Robert Olen Butler and many others. Tim O'Brien and Bobbie Ann Mason also take their place in the gallery of Vietnam war writers, being included among the authors who relish life's enigmas and uncertainties in their fiction. They incorporate elements of their own life (Bobbie Ann Mason) and war experience (Tim O'Brien) into their fiction, blurring the line between reality and fantasy, fiction and truth. The accuracy of characters or events and places is not significant in their writings, as they are more interested in the emotions and feelings of their men and women rather than in mere facts. Understanding oneself as a writer is a hard journey; it is a quest that authors struggle to complete and may never fulfill. War fiction plays its part in making a significant contribution to the understanding of the Vietnam War as it enlarges the psychology of homosocial relations and deconstructs the conventional stereotypes of masculinity: from a wounded veteran to a John Wayne type hero. Men in many novels are sympathetic characters betrayed by political and cultural myths. Women are often excluded from the male war arena as the 'Other', yet they face a number of challenges, and their roles are intrinsic to the male experience. In this paper two works of fiction will be discussed which deal with the exclusion of women, rejection of femininity and restitution of masculinity. These works are Tim O'Brien's *The Things They Carried* and Bobbie Ann Mason's *In Country.*

Keywords: Masculinity, male bonding, Vietnam war, manhood, gender dynamic

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"To fight has always been the man's habit, not the women."
Virginia Woolf, *Three Guineas*

Introduction

The Vietnam War is often seen as a "magnifying glass" (Carton, 1991) which enlarges a significant subject, namely the concept of masculinity and manhood in postwar fiction and film. A number of writers treat war as if it is designed to serve patriarchy and its values, which often excludes and marginalizes women. Men have always been preoccupied with war as a way of manifestation of their power in society. Women, perceived as the inferior 'Other,' as feminists would argue, are alienated from war and its experiences. Jean Elshtain notes that "we in the West are the heirs of a tradition that assumes the affinity between women and peace, between men and war, a tradition that consists of culturally constructed and transmitted myths and memories" (1987, p. 4). However, the male selfhood and prevailing patterns of masculine behavior are strongly associated with the feminine, such as the expression of emotion or the provision of nurture and care for others. Despite the fact that war is a male arena, it includes and touches upon the lives of women. Women share guilt, grief, and the haunting past of their loved ones – brothers, fathers and husbands. Perhaps women at times cannot fully comprehend war, yet they do fight their own battles as depicted in O'Brien's and Mason's fiction.

Since the time of Helen of Troy, "women's roles in war are diverse – pretext, entertainment, reward, nurse, spy," states Nancy Huston (1982, p. 275). If men are gone to the battlefield, women left home are empowered to "sustain culture" as they become providers, parents, and citizens, explains Maureen Ryan (1994, p. 42). Women have rebelled against their traditional roles, striving for more active social roles, therefore, the issue of women's status at war becomes complex and worthy of attention. This paper explores the gender dichotomy, which includes such issues as the rejection of the feminine and the restitution of the masculine, the trauma and revival of manhood, homosocial bonding, and the female dynamic in the masculinity recuperation in Tim O'Brien's *The Things They Carried* and Bobbie Ann Mason's *In Country.*

Like other American writers, Tim O'Brien portrays 'Vietnam' in terms of the political and military intervention of America into Asia and as a psychologically traumatic experience having an effect on people's psyche. As is the case for Bobbie Ann Mason, for Tim O'Brien too Vietnam is an essential or "life-giving metaphor that is inescapable"

(Bourne, p. 76) as the Vietnam war becomes an ever-present aspect of his fiction, "a starting point for self-described quest for 'everness' and 'alwaysness' to his writing" (Herzog, p. 24). Novels are a fictional representation of wartime experiences which provide vivid perspectives on life and death, attempting to find a meaning in life and show the way towards it through human experience. The issues of courage and choice, mortality and conscience, self-search and understanding are among the topical themes in these novels. Tim O'Brien, Bobbie Ann Mason, and many other writers grasp and strive for transcendent moral truths using experiences of Vietnam, World War II, or any other war in their fiction. Both writers explore not only the moral ambiguities of the war but also the moral ambiguity of our life, "our self-deceptions and compromises," attempting to "reveal the essential nature of our humanity" (Lopez, p. 5).

Discussion

One of the most established veteran writers of the period, Tim O'Brien, sets out to tell 'true' war stories in his famous *The Things They Carried*, yet, according to Laurie Smith, "stops short of fully interrogating their ideological underpinnings either in terms of the binary construction of gender that permeates representations of war in our culture, or in terms of the Vietnam War itself as a political event" (1994, p. 17). The narrative presents men as wounded and traumatized survivors, while women are excluded and remain silent outsiders. Kali Tal identifies writing by veterans as a "literature of trauma" (1990, p. 218), which widens the gap between the readers and the writer in their understanding of the war experience. Tim O'Brien depicts war as inaccessible and incomprehensive to non-veterans. All readers are "subjugated by shifty narrator, however, the female reader is rendered marginal and mute, faced with the choice of either staying outside the story or reading against her from a masculine point of view" (Smith, 1994, p. 19). Smith argues that male characters are "granted many moments of mutual understanding, whereas women won't, don't' or can't understand war stories" (1994, p. 19).

The gender dichotomy is very traditional in the text where femininity is used to reinforce masculinity as well as to "preserve the writing of war stories as masculine privilege" (Smith, 1994, p. 19). As Eve Sedgwick argues, a woman figure is just a medium that strengthens male bonding, and adds that "in the presence of a woman who can't be seen as pitiable or contemptible, men are able to exchange power and to confirm each other's value even in the context of the remaining inequalities in their power" (1985, p. 160). She suggests that a contemptible woman "leaves men bonded together,"

reinforcing their power (160). The narrative investigates the emotions of male characters, while women are mere projections of a narrator "trying to resolve the trauma of war" (Smith, 1994, p. 19). In the context of a strong masculine subject, the presence of women disrupts and threatens masculine order as only men can fight wars and then write about them. The core of the narrative is comprised of a number of stories, four of which, in particular, represent the gender dichotomy: "The Things They Carried," "How to Tell a True War Story," "Sweetheart of the Song Tra Bong," and "The Lives of the Dead". These stories make up a cluster of gender oppositions, while other stories play with the notion of how female presence redefines male bonding and even subverts male power.

In the rest of the narrative O'Brien invents a ten-year-old daughter, Kathleen, who reshapes his past and memories of the war. She belongs to a younger generation that is excluded from the war era, yet she is the force that makes her father forget the past and painful memories associated with that past. As Smith argues, she "reinforces the familiar criterion of being there and the more implicit criterion of masculinity as a qualification for understanding Vietnam" (p. 21). She is the muse who inspires him to write war stories. As a child she is curious to know if her father killed other people, and says, "You keep writing these war stories, so I guess you must've killed somebody." He hesitates and responds with a "No," yet at the same time he tries to "pretend she is a grown-up. I want to tell her exactly what happened, or what I remember happening and then I want to say to her that as a little girl she was absolutely right. That is why I keep writing war stories" (O'Brien, 1990, p. 147). The narrator wants to tell Kathleen the truth, yet he is not sure whether it is the right thing to do. Truth once again becomes a symbol of fluidity and evasiveness, as the narrator manipulates it to the degree of what is right for his child. Later in the story *Field Trip* they travel back in time to a place in Vietnam where he had lost his best friend Kiowa years ago. To Kathleen war continues to be a puzzle, something as "remote as cavemen and dinosaurs" (p. 208). After being in a field, Kathleen wants to tell her mother about this trip, however, the narrator does not want his wife, who is only mentioned once and never shown to be a part of his past, to know about it: "'all that gunk on your skin, you look like… .What'll I tell Mommy.'… 'You're right,'" I said, "'Don't tell her'" (p. 213).

In the story *Speaking of Courage*, there is another female, Sally Gustafson, a girlfriend of Norman Bowker and a product of male imagination. Her life in a small town is so removed from Norman's traumatic experiences of the war that she cannot possibly understand him. Like the rest of the town, she is not involved in the war. She "did not

know shit about shit and did not care to know" (p. 163). In his imaginary dialogues with her Norman had "nothing he could say to her" unlike his father, another man who had "his own war" and could relate to Norman. Nothing is ever told about Sally's 'trauma,' her life without Norman and the long period of time waiting for him. Women have no voice to express themselves and reach for an emotional outlet.

Another vivid example of a woman without language is the Vietnamese girl from *Style*. The soldiers come to a village where a young girl dances a ritual dance as her family is dead in the house: "an infant and an old woman and a woman whose age was hard to tell. …There were dead pigs, too" (p. 154). Some men, like Azar, try to mock her movements failing to understand the cultural and spiritual meaning of her dance. She remains the mysterious, incomprehensible 'Other,' whom war deprived of voice, heritage and selfhood. The soldiers can neither grasp her nor her dance, and the meaning of her feminine culture is lost.

Significantly, the enemy as well as death are feminized in the narrative *The Man I Killed*. The narrator sees the body of a young boy trying to imagine his life and he comments, "He knew he would fall dead and wake up in the stories of his village and people" (p. 144). His physical description is puzzling: "his eyebrows were thin and arched like the woman's and at school boys sometimes teased him about how pretty he was, the arched eyebrows and long shaped fingers, and on the playground they mimicked a woman's walk and made fun of his smooth skin and his love for mathematics" (pp. 139-42). The boy is feminine in his looks, reinforcing his unsuitability for the war. The narrator has to toughen up and get used to the horrors of war so that his masculine identity can take over the silent feminine one.

Women are represented as dangerous and threatening in the longer stories that constitute *The Things They Carried*. These stories all contain women characters who do not understand the war experience, and who are therefore rejected, or those who grasp it too well and threaten male hegemony. As the text unfolds, the themes of memory and war, past and present, truth and storytelling, female and male, alternate the structure. 'Ideal' innocent women images open and end the narrative, such as Martha, "a junior at Mount Sebastian College in New Jersey" (p. 4) and Linda, a narrator's friend who died when she was nine years old. The first story, *The Things They Carried* links imagination and its powers to the feminine. It "was a killer" and therefore is linked to death: women do not belong on the battlefield and men have to suppress their thoughts

of women, even imaginary ones. It portrays a story of Jimmy Cross, the twenty-four-year-old lieutenant who is a dependable, honest, and responsible man. Yet, like many men, he carries the "emotional baggage of men who might die" with him (p. 5). His becoming a soldier depends on forgetting certain emotions and facing the reality that includes women. He has to give up the romantic attachment to his girlfriend at home. The author writes, "He would imagine romantic camping trips into the White Mountains in New Hampshire. He would sometimes taste the envelope flaps, knowing her tongue had been there. More than anything, he wanted Martha to love him as he loved her, but the letters were mostly chatty, elusive on the matter of love. She was a virgin; he was almost sure" (p. 4). Smith suggests that her letters prove her "inability to respond to his love and his longing suggests the blank page of virginity in patriarchal discourse" (p. 25). Cross sees Martha as a sexualized image yet she is described as something from "another world, which was not quite real" (p. 5). Significantly, she never refers to war in her letters; being detached from it, she will never be able to understand Jimmy's experiences.

Along with the letters, Jimmy has a picture and a good luck charm from Martha. He is so preoccupied with her sexuality that his fantasy distracts him from his goal, that of being a soldier and caring for his men: "Slowly, a bit distracted he would get up and move among his men, checking the perimeter, then he would return to his hole and watch the night and wonder if Martha was a virgin" (p. 4). As he looks back at a date with her, he realizes that he "should've done something brave. Whenever he looked at the photographs, he thought of new things he should've done" (p. 6). This fantasy empowers Jimmy as his erotic desire for Martha is natural. He is "a kid at war, in love" (p. 6). Jimmy's distraction leads to the death of one of his men – Ted Lavender. This episode unites the theme of death and sexual desire: "and suddenly, without willing it, he was thinking of Martha. The stress and fractures, the quick collapse, the two of them buried alive under that weight. Dense, crushing love. …he tried to concentrate on Lee Strunk and the war, all dangers, but his love was too much for him, he felt paralyzed, he wanted to sleep inside her lungs and breathe her blood and be smothered. He wanted to know her" (p. 12). This scene also represents the gender duality. At the very moment when Jimmy is fantasizing about Martha, Ted is shot. "As if to punish himself for daydreaming and forgetting about matters of security but more deeply for abandoning his men in the desire to know the feminine: Jimmy Cross goes to the extreme of rejecting desire for Martha altogether" (Smith, 1994, p. 26). His reaction to the death is the return of death and violence: "Lieutenant Jimmy Cross led his men

onto the village of Than Khe. They burned everything" (O'Brien, 1990, p. 16). He feels angry and guilty for Ted's death, torn between choices of love and duty. In the words of the author, "He felt shame. He hated himself. He had loved Martha more than his men, and as a consequence Lavender was now dead, and this was something he would have to carry, like a stone in his stomach for the rest of the war" (p. 16). He comes to realize that perhaps Martha "did not love him and never would" (p. 23). In order to retain his manhood, he has to cut himself off from the feminine: "He hated her. Yes, he did. He hated her. Love, too, was a hard, hating kind of love" (p. 23). Jimmy is a soldier and has to "be a man about it…No more fantasies… from this point on he would comport himself as an officer…he would dispense with love; it was not now a factor" (p. 24). Martha has to remain within the realm of the imaginary and daydreaming, and the author states that "when he thought about Martha, it would be only to think that she belonged elsewhere. This was not Mount Sebastian, it was another world, … a place where men died because of carelessness and gross stupidity" (p. 24). Jimmy does not blame Martha for her inability to comprehend war, but in order to retain masculinity, he has to distance himself from her. O'Brien establishes certain codes for male behavior and the rejection of the feminine is a painful yet necessary experience: "It was very sad, he thought. The things men carried inside. The things men did or felt they had to do" (p. 25).

Male bonding is essential at war and Jimmy Cross and his men are put into the realm of cowboy movies while John Wayne is portrayed as an ideal construct of masculinity: "He might just shrug and say, 'Carry on,' then they would saddle up and form into a column and move out toward the villages west of Than Khe" (O'Brien, 1990, p. 27). The narrative critiques such concepts as theatrical poses when "men killed, and died, because they were embarrassed not to" (p. 27). Masculinity is often being presented as necessary, but at times it becomes a tragic destruction of selfhood. Jimmy Cross's story continues in *Love*, when he visits O'Brien years later after the war, talking "about the things we still carried throughout our lives." He still has feelings for Martha long after the war is over. Having met her at the reunion, Jimmy finds her the same distant woman she was in her letters. Jimmy has a picture of her similar to the one he destroyed during the war. He learns that "she had never married … and probably never would. She didn't know why. But as she said this, it occurred to him that there were things about her he would never know" (p. 30). Jimmy tells her he'd almost "done something brave" back in school yet Martha remains reserved and cold to his advances: "she looked at him and said she was glad he hadn't tried it. She didn't understand how men could do those

things. 'What things?' he asked, and Martha said, 'The things men do.' It began to form. 'Oh,' he said, 'those things'" (p. 31). Her invocation of 'things men do' is both sexual and destructive and opens an even wider gap between men and women. Jimmy is concerned for the public to see him as a man, a war hero. He says, "Make me out to be a good guy. … Brave and handsome, all that stuff. Best platoon leader ever" (p. 31). Nevertheless, Jimmy still carries the burden of unattainable love for Martha and wishes to hide it: "'Don't' mention anything about' - 'No,' I said, 'I won't'" (p. 31). Similarly, like many men, Jimmy Cross cannot get over the trauma of war and loss of innocence.

The male powerlessness and rejection of the female is reestablished in another vignette - *How to Tell a True War Story*. In this piece O'Brien plays with the notions of truth and fiction, things that are made up and those that are 'truer than the truth.' It presents a story of Rat Kiley who has been shaken by the death of his friend, Curt Lemon. The letter he writes to Curt's sister is a medium for delivering emotions and connecting to the world outside war: "You can tell a true war story by its absolute and uncompromising allegiance to obscenity and evil. Listen to Rat Kiley. 'Cooze,' he says. He does not say bitch. He certainly does not say woman, or a girl. He says cooze. He's nineteen years old - it's too much for him – so he looks at you with those big gentle killer eyes and says cooze, because his friend is dead and because it's so incredibly sad and true: she never wrote back" (pp. 76-7). He uses improper language in regard to a woman, nevertheless she is the one to blame: "dumb cooze never writes back" (p. 76). Kiley takes out his anger at Curt's death on a baby "VC water buffalo" that he slowly kills. Smith suggests that the buffalo is a "symbol of devouring feminine sexuality as menacing as Jimmy Cross's tunnel" (p. 30). As Mitchell Sanders notices, Vietnam is the "garden of evil. Every sin's real fresh and original" and war remains an amoral, inevitable area.

Kiley reiterates the idea of the gender dichotomy as only men are able to understand other men: "Nobody listens. Nobody hears nothin'. The politicians, all the civilian types. Your girlfriend. My girlfriend. Everybody's sweet little virgin girlfriend" (p. 83). In the narrative, masculinity is achieved through the presence of the outsider, a woman, who is unable to grasp a man's world. It places both women characters and female readers in the position of a detachment who unlike men cannot 'get' the essence of war stories:

> When I tell this story, someone will come up to me afterwards and say she liked it. It's always a woman. Usually, it is an older woman of kindly temperament and humane politics. She'll explain she hates war stories; she can't understand why people want to wallow in all the blood and

> gore. But this one she liked. The poor baby buffalo made her sad. What I should do, she'll say, is put it all behind me. Find new stories to tell. (p. 90)

The female reader is distanced from a 'true war story' as the narrator strengthens the male bonding in which a woman becomes a stranger - a naïve and sentimental reader who misses the story's point altogether.

The next story that reverses the gender roles is the *Sweetheart of the Song Tra Bong*, offering a view on what happens when a woman appears at war. Rat Kiley shows up in this story as he tries to tell it 'right' to his friends. The narrator claims that Rat has a reputation for "exaggeration and overstatement" but can be subjective because he "loved her." The actions Rat "recounts may or may not have happened" (Smith, 1994, p. 32) and the story plays again with the truth-fiction notion. Some critics see this vignette as a version of *The Heart of Darkness,* where the evil threat is embodied in a woman. The female is presented as the 'Other' against which "masculine identity and innocence are sympathetically defined" (Smith, p. 32). Mary Anne Bell is contrasted as different from "all those girls back home," who are "clean and innocent and how they'll never understand any of this, in a billion years" (O'Brien, 1990, p. 123). The woman warrior in this story 'understands it' because "she was there, … up to her eyeballs in it." She represents the two "points of impossibility: whether a girl could get to the "boonies" and what would happen if she did" (Kinney, 2000, p. 150). The concept of fighting the war and knowing what it feels like is a male prerogative; therefore, her story deconstructs the gender dichotomy because she was 'there.' She is portrayed as a masculine hard-core fighter, who "can be tamed with masculine narrative," notes Smith (1994, p. 32). Her trip to the war zone violates any ideas of "how and where and why women enter war stories" (Kinney, 2000, p. 150).

Mary Anne Bell undergoes a transformation by war, as is underlined by Rat Kiley: "you come over clean and you get dirty and then afterwards it's never the same. A question of degree" (O'Brien, 1990, p. 123). Rat's narrative occurs in the place where he works, namely the medical station by Green Berets base. The "greenies," according to Rat, were "animals but far from social" (p. 92). They are associated with nature and 'supernatural' powers which "magically reappear, moving like shadows through the moonlight, filing in silently from the dense rain forest off to the west" (p. 92). One of the NCO's, Eddie Diamond, suggests that they should "pool some bucks and bring in a few mamma-sans from Saigon, to spice things up" (p. 93). Men are surprised when

Mark Fossie brings along his sweetheart, Mary Anne, who is presented as both innocent and yet sexual. She is a young, "barely out of high school" all-American girl with "long white legs and blue eyes and complexion like strawberry ice-cream," who shows up in "white culottes and a sexy pink sweater" (p. 90). She represents the dream of a perfect and happy family life. She plays the traditional 'girlfriend' role, flirting with the guys and playing ball in her "cut-off blue jeans and black swimsuit top, which the guys appreciated" (p. 96).

Gradually, with her "bubbly personality," she takes an interest in the war, without knowing of danger or fear: "Mary Anne wasn't afraid to get her hands bloody" (p. 98). At first men react to her as "a real tiger, D-cup guts, trainer-bra brains" but with her quick mind she is a fast learner. She is interested in the war as it becomes something different and exciting for her, and she has never experienced it before: "… the war intrigued her. The land, too, and the mystery" (p. 96). Both war and Vietnam become the force that changes people, erasing gender differences: "you and me, a girl that's the only difference … when we first got here - all of us - were really young and innocent, but we learned pretty damn quick. And so did Mary Anne" (p. 97). It is significant that she feels at "home" in Vietnam, yet she does not do any domestic chores around the camp. She begins to go 'native' to study some Vietnamese and "cook rice over a can a Sterno" (p. 97). When the wounded arrive, she "learn[s] how to clip an artery and pump up a plastic splint and shoot in morphine" (p. 99). She later learns to shoot, gradually becoming a different person.

Mary Anne acquires manly behavior and is described in masculine terms, "tight intellectual focus, confidence, new authority." Her fiancé Mark notices the changes: "her body seemed foreign somehow - too stiff in places, too firm where the softness used to be. The bubbliness was gone. The nervous giggling too" (p. 99). Her plans of a future life with Mark change as well: "Naturally we'll still get married, but it doesn't have to be right away. Maybe travel first. Maybe live together. Just test it out, you know?" (pp. 99-100). Katherine Kinney suggests that "Mary Anne has begun to question the inevitable logic of domesticity" (2000, p. 151) as her change is explained by the sexual liberation movements of the 1960s. Mark grows uncomfortable and angry when she disappears one night. He discovers she is "out on fuckin' ambush" with the Green Berets. When returning to the base, he had "trouble recognizing her. She wore a bush hat and filthy green fatigues; she carried the standard M-16 automatic assault rifle; her face was black with charcoal" (p. 102). Her changes pose a 'threat' to the male order. Mark announces

their engagement and when he tries to send her home, she disappears again into the jungle. When she returns, Mary Anne is already a part of the jungle, mysterious and powerful, she is out of Mark's reach or control. She transgresses the "boundaries of common sense … that create a sense of reality" (Kinney, 2000, p. 152). Laurie Smith argues that by becoming independent, she emasculates Mark, "as if her transformation deprives him of his own traditional eighteen-year-old initiation into manhood" (O'Brien, p. 35). He promises Rat that "he'll bring her out." They find her in a tent, surrounded by pagan worship symbols and strange music, "like an animal's den, a mix of blood and scorched hair and excrement and the sweet-sour odor of moldering flesh - the stink of kill" (p. 120). There is a head of a dead leopard, a stack of bones and a poster with the words "ASSEMBLE YOUR OWN GOOK! FREE SAMPLE KIT!" (p. 120). Her transformation is complete as she is no longer feminine nor human. She seems at peace with herself, yet men perceive her as 'nonhuman': "it was her eyes: utterly flat and indifferent. There was no emotion in her stare, no sense of the person behind it. The grotesque part was … her jewelry. At the girl's throat was a necklace of human tongues. Elongated and narrow, like pieces of blackened leather, the tongues were threaded along a copper wire, one overlapping the next, the tips curled upward as if caught in some horrified final syllable" (p. 120). The tongue imagery signifies her being outside the social order; she merges completely with the animal world. She becomes a woman who is no longer silent; the tongue necklace empowers her as a threatening, dangerous Medusa who has the power to castrate men. There was "nothing to be done" according to the men who are appalled and shocked, while Mary Anne explains her knowledge of war: "I want to eat this place. Vietnam. I want to swallow the whole country – the dirt, the death – I just want to eat it and have it inside me. That's how I feel. I get scared sometimes – lots of times – but it's not bad. You know? When I'm out there at night, I feel close to my own body, I can feel my blood moving, my skin and my fingernails, everything, it's like I'm burning away into nothing - but it does not matter because I know exactly who I am" (p. 121). In the heart of darkness, she feels independence and sexual freedom, which explains her use of the word "appetite." In a liberating sense, she moves away from a male perception as well as a male narration. Feminists may see her behavior as a deconstruction of patriarchy as well as of the "myths of American sweetheart and the American dream" (Smith, 1994, p. 35). In the end Mary Anne becomes the opposite of what a woman should be: "she was a girl, that's all. If it were a guy, everybody'd say 'Hey, no big deal'… you got these blinders on about women. How gentle and peaceful they are" (O'Brien, 1990, p. 117).

It is significant that in Mary Anne Bell's transformation there is no motive for it, nor is there any understanding of her change on the part of the men. When she first arrives Rat notices that she "shows up with a suitcase and one of those plastic cosmetic bags. Comes right out of the boonies" (O'Brien, 1990, p. 92). Such a statement sets out that "boonies" are the place where women do not belong. However, Vietnam becomes her place of belonging: "She wanted more; she wanted to penetrate the mystery of herself" (p. 125). In the end Mary Anne is outside the boundaries of society and its expectations; she embodies the incomprehensible and is a mystical force as she "burns away into nothing." As the author says, "one morning Mary Anne walked off into the mountains and did not come back" (p. 126). She dissolves in a "part of the land, dangerous and "ready for the kill" (p. 126). After she is gone, the order between the men is restored. Mary Anne never offers her reasons for the change. Storytelling about her brings the men together and restores the homosocial bonds between them. She is an extreme deviation of the feminine norm for the men, which helps them to maintain their sanity and manhood.

The final story of the novel is titled *The Lives of the Dead,* which merges the feminine and masculine powers of imagination. The narrator shifts between childhood memories, the present and the past. The story concentrates on two experiences: the death of a Viet Cong and the loss of a childhood friend, Linda, who dies of a brain tumor in the ninth grade. The narrator tells of a first love which combines knowledge beyond "language, something huge and permanent" (O'Brien, 1990, p. 259). In this story his self merges with the other, changing gender roles and codes. The narrator's wish is to resurrect the dead. Grieving Linda's death, he remembers her words: "Timmy, stop crying. It doesn't matter." The storytelling makes Linda real and alive. It gives her voice and power to express herself even in his own dreams of her: " 'Right now,' she said. 'I'm not dead. But when I am it's like … I don't know, it's like being inside a book that nobody's reading'" (p. 286). The memory of a dead girl reverses the opening story as the imagination here is positively redeeming. Linda is an ever-present ideal, always sweet and innocent, one who never changes. She is not destined to grow up and join women like Martha, Curt's sister, or Mary Anne Bell. She is not a threatening force, but rather an inspirational and comforting medium that helps the narrator to heal himself and get rid of the painful past. Removed from war and its horrors, she remains the healing force in the narrative.

War is a crippling and terrifying experience; however, it still contains the opposition between masculinity and femininity, necessary for men and foreign for women. Another

work of fiction which deals with the exclusion of women, the rejection of the feminine, and the restitution of the masculine is Bobbie Ann Mason's *In Country*. Mason's protagonist tries "both female roles suggested by the stories of O'Brien and Heinemann: humping the boonies herself and having sex with a veteran" (Kinney, p. 175). Both attempts are unsuccessful, yet they lead to the reconciliation of men and women, the war and memory, present and past.

A high school commencement speech about one's duty and sacrifice for America sets a seventeen-year-old protagonist Sam Hughes on a quest of understanding the war and its consequences: "At her graduation, the commencement speaker, had preached about keeping the country strong, stressing sacrifice. He made Sam nervous. She started thinking about war and it stayed on her mind all summer" (p. 23). She becomes obsessed with it because it was how her father had died, and her uncle had been wounded. Sam is a child of war, conceived before her father was shipped off to Vietnam and born when he was killed. She is too young to remember any information about the war and her effort to learn and comprehend it "is undermined by her society's lack of interest and male veterans' exclusivity" (Ryan, p. 43). When asking about it, the usual dismissive answers are "don't think about it, hush." Even her uncle Emmett tries to avoid talking about Vietnam with her: "Women weren't over there. So, they can't really understand" (p. 107). Sam, however, refuses to accept such dismissal: "Well, Mom took care of you all those years, and you think she didn't understand? … And what about me? I feel like there's a big conspiracy against me" (p. 107). Like O'Brien's characters, Emmett does not acknowledge the relation of women to the war. Thomas Myers notes, that "a prime theme in the works that deal even partially with the postwar experience is the radical difference in sensibility between those who have experienced the war and those who have not" (p. 195). They all echo the quintessential soldier's story: "Nobody else could ever know what you went through except guys who have been there" (Broyles, p. 78). If veterans exclude men who didn't fight and therefore cannot imagine what it was like, they enforce women's passive roles and reject their attempts to share memories. As Susan Jeffords argues, most of the narratives are a "man's story from which women are generally excluded" (49).

The women who were left at home cannot completely grasp their husbands' and brothers' experience which is different from theirs. Their lives are transformed and touched by the war's consequences. Sam belongs to a new generation who learns about the war from the TV series "M*A*S*H" rather than from live reports from Vietnam.

Fatherless and left by her mother for a new family, Sam lives with her uncle Emmett who is more like a brother to her. Despite the age gap, they share common tastes in food, music, and TV shows as if belonging to the same generation. Evan Carton argues that they are "driven to exchange gender roles" (p. 312). His real sister, Sam's mother, has abandoned Emmett, who returned from the war physically and psychologically wounded. She sees him as "messed up" and hopeless while Sam "can't leave Emmett" (pp. 23, 56). Sam does not listen to her mother's advice of forgetting the war and says, "You want to pretend the whole Vietnam War never existed, like you want to protect me from something" (p. 167). Sam encourages Emmett to see a doctor about his face (which she suspects may be caused by Agent Orange), to get a job, start dating and, most important of all, to be healed of the trauma of the war experience.

By reading her father's letters home and talking to the veterans, Sam is determined to figure out the war, yet she lacks information: "it's hard to find out anything" (p. 94). She knows that "whenever she had tried to imagine Vietnam, she had had her facts all wrong" (p. 210). In her father's letters she finds out that he did not know the facts either, what kind of operation he was in or where the enemy was. The truth is inaccessible and all he was doing was "remembering our purpose here" (p. 202). Dwayne Hughes's understanding of his duty is based on the ideology and gender roles society imposes on people. He writes later: "Irene seems so far away to be real. But it's all for her and the baby, or else why are we here?" (p. 202). "Men bear arms, women bear children, and these two essential activities are intimately connected" (Carton, p. 310). Gender roles are divided in the war: its "identification of gender roles as biological destiny for both men and women, and its restriction of women to biological - thus excluding them from the arenas of social - reproduction" (Jeffords, pp. 87-115).

The novel plays with this concept as Sam's female sexuality prevents her from entering the war experience. The desire to discover what it is really like forces Sam to sleep with Tom, a wounded veteran and one of Emmett's friends, and this allows her to cross over the division "between herself and war" (p. 181). Kinney suggests that "Vietnam becomes the metaphoric language for Sam's sexual discoveries" (p. 181). After the dance Sam leaves with Tom, she feels "was doing something intensely daring, like following the soldier on point. A pool of orange light from the mercury lamp was the color of napalm" (p. 124). Tom is not dangerous but rather new and different as for Sam "men were a total mystery" (p. 184). As she tells Tom, she wishes to know what it was like. She always imagines Vietnam as a postcard with beautiful trees and rice paddies.

"His body seems to offer her a literally sensual text of the war" (p. 181) as this experience allows Sam to get some answers to her questions. Tom's impotency is marked by being 'over there' and although she is upset and frustrated with it, war is a "source of empowerment" for her (p. 182). Sam's desire helps Tom not to heal physically but rather to consider some possibilities for recovery and gives him hope for the change. Dwayne's diary offers Sam that sense of immediacy she fails to establish with Tom. Its reality brings war closer to her: "it disgusted her, with the rotting corpse, her father's shriveled feet, his dead buddy, those sickly-sweet banana leaves" (p. 206). In a sense she becomes her father's child as "she realized her own intensive curiosity was just like her father's. She felt humiliated and disgusted. The diary made her wonder what she would do in his situation. Would she call them gooks?" (p. 205). Kinney suggests that "what fuels her disgust is her fear of identification with him" (p. 183). By recognizing herself in him Sam feels "scripted into the diary and the war." Discovering how big a part of the war she is, she decides to experience it: "if men went to war for women, then she was going to find out what they went through" (p. 208).

Despite her mother's and Emmett's advice to forget it, she cannot because "it had everything to do with me" (p. 71). Sam comes to the realization that she idealizes her ideas about war as well as her father's contribution. She has been "told so often what a miracle it was that she came along to compensate for the loss of Dwayne" (p. 192). She no longer romanticizes her parents' marriage, interrogating the culture codes. Of her friend's pregnancy she thinks that "it was as though Dawn had been captured by body snatchers" (p. 155). Childbirth and war are linked in the novel. As she sees a picture of a woman with a dead child it becomes a "colonization of consciousness and body equivalent, in its effects on the country boys who serve, to pregnancy and motherhood for the girls fulfilling their prescribed destinies in Hopewell" (Carton, p. 311). If her friend Dawn pierces numerous holes in her ears as a sign of female sexuality, in the same way men in Vietnam cut off the ears of their enemy as a symbol of manhood and power. The veterans who come home are "sexually impotent or emotionally deadened" (Carton, p. 312), just as Sam's friend is self-destructive: "The jungle was closing in … since Dawn got pregnant Sam had been feeling that if she didn't watch her step her whole life could be ruined by some mischance, some stupid surprise like sniper's fire" (p. 189). Sam resists the culture expectation of her role as a woman to which Dawn submits: "she was feeling the delayed stress of Vietnam War. It was her inheritance. It was her version of Dawn's trouble" (p. 89). Childbearing and war are both exclusive areas, "enforcing basic gender distinction that women nurture and men kill" (Kinney, p. 179).

When she suggests an abortion Dawn "pretends [she] didn't hear it." For Dawn pregnancy is a chance to get married and move away from her life while Sam sees it as a return of the past: "She'll be like my mother, stuck in this town, raising a kid" (p. 184). Sam returns Lonnie's ring and to his question why, she simply says "It's hard to describe. You sort of have to be there" (p. 185). Lonnie cannot understand her as in his mind she has been "reading too many of them Vietnam books" (p. 185). Sam goes outside the boundaries of gender roles rebelling against the choices imposed on people by society.

In her own way, Sam tries to have her own "in country" experience of war at night at Cawood's pond, the same place Emmett had a flashback from the war. She wishes for the same experience her father had. Her trip is "both escape from and running toward her knowledge of her father, of war and of herself" (Kinney, p. 184). She goes into the night to "hump the boonies," trying not to be afraid of the dark she reenacts the experience of the jungle Emmett and other veterans had. Sam's "war experience" is "Mason's ironic replication of the Vietnam experience" (Ryan, p. 53). Despite her efforts to be like men she fails; her enemy is a raccoon, and her C-rations are chips and snack bars. Sam realizes that if "it was up for women, there wouldn't be any war. No, that was a naïve thought. When women got power, they were just like men" (p. 208). Sam tries to feel what men must have felt: "men were nostalgic about killing. It aroused something in them" (p. 209). She knows this attempt is a onetime experience: "She felt so stupid. She couldn't dig a foxhole even if she had to" (p. 212). In the wild she imagines the rice paddy and the mined swamp, the insects and the heat (p. 208). Yet she realizes that "this nature preserve in a protected corner of Kentucky wasn't like Vietnam at all" (p. 214). Like any woman left in an isolated place she has a fear of rape. Sam is 'saved' by her uncle who is "worried … half to death" (p. 218), "a reversal of Sam's earlier search, in a frenzy of maternal protectiveness, for the missing Emmett" (Carton, p. 313). She fails in her attempt to "hump the boonies" as "an effort to transcend gender difference" (Kinney, p. 184).

This Cawood's pond experience is more climatic to Emmett than to Sam as he finds her in the woods and tells her, "You think you can go through what we went through in the jungle, but you can't. This place is scary and things can happen to you, but it's not the same as having snipers and mortar fire and shells and people shooting at you from behind bushes" (p. 220). Emmett's father had always encouraged him to go to war, saying, "The Army will make a man out of you" (p. 149). Returning home, he tries to reject the identity army made him into. He can confront the war experience he could

not face for so long: "There's something wrong with me. I'm damaged. It's like something in the center of my heart is gone and I can't get it back" (p. 225). For the first time he can tell Sam about his experience in Vietnam and says, "When I read this diary I tried to imagine what I would have done, and this is what I would have done" (p. 221). Emmett comes out of his paralysis and is reborn as a new person: "they have changed places,' she thought" (p. 229).

In the novel Mason attempts to create a presence of war. When Sam enters the school for a dance, "in the corners it was dark, like a foxhole where an infantryman would lie crouched for the night, under his poncho, spread above" (p. 120). Sam realizes that books or TV series do not reflect "what it was like to be at war over there" (p. 48). As the novel ends, Emmett succeeds in finding a job and going to the Veterans Memorial in Washington D.C. Sam's concern and interest in the war helped Emmett to overcome the trauma and years of "grieving" (p. 241). His healing is complete as he reads the names of his friends on the Memorial wall: "He is sitting there cross-legged in front of the wall, and slowly his face bursts into a smile like flames" (p. 245).

As Sam touches her father's name on the wall, it seems like "all the names in America have been used to decorate this wall" (p. 245). She also finds her own name on the wall, the name of the unknown soldier "Sam Alan Hughes". She reunites with her father, connecting to the Vietnam experience and "representing all of those who have been excluded and now brought back" (Jeffords, p. 64): "She is just beginning to understand. She will never really know what happened to all these men in the war" (p. 240). Jeffords argues that despite the fact that a female is the protagonist in the novel, "the mechanism for the generation of collectivity is still … the masculine bond" as her reunion with her father is "a superficial one that exists through the inanimate stone of the Vietnam Memorial" (pp. 63-4). However, Sam's identity is dead and now is reborn as "Sam Hughes." Seeing her father's name takes away the mystery and some authority of his: "she feels funny, touching it. A scratching on the rock. Writing. Something for future archeologists to puzzle over …" (p. 244). Her father was a country boy who did not belong to Vietnam like Sam who does not fit Cawood's pond. In the end, Sam leaves Hopewell as Dawn and Emmett will take her place. In her quest she fulfills the challenge of becoming a different person. She starts to understand the masculine part of herself. She completes her search and, as the novel ends with the vision of names on the wall, it brings home to the readers that Americans must see their own names on the wall to accept and recognize the past. Similar to Sam, readers must assume "a part in the wall's – and the

war's production, and a share of its material consequences and moral burden, in order to begin to design an American community less intimate but more promising than the communion of men in battle" (Carton, p. 316). In the end, she figures out her cultural identity as she lets go of the past and accepts her own Otherness.

Conclusion

Gender is the complex "matrix through which Vietnam is read, interpreted, and reframed in modern culture (Jeffords 53). It represents masculine bonding as "a basis for regeneration of society as a whole" (74) and this motif of Vietnam images helps to establish " the victim status for the white male" which enacts and sanctions the appropriation of the feminine and marginalizing of women by men. In order to maintain the stability of institutions and structures, the Masculine must exclude from its realm what it defines itself against the Feminine. Therefore, war fiction contributes to our understanding of gender dichotomy. Whenever women appear in the narrative, they are never included in the "brotherhood" created by men; they cannot grasp the male war experience and if they are present, they appear as destructive and threatening creatures. Yet Vietnam War fiction, and *The Things They Carried* and *In Country* in particular, reveals that despite men's attempts to exclude women from the Vietnam experience, their own behavior, homosocial bonding, and selfhood are closely related and connected to feminine values and qualities, from representation of the body to the mundane and the domestic. Women may be unable to identify with the male experiences of war, nevertheless, they search for a different kind of knowledge men do not always have. Therefore, Vietnam War narratives should be read not as a "subgenre of popular fiction, but as an emblem of a cultural reformation of masculinity," (Jeffords, 1989, p. 62). For that reason, both Tim O'Brien and Mason have been named the best writers of their generation. Their works contribute to the understanding of human nature, beyond the complex and separating gender categories as well as the nuances and ambiguities of moral issues that their male and female characters must face. Literature often offers us salvation and these writers provide wisdom and deep compassion for the readers. This is why their work will stand the test of time for generations to come.

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Women, Marriage, and Borders: A Comparative View of Nazan Bekiroglu's *Mücellâ* and Laura Esquivel's *Like Water for Chocolate*

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ÖZ

Kadın dünyası edebiyatta pek çok açıdan ele alınmış ve alınmaya devam etmektedir. Özellikle toplumun en küçük yapı taşı olan ailenin temeli olarak kadın, hayatın içinden hikâyelerle bezenerek zenginleşen bir motif olarak öne çıkmaktadır. Geçmişten günümüze değişen toplum yapısı, olumlu ya da olumsuz anlamda, çoğunlukla kadına has bir statü belirlemeye eğilim göstermiştir. Bu açıdan bakıldığında edebiyatta kadın motifi feminist eleştiri başta olmak üzere pek çok açıdan irdelenmiştir. Bazen birey, bazen kahraman, bazen eş, bazen anne bazen ise bir tanrıça olarak karşımıza çıkan kadın, dünya edebiyatını beslemektedir. Bu çalışmada, iki farklı kültüre ait romanlar kadın ekseninde ele alınacaktır. Nazan Bekiroğlu'nun *Mücellâ* ve Laura Esquivel'in *Acı Çikolata* adlı eserleri üzerinden toplum ve anne tarafından baskılanan kadın karakterler ve bu karakterler üzerinden derinleştirilen anlatılar karşılaştırmalı bir yaklaşımla incelenecektir. Pek çok toplum tarafından kadına biçilen evlilik rolünü zıtlıklarıyla odak noktasına alan bu iki eser karşılaştırılırken özellikle anne-kız ilişkisi, kadına dönük toplum baskısı ve kadınların baskılara karşı geliştirdiği bireysel savunma mekanizmalarının üzerinde durulacaktır. Türk ve Meksika edebiyatlarından seçilen eserlerin karşılaştırılması sırasında bu iki kültürün ayrıştığı ve yakınlaştığı noktalar da yine kadın karakterler üzerinden sosyalist feminist edebiyat eleştirisi aracılığıyla ele alınacaktır. Anne, aşk, evlilik, çeyiz ve mutfak motiflerinin bambaşka dünyaları yansıtan edebi eserlere dönüşümü tartışılacak ve bu yönde çıkarımlar yapılacaktır.

Anahtar Kelimeler: Toplum, kadın, evlilik, *Mücellâ*, *Acı Çikolata*

ABSTRACT

Women have continued to be dealt with from different perspectives in literature. Women are at the base of the family structure and come to the fore as a motif enriched through stories knitted with the realities of life. From history to the present, the social structure tended to positively and negatively identify women's status. For this reason, women have been examined based on many aspects of literature, especially from a feminist perspective. Women are sometimes depicted as individuals, heroes, wives, mothers, or goddesses and have inspired world literature. This study will discuss

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female characters through novels from different cultures. It will analyze Nazan Bekiroğlu's (2015) *Mücellâ* and Laura Esquivel's (1989) *Like Water for Chocolate* using a comparative approach to the female characters who are oppressed by society and their mothers and to the deep narratives built around these characters. These two works focus on the role of marriage that is assigned to women from different perspectives. During the comparison, the article will discuss issues such as the mother-daughter relationship, social oppression against women, and women's defense mechanisms. These two works selected from Turkish and Mexican literature will be examined with a socialist feminist literary criticism by considering the differences and similarities between these two cultures. In addition, the article will discuss how motifs such as mother, love, marriage, dowry, and kitchen create different worlds in related works and make inferences in line with this.
Keywords: Society, women, marriage, *Mücellâ*, *Like Water for Chocolate*

EXTENDED ABSTRACT

In literature, women often appear as characters who become heroes by not giving in to oppression or who try to cope with the grievances brought on by oppression. Reflections also occur on the different systematic oppressions against women in various branches of art. Marriage is one of the elements of systematic pressure on women in many cultures. Marriage, which different feminist movements oppose because it enslaves women or exploits their labor, has been desired and encouraged by patriarchal societies under all circumstances. In addition, marriage appears in literature as an element of oppression. The focal point of many narratives sometimes involves what happens within the institution of marriage, while other times it involves polygamy or the pressure of marriage with which single women struggle. The underlying reason for this oppression is essentially how women are identified with the home and how gender inequality is reproduced in this way.

When addressing marriage, which is only one of the many social pressures against women, the mother appears to usually represent this pressure within the household. Many literary works deal with the various points of conflict between a mother and daughter. Mothers' efforts to raise their daughters in line with the norms determined by society can be considered as behavior aimed at protecting the daughters. However, this effort to protect quite possibly will push individual boundaries and turn into a conflict where the girl will make no effort whatsoever to resemble her mother.

This study will discuss Nazan Bekiroğlu's (2015) Mücellâ from Turkish literature and Laura Esquivel's (1989) Como Agua para Chocolate [Like Water for Chocolate] from Mexican literature. Mücellâ tells the story of a woman whose life passes by while trying to meet the expectation to get married in the society in which she lives, expected especially from her mother. Meanwhile, Like Water for Chocolate addresses from an opposite perspective the pressure that is placed on women regarding marriage. The reader is told that Tita,

who is expected to not get married in the society in which she lives due to being the youngest daughter, is stuck between her love and what is expected of her.

This article compares these two works using a feminist literary criticism from various aspects, such as examining how geographically and culturally distant societies show a similar pressure reflex regarding single women and comparatively evaluating both works in terms of the women's efforts to develop a defense mechanism for themselves and what they have gained and their lost due to this effort.

Some crucial inferences can be made when handling these two works along the axis of society and marriage. First, both societies depicted in the works place importance on marriage and on preserving the roles assigned to women. These roles assigned are similar in the context of these two works and consist of being the person who manages the house. However, while society accepts marriage as a main duty for all women in Mücellâ, marriage is positioned as a privilege that the youngest girl can never attain in Like Water for Chocolate. Although social norms and traditions differ, the societies depicted in both works accept marriage as an achievement and privilege. The characters have quite different attitudes against the impositions they face about marriage. While Mücellâ seems to have accepted these impositions and adapted to society's expectations by thinking she has been maltreated, Tita enters a fight. In other words, while Mücellâ conforms to the type of woman her traditions demand, Tita opposes this and tries to break the rules by breaking the gender stereotypes imposed by society.

Tita and Mücellâ cling to life by doing their best without reacting in the limited areas of movement that are offered to them. While Mücellâ prepares a dowry for others and sees the distribution of her dowry as a sign of lost hope in marriage, the same situation manifests in Tita's extra long blanket as something that will lead to her death. In both works, the characters' skills to stand up for themselves bring them neither victory nor happiness, instead this only increases their resistance to the conditions under which they live. In this regard, their efforts that have been confined to specific patterns are far from able to bring them happiness; one can deduce that the drawn boundaries must be crossed and the surrounding walls must be demolished in order to achieve true happiness, freedom, and victory.

Mücellâ and Tita are women stuck in two different societies and in two different oppressive environments. The common theme of this literary environment is marriage.

For Mücellâ, while the demand to get married mainly comes from society and her mother, for Tita, this pressure comes from her own desire. Although the works have common points such as the limited private space and authoritarian mother figures, these women have two separate personalities and different passions.

GİRİŞ

Dünya edebiyatında kadın pek çok açıdan ele alınmıştır. Tarihsel ve toplumsal anlamda yaşanmışlıklar ve efsaneleşen anlatılar açısından kadınların rolü genellikle edebiyattaki kadın motiflerini daha ilgi çekici ve derinlikli kılmaktadır (Şeker, 2019, ss. 347-359). Bu bağlamda pek çok romanda kadın karakterlerin önemli yer tuttuğu göze çarpmaktadır. Edebiyatta kadın, genellikle baskılara boyun eğmeyerek kahramanlaşan ya da baskıların getirdiği mağduriyetlerle başa çıkmaya çalışan karakterler olarak karşımıza çıkar. Kadınlara karşı farklı sistematik baskıların çeşitli sanat dallarına yansımaları da mevcuttur (Karacan, 2016, s.1086).

Evlilik pek çok kültürde kadınlar üzerinde kurulan sistematik baskı unsurlarından biridir. Farklı feminist akımların, kadını köleleştirdiği veya emeğini sömürdüğü için karşı çıktığı evlilik, ataerkil toplumlarca her koşulda arzulanmış ve teşvik edilmiştir (Başak, 2009, s. 121). Evlilik bir baskı unsuru olarak edebiyatta da karşımıza çıkmaktadır. Kimi zaman evlilik kurumu içinde yaşananlar kimi zaman çok eşlilik kimi zaman ise bekâr kadının mücadele etmek zorunda kaldığı evlenme baskısı pek çok anlatının odak noktasında yer almıştır. Bu baskının temelinde yatan neden, esasen kadının ev ile özdeşleştirilmesi ve cinsiyet eşitsizliğinin bu yolla yeniden üretilmesidir (Aktaş, 2013, s. 55). Ailenin pek çok kültürde kutsanması ve toplumun sarsılmaz parçalarından biri olarak görülmesi bu baskının temel nedeni olarak öne çıksa da evliliğin kadın ve erkek arasında iki taraflı bir anlaşma olduğu çoğunlukla dikkate alınmamaktadır. Evlilikle doğrudan ve dolaylı şekilde ilişkili olan tüm baskı unsurlarının sadece kadına yöneltilmesi, toplumların genelgeçer reflekslerinden biri haline gelmiştir. Evliliğin mekânsallaştırılarak toplum nezdinde yuva, hane olarak algılanması, kadının bu mekân içinde hiyerarşik olarak altta kabul edilmesine dair toplumsal uzlaşının bir uzantısı olarak görülebilir (Çakır, 2009, s. 79). Cinsiyet eşitsizliğinin temeli olan ataerkinin toplumsallaşma sürecinde en çok eğitim, din ve edebiyat gibi alanlara başvurulur (Güneş, 2017, s. 248). İçselleştirilen bu durumu feminist açıdan ele alan eserlerde çoğunlukla anlatılmaya çalışılan, toplumların adaletsizce kadına baskı yapıyor olmasıdır.

Kadına yönelik toplum baskılarından sadece bir tanesi olan evlilik söz konusu olduğunda, bu baskının hane içindeki temsilcisi olarak genellikle anne karşımıza çıkar. Annelerin kızlarını toplumun belirlediği normlara uygun yetiştirme çabası esasen onları korumaya yönelik bir davranış olarak kabul edilebilir. Ancak bu koruma çabasının bireysel sınırları zorlaması ve bir çatışmaya dönüşmesi hatta kızın ne olursa olsun annesine benzememek için çaba sarf etmesi de oldukça olasıdır (Jung, 2015, ss. 133-

134). Anne-kız arasındaki sevgi ve güven bağı ne kadar güçlü olsa da genellikle toplum baskısından etkilenmeye ve bir rekabete dönüşmeye açıktır (Navaro, 2011, s. 75). Bu bağlamda, özellikle kadın yazarların kaleminden çıkmış edebi eserleri sadece birer kurgudan ibaret görmeyip yaşanmışlıkların yansıması ve yaşanması muhtemel olanların bir işareti olarak değerlendirmek mümkündür.

Bu çalışmada, Türk edebiyatından Nazan Bekiroğlu'nun *Mücellâ* ve Meksika edebiyatından Laura Esquivel'in *Acı Çikolata* adlı eserleri ele alınacaktır. *Mücellâ*, başta annesi olmak üzere içinde yaşadığı toplumun evlilik beklentisini karşılamaya çalışırken ömrü akıp giden bir kadının hikâyesini anlatır. *Acı Çikolata* ise kadının evlilikle ilgili yaşadığı baskıyı karşıt bir açıdan ele alır. En küçük kız çocuğu olduğu için yaşadığı toplumda evlenmesi kabul görmeyen Tita'nın, aşkı ile kendisinden beklenenler arasında kalışını okuyucuya aktarır. Bu iki eser, sosyalist feminist edebiyat eleştirisiyle ele alınarak karşılaştırılacaktır. Bu eleştiri, toplumsal, politik ve ekonomik yapıların edebiyat eserlerine nasıl yansıdığını; kadın karakterlerin nasıl tasvir edildiğini; cinsiyet ve sınıf eşitsizliğinin edebiyatta nasıl görünür kılındığını analiz eder. Ayrıca edebi eserlerdeki cinsiyetçi, sınıfsal ve ırksal ön yargıları; kadınların sesini ve deneyimlerini görmezden gelmeyi veya çarpıtmayı; kadınların yaratıcılığının engellenmesini ve erkeklerin egemenliğinin meşrulaştırılmasını eleştirir.

Çalışmada, coğrafi ve kültürel açıdan birbirinden uzak toplumların söz konusu bekâr bir kadın olduğunda, nasıl benzer bir baskı oluşturma refleksi gösterdiği farklı yönlerden irdelenecektir. Her iki eserde de obje haline getirilmek istenen kadınların bir savunma mekanizması geliştirmek için erkek egemen toplumlarda ortaya koydukları çaba ve bunun sonucundaki kazanımları ile kayıpları karşılaştırmalı bir yaklaşımla değerlendirilecektir.

1. Eserlerde Evlilik -Toplum İlişki

Ataerkil toplumların kadının evlenip evlenmemesiyle yakından ilgilenmesinin temelinde, kadının emeğini kendi çıkarları için sömürmeye dayanan anlayışlarını koruma çabası yatar. Evli ya da bekâr fark etmeksizin kadının özgürlüğü kısıtlı bir alana hapsedilir. Böylesi toplumlarda evlenip evlenmemek sadece bu sömürünün şeklini belirler. Kadının kısıtlanan özgürlüğü ekonomik açıdan bağımsızlaşmasını engellemekle kalmaz, fiziksel emeğinin ve hatta hislerinin sömürülmesine de yol açar. Bu durum ise "gelenek" kılıfına sokularak aklanmaya çalışılır.

Bu çalışmada ele alınan eserlerde de toplumlar, kadınların evlenip evlenmemesiyle yakından ilgilenir. Bu ilgi, kadın yaş aldıkça baskı ve sorgulamaya dönüşerek evin içinde anne figürüyle somutlaşır. Ancak bu baskı *Mücellâ*'da kadının bir an önce evlenmesi yönünde gerçekleşirken; *Acı Çikolata*'da en küçük kız çocuğunun evlenmeksizin ölene kadar anneye bakma yükümlüğüyle ortaya çıkar. Bu yükümlülük sömürgeci toplumların oluşturduğu efendi-köle ilişkisinin özel alana sirayet ederek anne-kız ilişkisinde görünür olmasına yol açar. Bu sayede nesilden nesile uzanan bir sömürge zinciri oluşur.

Nazan Bekiroğlu'nun 2015 yılında yayımlanan *Mücellâ* adlı eserinin arka planında Cumhuriyet'e geçiş sürecindeki Türk toplum yapısı resmedilir. İlgili dönemde yani Cumhuriyet'in ilk yıllarında henüz bugünkü haklarını tam olarak elde edememiş kadınların yer aldığı bir toplum söz konusudur. Bir diğer ifadeyle, kadının kendini kendi sesiyle ifade edebilmesi için henüz uygun bir ortam yoktur.

Eserde bir baba figürü yer almasa da erkek egemen toplum yapısının işaretleri özellikle anne Neyyire Hanım'ın söylemleriyle okuyucuya yansıtılır. Mücellâ karakterinde, toplum normlarını ve gelenekleri sorgulamaksızın koşulsuz bir kabullenme göze çarpar. Toplum beklentilerine uygun yaşamın kontrolü ise tamamen anne Neyyire Hanım'dadır. Bir de erkek çocuğu olan Neyyire Hanım'ın oğluna karşı davranışları, toplumun erkek egemen ruhuyla uyumludur. Erkek çocuk yani Mücellâ'nın abisi, toplum normlarına uyup aynı zamanda annesinin isteklerine karşı durabilirken aynı özgürlüğün Mücellâ için geçerli olmadığı son derece nettir. Mücellâ için çizilen psikolojik ve fiziksel sınırların esnemesinin tek yolu ise evliliktir. Eserde resmedilen evlilik-toplum ilişkisinin kadınlara yönelik bir dayatma olarak vurgulandığını söylemek mümkündür. Mücellâ özelinde temsil edilen dönemin kadınlarının göreceli bir özgürlüğe kavuşmaları için tek çıkar yol, toplum tarafından evlilik olarak tanımlanır. Bu bağlamda evlilik, toplumun tüm kadınlarına emekleme çağlarından itibaren gösterilen bir hedeftir. Kadınların bebekliklerinden yetişkinliklerine kadar geçirdikleri tüm süreçler toplum tarafından evliliğe hazırlık gibi algılanır. Adeta bir kurbanlığın semirtilmesi gibi kadın da evlilik için yetiştirilir (Goldman, 2006, s. 25). Böylece kadının katma değeri ev içi emeğe indirgenir ve ataerkil toplumun kadın emeğini sömürmeye yönelik zincirine yeni halkalar eklenir.

Laura Esquivel devrimden onlarca yıl sonra, 1989'da yayımlanan *Acı Çikolata* adlı eserinde, annesiyle birlikte yaşayan *Tita*'nın mücadelesini Meksika'daki devrim yıllarının[1] toplum yapısını temel alarak anlatır. Diktatörlüğe karşı başkaldıran Meksika halkının Tita gibi kadınlarla ilgili toplumsal değerler açısından takındığı baskıcı tutum ironiktir çünkü baskıcı yönetime başkaldıran toplum aynı zamanda en küçük kız çocuklarına evlenmeme ve annelerine bakma zorunluluğunu dikte eder. Esquivel'in eserinde toplumdaki erkek egemenlik, anne Elena'nın söylemlerine ters şekilde yansır. Anne, her fırsatta erkeklere ihtiyaç olmadığından dem vurarak Tita üzerindeki evlenmeme baskısını kuvvetlendirir. Bu bağlamda *Acı Çikolata'*da, devrim sancıları çeken bir toplumda yaşayan ve özgürlüğü kısıtlayıcı gelenekleri kendi evinde diktatörlük yöntemlerine benzer şekilde korumaya çalışarak en küçük kızının evlenmesine engel olan anne figürü üzerinden topluma bir eleştiri getirildiği söylenebilir.

Mücellâ adlı eserde toplum normlarının, karakterlerin günlük yaşamına etkileriyle Mücellâ karakterinin bu normlara teslimiyetine dair bazı satırlar dikkat çeker:

> Misafir geldiğinde kapı önünde ayakkabıları, içeride terlikleri çevirmeyi; aynı odaları, sofayı, çardağı her gün silip süpürmekten şikâyet etmemeyi, süpürürken atlıların gidip yayaların kalmasına dikkat etmeyi, çayı demliğe koyarken har vurup harman savurmamayı, terleyince sırta tülbent koymayı tez vakitte öğrendi. Kulaklının pilava, tavanın kaygana ait olduğunu, yemek yaparken yağı, tuzu el kararı, göz kararı ayarlamayı; pişirirken ateş başında yanmayı, taze fasulyenin fazla tuz kaldırmayacağını, zeytinyağlıların bir kaşık şeker atılırsa daha lezzetli olacağını, su böreği açmayı, asma yaprağından dolma sarmayı öğrendiği gibi öğrendi Mücellâ otururken derli toplu olmayı, eteklerini dizlerinin üzerine çekmeyi. Kızların canının sıkılmayacağını, karınlarının ağrımayacağını, korkunca damak çekmeyi, biraz daha fazla korkunca şekerli su içmeyi, durgun sularda ifritlerin beklediğini, akşam ezanından sonra bahçeye sıcak su dökülmeyeceğini hevesle, istekle öğrendi. (Bekiroğlu, 2015, s. 49)

Alıntıdan anlaşılacağı üzere Mücellâ, ataerkil toplumun kadına biçtiği rolü yine ataerkil toplum tarafından kadına tahsis edilen, ev işleri ve mutfakla sınırlandırılmış

1 Meksika Devrimi, 1910-1920 yılları arasında Meksika'da gerçekleşen bir dizi silahlı çatışma ve siyasi hareketler bütünüdür. Devrim, ülkedeki ekonomik, sosyal ve siyasi değişim taleplerinin gerçekleşmesi amacını taşımaktaydı.

alanda oynar. Bu rol, kadının entelektüel açıdan değil, yalnızca ev içinde gelişmesine izin verir. Böylece kadınlık kimliğinin kökü evin sınırları içinde kalır (Aktaş, 2013, s. 55) Kamusal alandan soyutlanan ve eve neredeyse hapsedilen kadın, evin içinde olabildiğince aktifleşirken toplum içinde pasifleşir. Bir diğer ifadeyle, kadının kendine ait sandığı ancak aslında ona ait olmayan bir dünya kadına dayatılır. Toplum, kadını evliliğe bu dayatılmış dünya düzeni içinde hazırlarken birey olarak evlilik konusunda herhangi bir hayal kurmasına veya fikir beyan etmesine hoş gözle bakmaz.

Acı Çikolata'da toplum beklentilerinin Tita'ya yansımalarına dair izlenimler biraz daha geri planda kalır. Bunun yerine fazlasıyla otoriter bir anne figürü öne çıkar. Yine de okuyucunun çıkarım yapabileceği satırlar mevcuttur:

> Elbette ki Tita, annesiyle aynı fikirde değildi. Aklına bir yığın soru geliyordu. Örneğin, biri çıkıp da bu aile geleneğini kimin başlattığını kendisine söyleyebilse minnet duyacaktı. O parlak zekâlı kişiyle bir tanışsa, ona kadınların yaşlılıklarında rahat etmeleri için düşündüğü bu mükemmel planın bir dizi kusuru olduğunu söyleyecekti. Eğer Tita evlenmeyecek ve çocuk sahibi olamayacaksa, yaşlandığı zaman ona kim bakacaktı? Bu konuda bir çözümü var mıydı? Yoksa, annelerine bakmak zorunda olan kızların, annelerinin ölümünden sonra çok yaşamaları beklenmiyor muydu? Peki, evlenmiş ama çocuğu olmamış kadınlar ne olacaktı? Kim bakacaktı onlara? Bilmek istediği bir şey daha vardı: hangi araştırmalar sonucu anneye bakmak için en büyük kızın değil de, en küçük kızın uygun olduğuna karar verilmişti? Bundan etkilenen kızlara bir kez olsun ne düşündükleri sorulmuş muydu? Madem evlenmelerine izin verilmiyordu, en azından aşkı tanımalarına izin veriliyor muydu? Yoksa bu da mı yasaktı? (Esquivel, 2022, s. 21)

Yukarıda verilen ve eserde geçen satırlardan anlaşılacağı üzere Tita, en küçük kız evlat olarak geleneklerin kendisine yüklediği rolden rahatsızdır. Bu geleneğe karşı bir sorgulama ve hatta isyan dikkat çeker. Toplum, kadınların hareket alanını evleriyle sınırlandırmakla kalmayıp anneye ölünceye kadar evlenmeden bakma sorumluluğunu da en küçük kız evlada vererek bir nevi kadınlar arasında nesiller boyu süregelmesi muhtemel bir çatışmaya zemin hazırlar. Evlenmekten vazgeçip anneye bakmak, zorunlu bir fedakârlık olarak aksettirildiği için evlilik, kadınların özgürleşmesi için tek yolmuş gibi dayatılır. Bu da toplumun ataerkil ve gelenekçi yapısının çarpıcı bir yansımasıdır.

Söz konusu iki eser toplum ve evlilik ekseninde ele alındığında bazı önemli çıkarımlar yapılabilir. Öncelikle eserlerde resmedilen her iki toplum için de evlilik ve kadına biçilen rolün korunması önemlidir. Kadına biçilen roller bu bağlamda birbirine benzer olup evi idare eden kişi olmaktan ibarettir. Öte yandan *Mücellâ*'da toplum, evliliği tüm kadınlar için asli bir görev olarak kabul ederken; *Acı Çikolata*'da ise evlilik en küçük kız çocuğun asla erişemeyeceği bir ayrıcalık olarak konumlandırılır. Toplum normları ve gelenekler farklı olsa da evlilik, her iki eserin resmettiği toplumlarda bir başarı ve ayrıcalık olarak kabul görür.

Karakterlerin evlilik konusunda karşılaştığı dayatmalara karşı takındıkları tavır birbirinden oldukça farklıdır. Mücellâ bu dayatmaları oldukça kabullenmiş ve toplum beklentilerine uyum sağlamış görünürken; Tita kendisine haksızlık edildiğini düşünerek mücadeleye girişir çünkü "[g]eleneğin talep ettiği kadın, bütün uygarlıklarda *Üç S ve Üç Kâr* kuralına uymak zorundadır! Sessiz, sadık, silik; vefakâr, cefakâr, fedakâr! Aksi halde çatışma başlar" (Atasü, 2009, s. 85). Mücellâ geleneğin istediği kadın tipine uyarken Tita buna karşı çıkar ve toplumun dayattığı kuralları yıkmak için çabalar. Sesini duyuramadıklarına ve neler yaşadığını görmezden gelenlere cesurca savaş açar.

Özetle her iki eserin de çıkış noktası, toplumun evlilik olgusu üzerinden dayattıklarıdır. Eserlerin geçtiği dönemlerde toplumların geçiş sürecinde olmasına vurgu yapılması, şartlar ne kadar değişse de toplumların doğru bildiklerinden vazgeçmeme konusundaki kararlılığına dikkat çeker.

2. Eserlerde Anne - Kız İlişkisi

Anne-kız ilişkisi tüm toplumlar açısından önemlidir. Bunun nedeni, anne ile kız arasındaki etkileşimin nesilden nesile tekrar etmesidir. Bir diğer ifadeyle, kız evlat kendi annesiyle kurduğu ilişkinin bir benzerini ileride kendi kızıyla da kuracaktır. Bu durum geleneklerin ve toplum beklentilerinin uzun yıllar boyunca devam etmesinin temel nedenidir. Toplumlar, geleneklerini daha çok anneler üzerinden kız çocuklarına dayatarak bu geleneklerin uzun ömürlü olmasını sağlar (Chodorow, 1974, s. 47; Navaro, 2015, s. 80). Özellikle baba figürünün olmadığı durumlarda, ailedeki anne-kız ilişkisi annenin tek otorite olmak zorunda kalmasıyla bozulabilir ve bu, çatışmaların artmasına neden olabilir.

Hem *Acı Çikolata* hem de *Mücellâ*'da baba figürüne yer verilmez. Bunu yerine babalık rolünü de üstlenen otoriter anne figürleri yer alır. Evlilik konusunun işlenişi, iki eserde

de anne-kız ilişki üzerinden ele alınır. Temel bir farklılık olarak, *Acı Çikolata*'daki Elena Anne karakterinin *Mücellâ*'daki Neyyire Hanım'a göre çok daha baskın bir karaktere ve sert yöntemlere sahip olması göze çarpar.

Bekiroğlu, eserinde kurguladığı anne karakterini toplumun içinden herhangi bir anne gibi resmeder. Neyyire Hanım, ailede baba figürü olmadığı için biraz daha otoriter ve koruyucu olmak zorunda kalan bir annedir. "Mücellâ'nın her zerresine nüfuz eden Neyyire Hanım'ın" eğitim anlayışı "[b]ir şeyden korunmak onunla hiç karşılaşmamakla mümkün" (Bekiroğlu, 2015, s. 39, 47) felsefesiyle temellenir. Kızından beklentisi, onun iyi bir eş olmasından öteye geçmez. Bunun için de kendince bir eğitim süreci olarak gördüğü ev işleri konusunda Mücellâ'nın kendini geliştirmesini bekler. Bu noktada, kızının eğitimiyle ilgili her türlü dış kaynağa, okula, eğitim kurumuna karşı çıkar. "'Yook!' dedi o'ları arka arkaya dizerek. 'Akşam Sanat'a gitsin de adı mı çıksın hemşire?'" (Bekiroğlu, 2015, s. 39) tepkisiyle de kızının sadece onun sınırladığı alanda gelişmesine izin vermeye yönelik kararlılığını vurgular. "Dikiş nakışa gelince. İşte kırk yıllık Neyyire Hanım. İşte elinin işi herkesin malûmu. Öyle bir öğretirdi ki iğne oyasını Mücellâ'ya, altın bileziği kendi elleriyle kızının kollarına öyle bir takardı ki bundan böyle Akşam Sanat'ın hocaları ondan örnek almaya gelirlerdi" (Bekiroğlu, 2015, s. 40). Neyyire Hanım elbette toplum normlarını ev içinde koruma rolünü de üstlenerek kızının tercih edilen ve toplum içinde kabul gören bir eş adayı olması için çabalar. Bu süreçte zaman zaman psikolojik baskı yöntemlerine başvurur. "Neyyire Hanım'ın yasakları Mücellâ'nın etrafını böyle böyle çevirmeye başladı. Karayemiş fidanı, yıkık bahçe duvarının bir çocuk adımıyla bile geçilebilecek harabesi önünde bir sınır taşına dönüştü, hükmî şahsiyet kazandı. Mücellâ'nın yoluna o narin gövdesiyle bir heyulâ gibi dikildi" (Bekiroğlu, 2015, s. 50). Bu sözler annenin kızı üzerinde kurduğu psikolojik baskının somut sembollerle de desteklendiğini gösterir. Böylece Mücellâ'nın kurallara uymaya şartlanması kolaylaşır ve karayemiş fidanı gitgide onun için tüm hayatına çizilen sınırların yegâne sembolü haline gelir.

Neyyire Hanım'ın erkek ve kız çocuklarına davranışları arasında net bir ayrım söz konusudur. Kız çocuğunun aynı zamanda ailenin onuruyla ilgili asıl belirleyici olduğuna dair toplumun dayattığı bir saplantıya sahiptir. "Mücellâ'nın namusuna gelecek bir lekenin, gerçekleşmesine gerek yok söylentisi bile, Neyyire Hanım'ı öldürebilirdi" (Bekiroğlu, 2015, s. 39). Tüm yaşamını bu anlayışla sürdüren Neyyire Hanım, namuslu ve onurlu olma gibi kişilik özelliklerini sadece kadına yükler ve bu durum "Bir kadının en büyük erdemi isminden az bahsedilmesiydi ona göre ve ismini korumak kız kısmının

en önemli vazifesiydi" (Bekiroğlu, 2015, s. 83) ifadesiyle eserde vurgulanır. Mücellâ'nın annesi ile ilişkisi, onun beklentilerini yerine getirmeye çalışmaktan öteye geçmez: "Söz dinledi Mücellâ. Bundan sonra attığı her adımda, her anneyi mutlu kılabilecek kadar uslu bir kız çocuğu oldu" (Bekiroğlu, 2015, s. 49). Mücellâ ne kadar çok kabullenirse o kadar çok kabul göreceğini düşündüğü ve buna uygun şekilde hareket ettiği için anne kız arasında net bir çatışma göze çarpmaz. Böylece Mücellâ geleneğin dayattığı o "sessiz, sadık, silik" kadın profiline daha çok bürünür. Ne sesi duyulur ne de tek başına var olur.

Laura Esquivel'in *Acı Çikolata* eserindeki anne figürü, Mücellâ'nın annesine göre çok daha sert bir karakterdir. Kızı ile ilgili koruyucu ve eğitici bir rol üstlenmekten ziyade onu kendisine bakmakla yükümlü bir hizmetkâr olarak görür. Bir geleneğin uzantısı olan bu durum, en küçük kız çocuğu olan Tita'ya ciddi bir haksızlık gibi gelir ve boyun eğmek yerine her fırsatta isyan etmeyi tercih eder. Mücellâ ve Tita karakterleri arasındaki en önemli fark annelerinin otoritelerine karşı takındıkları tavırda yatar. Mücellâ ne kadar kabulleniciyse; Tita o kadar isyankârdır. Elena Anne'nin Tita'ya bakış açısı eserde şu sözlerle vurgulanır:

> Elena Anne aile üzerinde yıllardır otorite kurmasını sağlayan bakışlarıyla Tita'ya baktı. Sonra, "En iyisi beye söyle," dedi, "seninle evlenmek istediğini söylemek için gelecekse hiç gelmesin. Kendi de boşa zaman kaybeder, bana da zaman kaybettirir. Çok iyi biliyorsun ki, kızlarımın en küçüğü olarak sen, ben ölünceye kadar bana bakmak zorundasın."
> […]
> "Bugünlük bu kadar! Konu kapanmıştır!" (Esquivel, 2022, s. 20)

Evin içindeki iletişim kuralları çok nettir. Elena Anne herhangi bir diyaloğa ya da tartışma ortamına müsaade etmez. Tita'nın tüm karşı çıkma ve görüş bildirme çabalarına rağmen çok sert tepki verir ve kızından yalnızca koşulsuz itaat bekler. Bu bağlamda zaman zaman fiziksel şiddete başvurmaktan da çekinmez (Esquivel, 2015, s. 22,99).

Acı Çikolata'daki Elena Anne'yi Neyyire Hanım'dan ayıran bir diğer nokta da ailede erkek figürüne ihtiyaç duymamasıdır. Neyyire Hanım her ne olursa olsun, ailede bir erkeğin varlığının gereğine ve faydasına inanırken; Elena Anne, kendisinin olduğu yerde herhangi bir erkek desteğine ihtiyaç duymaz. "Bugüne kadar kimseye ihtiyaç duymadım. Çiftlikle de, kızlarımla da kendim başa çıkabildim. Yaşamak için erkekler o kadar da önemli değil" (Esquivel, 2022, s. 83-84). Kızlarından, başa çıkılması gereken problemlermiş

gibi bahseden Elena Anne'nin otorite kurmayla ilgili seçtiği yöntemlerden rahatsız olmadığı ve kurduğu otoriter düzenin idaresini kimseyle paylaşmak istemediği söylenebilir. Bu durum Elena Anne'nin diktatörlüğe benzeyen yöntemlerine de sirayet eder. Kızlarını kendisine "anneciğim" diye hitap etmeye zorlaması ve evin içinde tüm dolapları kilitli tutarak anahtarları kendi onayı olmadan kızlarıyla paylaşmaması bu yöntemlere örnek verilebilir (Esquivel, 2022, s. 22, 129).

Aslında Elena Anne de kadınlara yönelik baskıcı ortamın kurbanıdır. Âşık olduğu insan yerine bir başkasıyla zorla evlendirilmiştir. Kızlarına sirayet ettirdiği fazlasıyla otoriter tutumun altında yatan sebeplerden bir tanesi de zamanında kendi tercihleriyle bir yol çizememiş olmasıdır. Yani nesne konumundan özne konumuna geçmeyi başaramamıştır. Mutsuzluğa mahkûm edildiğini düşünen Elena Anne, baskıcı toplumdan intikamını bu şekilde almaya çalışır. Güçlü olduğunu düşündüğü sömürgeci tarafta yer alarak kendi ezilmişliğini unutma çabasındadır. Eserde Tita'nın tek sığınağı olarak gördüğü Nacha karakteri de Elena Anne'nin mutsuzluğunu sevdiği insana kavuşamamış olmasına bağlar. Kadınların özgürlüğünden yana olan Nacha, evlilik kararının genç kadınların kaderiyle değil tercihiyle ilgili olduğunu savunur. Bu noktada Tita, Elena ile kuramadığı anne-kız ilişkisini Nacha ile kurar. Evin hizmetkârlarından biri olan ayrıca kadınların özgürlüğünü savunan Nacha, eserde sosyalist feminist bir figür olarak karşımıza çıkar. Tita'nın annesinden yeterince göremediği sevgiyi, emekçi ve özgürlükçü Nacha'nın ona sağlaması eserin alt metni ile tutarlılık gösterir.

Her iki eserde de Mücellâ ve Tita'nın anneleriyle olan ilişkileri dikkat çeker. Neyyire Hanım her ne kadar kontrolcü ve hatta baskıcı olsa da kızı Mücellâ için evin sınırları içinde özgürlük alanı tanır. Elena Anne ise evin içinde dahi kızlarının hareket ve söylemlerini sert yöntemlerle baskılar. Toplum ve geleneğin desteğini arkasına alarak kızlarına karşı baskıcı bir tutum sergileyen bu annelerden Elena, çok daha sert yöntemlere başvurmaya hazır bir karakter olarak göze çarpar. *Mücellâ*'daki anne kız ilişkisi eğitmen-öğrenci, sınırlayan-itaat eden çerçevesinde kurulurken; *Acı Çikolata*'daki anne kız ilişkisi efendi-köle, ezen-direnen çerçevesinde vücut bulur. Her şekilde bir ast-üst olma durumu söz konusudur. Yöneten ve yönetilenin varlığından beslenen sömürgeci toplumların ruhuna uygun olarak anne-kız ilişkilerinin çerçeveleri belirlenir.

Bu ilişkilerin ana karakterlerde bıraktığı izleri de eserlerde görmek mümkündür. Her iki eserde de anneler hayatını kaybeder ve okuyucu sonrasında yaşananlara şahit olur. Mücellâ annesinin ölümünün ardından halen onun kurallarına uymaya ve hatırasını

incitmemeye çalışarak her şeye rağmen annesine özlem duyarken; Tita annesinin ruhunun bile peşini bırakmadığını ve kendisine musallat olduğunu hisseder. Tita ile annesi arasındaki ilişkinin Tita açısından çok daha yaralayıcı olduğunu açıktır. Öyle ki Tita annesinin ölümünden sonra kendi ellerine bile yabancılaşır ve bu durumu şu sözlerle ifade eder:

> Ellerini görüyordu, ama bu ellerle örgü örmek dışında ne yapabileceğini bilmiyordu. Bu tür şeyleri düşünmeye hiç vakti olmamıştı. Annesinin yanında bu eller, belirli şeyleri yapmak zorunda kalmıştı kuşkusuz. Günlerce, aylarca… Sabahleyin kalkıp giyinmek, sobayı yakmak, kahvaltıyı hazırlamak, hayvanları doyurmak, bulaşıkları yıkamak, yatakları düzeltmek, öğle yemeği hazırlamak, yine bulaşıkları yıkamak, ütü yapmak, akşam yemeği hazırlamak, tekrar bulaşıkları yıkamak… Onun payına düşen buydu. Bir an bile durup dinlenmeden… Şimdi annesinin emirleri olmadan bu ellerle ne yapabileceğini bilmiyordu. Elleriyle ne yapacağına asla kendisi karar vermemişti. (Esquivel, 2022, s.104)

Tita için elleri aslında annesine hizmet etmek için kullanılan birer araçtan ibaretti. Özgürlük ve kendi adına karar verebilmek onun için o kadar uzak fikirlerdi ki kendine ait olan uzuvlarının kendi iradesiyle nasıl kullanılacağına dair bir fikri yoktu. Bir başka deyişle Tita, hayatının o anına dek hiç tecrübe etmediği özgürlük duygusuna son derece yabancıydı.

Mücellâ'da anne-kız ilişkisi erkek egemen toplumun taleplerine göre şekillenir. Bu yüzden Mücellâ kolay kabullenme eğilimindedir. Zira onun için çoğunluğun normlarına uyma söz konusudur. *Acı Çikolata*'da ise anne-kız ilişkisi bir gelenek dayanak noktası gösterilerek sadece en küçük kıza koyulan evlenmeme kuralına göre şekillenir. Tita az sayıda kişinin başına gelen bir dayatma ile karşı karşıyadır. Bu nedenle karşı çıkmaya eğilimlidir. Bu noktada, kendini çoğunlukta hisseden kişilerin yaptırımları benimsemeye daha hazır göründüğüne ancak kendini azınlıkta hissedenlerin karşı çıkmaya meyilli olduğuna dair sosyolojik bir göndermeden söz edilebilir.

3. Ana Karakterlerin Savunma Mekanizmaları: Çeyiz ve Mutfak

Hem *Mücellâ* hem de *Acı Çikolata,* ana karakterlerinin evlilik ile ilgili yaşadığı baskıcı ortamla mücadele etme yöntemlerini derinlemesine ele alır. Yüzeysel bir bakışla

yaklaşılırsa Mücellâ'nın kabullenerek; Tita'nın ise her fırsatta itiraz ederek mücadele verdiği söylenebilir elbette. Ancak karakterlerin iç dünyalarına doğru yol aldıkça, daha derinlerde sığındıkları şeyler olduğu görülür.

Mücellâ'nın sığınağı çeyiz hazırlamaktır. El işi yaparak, dikiş nakış işleyerek çeyizini ne kadar zenginleştirirse evliliğe o kadar yaklaşacağını hisseder. "El işinin her türü, her modeli eline tutuşturulan Mücellâ sanki bugün, en geç yarın kısmeti çıkacakmış gibi çeyiz işlemeye başladı" (Bekiroğlu, 2015, s. 56). Bu şekilde Mücellâ aslında baskıdan kaçar. Zira çeyiz sayesinde başta annesi olmak üzere kimse Mücellâ'yı yadırgamaz. Hem kendi istediklerini yaptığını hissettiği hem de tüm normlara uyarak güvende kaldığı bir sığınak olarak çeyiz hazırlığı, Mücellâ'nın kaçış noktası ve savunma mekanizmasıdır. "Mücellâ'nın zamanı çok, yapacak başka da işi yok[tur]" (Bekiroğlu, 2015, s. 57). Eserde bu duruma gönderme yapan şu satırlara rastlanır:

> Nar, sümbül, çarkıfelek motifleri; portakal, limon, susam çiçekleri; köşe dantelleri, iğne ardı, kasnak, gergef işleri, Türk işi, düğüm işi, firkete işleri, mekik oyası, boncuk oyası, pullu oyalar, dal oyaları ne narsa Mücellâ tekmilini birden ezber etti. Günden güne eli ilerledi. Hele de daha o yaşta üç yüz altmış adet motifi birleştirerek yaptığı tığ işi yatak örtüsü gibi aynı emek ve sabırla ördüğü masa örtüsü de konu komşunun diline destan olunca "Neyyire Hanım'ın uslu kızı"nın adı bu kez de "Neyyire Hanım'ın hamarat kızı"na çıktı. (Bekiroğlu, 215, s. 57)

Bu satırlar irdelendiğinde, Mücellâ'nın çeyiz hazırlamayı ve dikiş nakış işleri yapmayı hayatındaki en önemli ve en değerli uğraş olarak gördüğü anlaşılır çünkü ne annesi ne de kendisi başka alanlara yönelmesi için fırsat yaratmıştır. Evlilikle ilgili herhangi bir tercih hakkına sahip olmadığını hisseden Mücellâ, kendi hayatının kontrolünü ele alabildiği, tek karar vericinin kendisi olabildiği alan olarak çeyizini tercih etmiştir. Çok kısıtlı bir ilerleme alanına sahip olmasına izin verilen Mücellâ, o alanın sonuna kadar giderek sınırları esnetme dürtüsünü tatmin etme çabasındadır. Bu sayede çevreden, konu komşudan takdir toplayarak kendince bir sosyal statü kazanmayı başarır. Öte yandan becerileriyle toplumda saygı ve sevgi görerek edindiği sosyal statü, esasen kendisine sunulmayan eğitim imkânlarının eksikliği sebebiyle bir mecburiyet olarak da değerlendirilebilir. Mücellâ'nın evin sınırları dışına çıkmadan becerilerini geliştirmesi, yakın çevresinden topladığı takdirin asıl nedenidir.

Tita da Mücellâ ile benzer bir savunma geliştirir. Ancak bu kez karakterin sığındığı alan mutfak olarak karşımıza çıkar. Sürekli ve farklı yemek tarifleri geliştirerek içindeki duygu yoğunluğunu dışa vurmaya çalışır. Bu noktada eserlerin yazarları arasındaki kurgu farklılığına dikkat çekmek gerekir. Bekiroğlu, Mücellâ ile çeyizi arasındaki ilişkiyi, kurguladığı hayatın doğal akışının bir parçası haline getirerek okura aktarırken; Esquivel yemek tarifleri paylaşarak ve eserin her bölümüne ayrı bir ay ismi vererek okuru Tita'nın mutfağına davet eder. Esquivel yaptığı betimlemelerle yemeklere kimlik kazandırır ve onlara hisler yükler.

Tita'nın mutfak ve yemek yapmayı bir sığınak olarak gördüğüne dair eserde şu satırlar dikkat çeker:

> Hayatı mutfak aracılığıyla tanıyan biri için dışarıdaki dünyayı anlamak hiç de kolay değildi. Mutfağın kapısından başlayıp evin içine doğru açılan devasa dünyayı pek bilmezdi ama mutfağın arka kapısının açıldığı avluyla, bahçeyle, bostanlarla ilgili şeyleri çok iyi bilirdi. (Esquivel, 2002, 17)

Tita için mutfak dış dünya ile kendi dünyası arasında çizilen sınırdır. Bu sınırı aşmadan, kendisine tahsis edilen alanda kurduğu egemenlikte bile kısıtları vardır ve özgürce (!) yapabilecekleri annesi tarafından belirlenen kurallarla çerçevelenmiştir. Yine de mutfakta bir şeyleri kendi başına yapabileceğini bilmek, belli tarif ve kurallara uymak zorunda kalsa da hiç değilse yaptığı işten biraz olsun keyif almak Tita'ya kendini özgürmüş gibi hissettirir ve ona güç verir (Vasudevan, 2015, s. 46). Bu yüzden kendini sürekli yiyecekler ve yemeklerle özdeşleştirir ve onlarla duygusal iletişim kurar. "Tencereden çıkan buhar Tita'nın vücudundan çıkan buhara karışıyordu. İçinde hissettiği öfke ekmeğe katılmış maya gibi kabarıyordu. Giderek büyüyen bu öfke içine sığmıyor, burnundan kulaklarından, vücudundaki her gözenekten buhar olup çıkıyordu" (Esquivel, 2022, 139). Tita mutluluğunu da, mutsuzluğunu da, acısını da, öfkesini de yemekleriyle paylaşan, gücünü yemeklerinden alan bir kadındır. Yemek pişirmek onun için duygusal arınma biçimidir. Yaptığı yemekler ise hayatı, insanları ve olayları kendine özgü yorumlama şekli. Bu bağlamda Tita'nın yemeklerinin lezzetleri de farklılık gösterir. Bu yemeklerden tadan insanların damaklarına vuran tatlar kimi zaman şehvet kimi zaman ise tiksinti uyandırır. Lezzetlerle uyanan bu hisler aslında Tita'nın içinde bulunduğu duygu durumlarını ifade eder (Uzunoğlu, 2019, s. 225).

Tita'nın içinde bulunduğu baskıyla mücadele verirken tercih ettiği tek yöntem yemek yapmak değildir. Sürekli aynı örtüyü uzattığı örgü faaliyetleri de Tita'nın umutsuzluğunun bir simgesidir: "Öfkeyle hem ağladı hem ördü, hem ördü hem ağladı." (Esquivel, 2022,

s. 29). Tita için bu örtü adeta kendisini içinde bulunduğu hapishaneden kurtaracak olan halattır. Onu hayata ve özgürlüğe götürmesi umuduyla hiç ara vermeden aynı örtüyü uzattıkça uzatır. "Chenca, Tita'nın o uykusuz gecelerinde ördüğü örtüyü gözyaşları arasında zar zor yetiştirip omuzlarına örttü. Örtü o kadar kocaman ve ağırdı ki, faytonun içine sığmıyordu" (Esquivel, 2022, 100). Sanki umudu azaldıkça bu örtüyü uzatarak özgürlük umudu ve aşkıyla arasında açılan mesafeye atıfta bulunur.

Hem Tita hem Mücellâ kendilerine sunulan kısıtlı hareket alanlarında tepki çekmeden yapabileceklerinin en iyisini yaparak hayata tutunur. Mücellâ'nın zaman içinde başkalarına çeyiz hazırlaması ve kendi çeyizini dağıtmaya başlaması evlilik ile ilgili umudunun tükenişinin işaretidir. Tita'nın ördüğü örtü ise büyüklüğü nedeniyle tüm çiftliğin alev almasını kolaylaştırmakla kalmaz, külleriyle âşıkların ölü bedenlerini sarıp sarmalayarak aşklarını sonsuz kılar. Bu bağlamda Tita'nın kökleşmiş geleneklere karşı verdiği uzun ve büyük mücadelenin sembolü olur. Tita bu mücadele sonucunda hayatını kaybetmiş olsa da baskıcı ve köhnemiş zihniyeti temsil eden çiftliğin de yok olması, Tita'nın aşkının zaferi olarak kabul edilebilir.

Her iki eserde de karakterlerin ayakta durmak için tutundukları becerileri onlara nihai bir mutluluk getirmez, sadece içinde yaşadıkları şartlara karşı dirençlerini arttırır. Bu anlamda, belli kalıplara hapsedilen çabaların mutluluk getirmekten uzak olduğu, gerçek mutluluğa, özgürlüğe ve zafere ulaşmak için çizilen sınırların aşılması ve etrafı çevirmiş duvarların yıkılması gerektiği çıkarımı yapılabilir. Sosyalist feminist eleştiri açısından ise toplum tarafından yaratıcılıkları kısıtlanan kadınların, kendi emeklerine sığınmaktan başka yolları kalmadığını söylenebilir.

4. Ana Karakterlerin Evliliğe Bakış Açısı

Eserlerin ana karakterleri Mücellâ ve Tita tutkulu kadınlardır. Ancak bu tutkuyu farklı duygularla ve farklı şekillerde dışa vururlar. Mücellâ tutkusunu, toplumu ve annesini memnun etmeye yönlendirir. Bu yüzden kendisine koyulan kurallara ve çizilen sınırlara sıkı sıkıya bağlı kalır. Çeyizini zenginleştirir ve ev işleriyle ilgili kendini olabildiğince geliştirir. Bu durumu annesi hayatını kaybedip artık tek başına kalmış olgun bir kadın oluncaya kadar sürdürür ve ancak ileri yaşlarda kendisi için bir şeyler yapmaya başlar.

> Bunca yıl neredeyse fark etmeden adım adım hayattan çekilen Mücellâ son bir dönme çabasıyla şimdiye kadar boş kalan yerlerini doldurmaya,

> eksik kalanları tamamlamaya, gençliğini yakalamaya kalkışmış olsa bile, bu kapının bir yandan da yaşlılığa açılmış olması, ona artık kendi hayatını kendi eline almışlara mahsus bir özgüvenle karayemişin ötesine geçme cesareti de verdi. (Bekiroğlu, 2015. s. 201)

Yazarın ifadesinden de anlaşılacağı üzere Mücellâ için annesinin ölümüyle birlikte artık ne kaybedecek ne korunacak bir şey ne de takdir beklenecek kimse vardır. Mücellâ'nın annesinin hâkimiyetinden kurtuluşu annesinin ihtiyarlaması ya da ölmesiyle değil, kendisinin yaş almasıyla mümkün olur. Öte yandan annesinin ve toplumun beklentilerine karşı tutkusu o kadar güçlüdür ki yalnız başına yaptığı basit aktivitelerden bile suçluluk duyar. Bir diğer ifadeyle, Mücellâ'nın tutkusu evlenmek istediği herhangi bir şahsa değil evliliğin kendisinedir ve bunu da kendi beklentilerinden çok annesi ve toplumu memnun etmek için ister. Öyle ki annesinin ölümünden sonra karşısına çıkan ilk, tek ve son talibini hiç düşünmeden üstelik çok sert bir tepkiyle geri çevirir. Zira Mücellâ için evlenerek takdir göreceği kendisi de dâhil kimse yoktur.

Tita'nın durumu ise farklıdır. Âşık olduğu bir erkek vardır ve bu erkek (Pedro) ablası Rosaura ile evlendirilmiştir. Evlenmesiyle ilgili kendisine koyulan engel, aynı zamanda âşık olduğu insana kavuşma ümidini de elinden alır. Tita'nın tutkusu bir erkeğe duyduğu yoğun aşk üzerinden kendisini açığa vurur. Bu yüzden daha hırçın ve hapsedildiği alana karşı daha tepkilidir. Bir diğer ifadeyle, eğer bu kadar âşık olduğu bir insan hiç var olmasaydı, en küçük kız evlat olarak Tita'nın kendisine koyulan evlenmeme kuralına karşı belki de Mücellâ gibi kabullenici bir tavır sergileme ihtimalinden söz edilebilirdi. Ancak Tita'nın derin bir aşk beslediği biri vardır ve bu yoğun duygularını annesinin koyduğu katı kurallar çerçevesinde yaşamak zorundadır. Dolayısıyla Tita kendisine, duygularını yansıtabileceği ve aynı zamanda annesinin kurallarına karşı gelmeyeceği bir yol bulmalıdır. Tita bu yolu mutfakta ve yemek yaparak açmaya çalışır. Aşkını ve duygularını yemek tariflerine yansıtır ve buna yıllarca devam eder (Selimoğlu ve Gültekin, 2018, s.78).

Tita'nın hikâyesi aynı zamanda bir kavuşamama hikâyesidir. Aradan geçen yirmi iki yıllık sürede herkesten önce en başta kendi duygularına karşı verdiği mücadele, zaman zaman dik durmayı başarması, zaman zaman bu duygulara teslim olması var olma çabasını yansıtır. Bu mücadele, dönemin Meksika kültürünün aile değerleri ve gelenekleri ile de çatışır.

Eserlerin nasıl sonuçlandığı irdelenirse; Mücellâ'nın ileri yaşlarında etrafında saygı, sevgi ve takdirle karşılanan bir kadın haline geldiğini ve kişiliğiyle öne çıkarak kendi

hayatının kontrolünü geç de olsa ele alabildiğini görürüz. Tita'nın yaşadıklarının sonu ise Mücellâ'dan çok daha acı şekilde gelir. Tita'nın aşkının, tutkusunun saplantıya dönüşmesinde rol oynayan annesinin şiddet içerikli baskısı, psikolojisini son derece olumsuz etkiler. Bu açıdan eserlerin geçtiği dönemlere yine bir göndermeden söz edilebilir. Mücellâ Cumhuriyet'e uyum sağlamaya çalışan bir toplumun ferdi olarak, tıpkı o toplum gibi içinde bulunduğu ortamdan mevcut koşullara adapte olarak, dönüşerek ve gelişerek çıkarken; Tita devrim sancıları içindeki bir toplumun ferdi olarak, annesine karşı kendi şahsi devrim mücadelesini vermiş ve belki de bu yolda kendini kurban etmiştir. Ancak hiç değilse yeğeni Esperenza'nın evin en küçük kızı olarak benzer bir kaderi yaşamaktan kurtulmasına vesile olmuş ve bu zincirin kırılmasını sağlamıştır.

Özet olarak, Mücellâ ve Tita iki farklı toplumda, iki farklı baskıcı ortamda sıkışıp kalan kadınlardır. Bu baskı ortamının ortak teması evliliktir. Mücellâ için evlilik talebi esasen toplum ve anneden gelirken; Tita'nın kendi talebidir. Sınırlandırılmış özel alan, otoriter anne figürleri gibi ortak noktalar söz konusu olsa da bu iki ayrı kişilik apayrı tutkulara sahiptir. Mücellâ'nın evlilik beklentisi aslında özgürleşmenin bir aracıdır. Evlenerek olmasa da sonunda toplumda bir birey olarak yer alması, "Neyyire Hanım'ın kızı" değil de "Mücellâ" olarak anılmaya başlaması, kendince bireyselleşmeyi başardığı anlamına gelir. Ancak bu başarı sosyal kimlik edinmeyle sınırlı kalır. Mücellâ için kendi hayatının kahramanı olma ya da kişisel kimliğini edinme mümkün olmaz çünkü kendi tercihleriyle şekillendirdiği bir hayat söz konusu değildir. Tita ise âşık olduğu insana kavuşmayı birincil tutkusu haline getirir. Bir kavram, bir ideal uğruna değil, bir kişi uğruna verdiği mücadelede Mücellâ'nın aksine başarısız olur. Dolayısıyla fikirler, idealler bir kez daha kişilere baskın gelir. Tarihsel ve toplumsal olarak pek çok kez karşılaşılan bu durumu iki bekâr kadın üzerinden kurgulanan bu eserlerde bir kez daha görürüz.

Sonuç

Kadın ve evlilik dünya edebiyatında çeşitli şekillerde ele alınan bir motiftir. Farklı kültürlerde, farkı anlatı türleri söz konusu olsa da kadın ve evlilik, çoğu zaman aile ve toplum baskısının varlığını hissettirecek şekilde ele alınır. Günümüzde dahi varlığını sürdüren kadının evlilik kararı veya evlilik hayatı üzerindeki toplum ve aile baskısı, bu çalışma kapsamında incelenen eserlerde de yoğun şekilde hissedilir. Nazan Bekiroğlu *Mücellâ* adlı eserinde, Cumhuriyet'e adapte olmaya çalışan, özgürleşme adımlarını birer birer atma çabasındaki Türk toplumundan bir bekâr kadını ele alır. Ana karakter Mücellâ'nın tüm sabrı, kabullenişi ve saygısıyla göğüslediği baskılar, esasen toplumun

kadını evliliğe mahkûm etme çabasıdır. Mücellâ bu baskıcı tutumu değiştirmeye çalışmasa da birey olarak yaşama isteği her zaman içinde bir yerde kalır. Kendisini önce evlenme baskısına daha sonra da evliliğinde karşılaşacağı muhtemel diğer baskılara hazırlamaya çalışırken hayatı akıp gider. Neticede özgür ama yalnız olan Mücellâ, okur açısından ne kazanan ne de kaybeden olarak algılanır. Sadece en başından beri olması gerektiği gibi özgür bir birey haline gelir. Bu noktada önemli olan, Mücellâ'nın geçirdiği süreç ve kaybettiği yıllardır. "Mücellâ en başından beri özgür bir birey olarak hayata hazırlansaydı ne olurdu?" sorusu okurun aklına yer eder. Bekiroğlu, bu süreci okura akıcı bir üslupla, ustalıkla aktarır. Sonuçta hayatını, toplumu ve annesini memnun etmeye adamış ve geç gelen özgürlüğünün buruk tadıyla baş başa kalmış bir kadın görürüz.

Laura Esquivel ise *Acı Çikolata* adlı eserinde, kadının evlilikle ilgili karşılaştığı baskıları alışılmadık bir temayla ele alır. En küçük kızın anneye ölünceye kadar evlenmeden bakma zorunluluğuna hapsolmuş Tita'nın, yer yer şiddete varan baskılara karşı vermeye çalıştığı ayakta kalma mücadelesi, yemek tarifleriyle bezenmiş bir kurguyla aktarılır. Bu yemek tarifleri, Tita'nın belki de tek sığınağı olan mutfağa okuru da davet etme amacı güder. Biricik aşkına kavuşma hayaliyle mücadele eden ve sonunda bu mücadeleye yenik düşen Tita'nın ölümü, yüzlerce yıldır pek çok coğrafyada karşımıza çıkan kadının özgürlük mücadelesine bir göndermedir. Tita'nın Jean d'Arc gibi alevlerle hayatını kaybetmesi bir türlü sonu gelmeyen ama ateşi de sönmeyen bir mücadelenin simgesidir.

Eserlerin ortak noktaları sosyalist feminist edebiyat eleştirisiyle daha net görülür. Toplumların kadın emeğini ve yaratıcılığını kendi belirledikleri sınırlar içine hapsetmesi iki eserde de karşılaşılan bir durumdur. Ekonomik özgürlüğün söz konusu olmaması, bu sınırların güçlenmesini kolaylaştırır. Ayrıca kadına yönelik sömürü anlayışı, emek ve katma değer ekseninin dışına taşarak duygusal boyuta da ulaşır. Evlilik kadınlar için hisleriyle veya mantıklarıyla yapacakları bir tercih değildir, adeta bir sürgün ya da görev yeri haline getirilir. Bu sürgüne karar veren de, görev yerini belirleyen de aileler aracılığıyla da olsa aslında toplumun ta kendisidir. Eserlerde tasvir edilen toplumların ikisi de devrim sancıları içindedir. Mücadele ve geçiş sancılarının getirdiği çelişkiler ve çatışmalar iki eserin de arka planını oluşturur, özellikle de anne figürlerinde kendine yer bulur. Teslim olma ve özgürlük mücadelesi verme arasında sıkışıp kalan ana karakterlerin ikilemleri ise eserlerin ana metnini meydana getirir.

Söz konusu eserler benzerlikleri ve farklılıklarıyla karşılaştırmalı olarak ele alınmıştır. Toplum, anne, kadının kendini savunma mekanizması, aşk ve evlilik gibi konularda

yapılan karşılaştırmalarla çeşitli çıkarımlarda bulunulmuştur. Sonuç olarak, şimdiye dek farklı açılardan ayrı ayrı irdelenen bu eserler, ileride başka çalışmalara da ışık tutacak şekilde bir araya getirilmiş ve kadınların evlilik gibi bireysel bir karar üzerinden direkt ya da dolaylı şekilde baskı altına alınmaları yönüyle incelenmiştir.

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Research Article

Retrouver Les Traces Du Genre Dans *Le Rocher De Tanios* Dans Le Contexte De La Critique Littéraire Féministe

Tracing Gender in *The Rock of Tanios* in the Context of Feminist Literary Criticism

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RÉSUMÉ

Né à Beyrouth, Amin Maalouf est considéré comme l'un des écrivains les plus importants d'aujourd'hui, avec ses romans écrits à partir de sa biographie familiale, ainsi que ses essais traitant des problèmes sociaux de notre époque. Dans ses romans écrits en français, Maalouf, tout en construisant les réalités socioculturelles et historiques de l'Orient, traite de différentes périodes dans le cadre de phénomènes tels que l'immigration, la guerre, l'exil, l'amour et l'identité. Au centre des changements sociaux, des réalités historiques et des tragédies individuelles émergées dans le pont entre l'Orient et l'Occident, la recherche sur les œuvres de Maalouf converge avec l'existentialisme, et les protagonistes du roman sont représentés dans les relations sociales dominées par cette philosophie. L'analyse de genre, qui occupe une place importante parmi ces relations, apparaît avec des problématiques différentes dans nombre de ses œuvres comme *Origines*, *Le Rocher de Tanios* et *Samarcande*. *Le Rocher de Tanios*, ayant obtenu le prix Goncourt, peut être évalué comme l'une de ses œuvres marquées des traces du genre. Tout au long du roman, on remarque facilement les rôles passifs des personnages féminins et les personnages masculins actifs dans la production du pouvoir. En ce sens, l'ouvrage mérite d'être analysé du point de vue du genre et de la critique féministe littéraire. Cet article traitera du roman *Le Rocher de Tanios à* la lumière des analyses de genre, et ouvrira une discussion pour questionner la création fictive de la réalité féminine et la caractérisation de son existence dans l'œuvre.

Mots-clés: Maalouf, *Le Rocher De Tanios*, Sociologie De La Littérature, Critique Littéraire Féministe, Roman

ABSTRACT

Amin Maalouf was born in Beirut and is considered one of today's most important writers for his essays dealing with the social issues of our time, particularly his novels based on his family biography. Maalouf discusses different periods within the framework of phenomena such as immigration, war, exile, love, and identity while constructing the sociocultural and historical realities of the Orient in his novels. Historical realities and individual tragedies emerged at the center of social changes in the bridge between East and West, and research on Maalouf's works converge with

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existentialism, with the protagonists of his novels being represented through social relations dominated by this philosophy. Gender analysis occupies an important place among these relations and appears alongside various other issues in many of his works, from *On Identity* to *The Rock of Tanios* and *Samarcand.* Maalouf received the Goncourt Prize for *The Rock of Tanios*, which can be considered one of the works that bears the traces of its genre. Throughout the novel, one easily notices the female characters' passive roles and the activeness of male characters in the production of power. In this sense, the work deserves to be analyzed in terms of gender in the context of feminist literary criticism. This article will deal with *The Rock of Tanios* in light of gender analyses and open up a discussion to question the fictional creation of female reality and the characterization of its existence in this work.
Keywords: Maalouf, *The Rock of Tanios*, Sociology of Literature, Feminist Literary Criticism, Novel

EXTENDED ABSTRACT

Maalouf's (1993) novel *The Rock of Tanios* novel, which deals with events between 1821-1840 through the knowledge the author obtained from different sources, takes place witin a multicultural social structure. The years when Muhammad Ali of Egypt was the governor of Egypt constitute the work's historical background and involved a period of conflicts with the Ottoman Empire when the Empire's effects were still present. While Egypt had become stronger through reforms, the Ottoman Empire had regained its influence over Egypt thanks to the Convention of London and the contributions of Western powers. The novel takes place during this period of history, and in the novel, Maalouf tries to create a memory from the past with the role of a meta-narrator.

The novel has representations of status, such as the Druze, Christian, and Muslim communities, as well as the various religious communities, clergy, overlords, and emirs. The Sheikh, who is in control of a village with a strong patriarchal structure and intense gender inequality, considers all women living under his authority as his own property, similar to other feudal lords. The novel deals with the female protagonist Lamia in particular and focuses on how her son, Tanios, had grown up with doubt about who his father is. Tanios escapes with his stepfather in conjunction with the murder of the Patriarch, and then the stepfather is punished. Tanios returns to his village as an administrator after the change in the administration's mentality, and then tails out on a rock that will be named after him.

Like the children of other rural women, Tanios was the Sheikh's son. The women of the village never spoke of this secret of the village, nor were they allowed, as this could have caused conflict with male authority, which in itself is perceived as betrayal and sin. It could also have caused women to be exposed to much worse treatment socially.

Maalouf dramatically conveys the fact that women are objectified, and their bodies are kept under control in this social structure. Female protagonists appear in front of the reader with different representations, while the author presents the female characters to be passive compared to the males. Just as this shows that servant women are found in the rich families, it also reminds the reader of the existence of slave markets as another reality. A concrete example in connection with this is Hosn-Jihane, who was with the Emir of the Mountains when he was sent to exile in Malta with his family.

While the focal point of the novel is Tanios, other men such as the Sheikh, the Emir, Roukoz, and Gerios are found at the center of the novel's plot. The female characters Lamia, Sheikha, Asma, and Thamar also occur in the novel with passive characteristics. In the context of gender sociology and feminist literary criticism, the women's various stories such as the father of Lamia's child being the village sheikh, the working mechanism of secrecy despite the generality of this tradition, the fact that the sheikha (i.e., the sheikh's wife) knew and accepted this secret, and Thamar who is conversely trying to survive by selling her body offer important elements both in terms of the universe of the characters in the novel and in terms of the male writer's criticism.

Apart from the female characters' secondary positions, another consequence of the novel involves how women are seen as property. Similar to Sheikh Francis, many other feudal lords are able to permeate into society by means of their power practices and their control over women's bodies. The fact that the Sheikh was replaced by another Sheikh shows how the patriarchal sociocultural structure maintains the power of the system of sheikhdom by restricting women. Sociocultural construction does not take a step back regarding the production of inequalities against the female body. When one looks at the female representations, the women in the Sheikh's life, as well as Lamia, are seen to be fictionalized by being completely objectified, as occurs in society. Likewise, when Asma's father deems her marriage to another man to be appropriate rather than with Tanios whom she loves, Asma cannot overcome the conditions imposed on her. The fact that the novel chooses Thamar, the woman who lives by selling her body and who is quietly ignored by the male protagonist in Cyprus while planning to begin a life with Tanios emphasizes how women's reality has been determined by male-dominated relations. Women in patriarchal societies are clearly not considered independent of the masculine codes constructed by social reality. In this sociological picture, women can unfortunately also become the carriers of hegemonic masculinity while determining the strategies to fight against the

dynamics of inequality that shape their destiny. Tracing gender throughout novels should be noted to be a source of an important debate on the field of gender in terms of feminist literary criticism.

Introduction

Maalouf est un écrivain qui traite avec succès des réalités socio-historiques dans ses romans de fiction qu'il rédige principalement sur l'axe des événements qui affectent sa biographie familiale[1]. Dans ses romans, qui se déroulent à des siècles différents, la texture historique est fortement ressentie. Maalouf, d'un côté, montre qu'un monde historique et culturel différent peut être représenté que celui que l'Occident veut créer et transmettre en reflétant les interactions sociales de différentes cultures dans le territoire de la culture méditerranéenne orientale et la géographie du Moyen-Orient et, de l'autre, nous permet de faire des déductions sur le genre. Dans ses œuvres, les personnages féminins des romans apparaissent devant le lecteur avec diverses représentations. Entraînées dans une histoire d'amour passionnée, les femmes peuvent parfois être l'objet de la structure patriarcale et traditionnelle et parfois faire le sujet de la résistance.

Maalouf est l'un des rares écrivains qui connaissent à la fois les cultures orientales et occidentales. Cette connaissance lui permet de décrire l'Orient en tant que chroniqueur, historien et romancier et de l'analyser loin d'un stéréotype exotique ou de préjugés fanatiques (Kraenker, 2009). Son objectif est de révéler la possibilité de rapprochement entre les différentes sociétés dans le monde, malgré leurs différences culturelles, politiques et religieuses. Il imagine un monde unifié à travers les singularités uniques, et écrit ses œuvres en restant fidèle à cette imagination (Mimouni, 2007). Ainsi, il donne au lecteur l'impression qu'il ne s'agit ni d'un document historique ni d'une fresque fictionnelle dénuée de sens.[2] Bien que les contextes temporels dans la construction de Maalouf, en tant qu'écrivain, décrivent plus sur le passé lointain, sa compréhension et sa connaissance du temps et de l'espace ressemblent à celles d'un grand historien qui rassemble les vastes connaissances de la Renaissance. Tout en emmenant le lecteur dans un voyage historique à travers les personnages installés dans un univers romantique, il se concentre sur la lutte contre la discrimination, l'exclusion sociale, la marginalisation

1 Par exemple, dans *Origines*, une histoire de famille est racontée. Par suite de la correspondance entre son grand-père Boutros, connu pour son admiration pour Atatürk (à tel point qu'il a même nommé Kamal sa fille, autrement dit la tante de Maalouf), et le frère de son grand-père Gabriel, Maalouf entraîne le lecteur dans les intrigues ayant pour thème l'immigration allant de Beyrouth à Cuba, où Atatürk, apparu du cœur d'un Empire en désintégration, a été mentionné de temps en temps (Maalouf, 2004).

2 Quand on considère *Le Rocher de Tanios*, on rencontre non seulement une histoire vraie déguisée en roman, mais aussi une qualité épique qui se veut originale. Autrement dit, même s'il suscite chez le lecteur un sentiment contradictoire, on assiste à une épopée où la réalité sociale s'annonce avec toute sa violence (Marteinson, 2005).

et les identités étroites et superficielles (Steiciuc, 2020). L'un des piliers importants de cette lutte est assurément la structure traditionnelle et patriarcale. Dans certaines de ses œuvres, c'est une contribution importante qui renforce la lutte d'émancipation des femmes que la période historique dont il traite, expose explicitement les relations, les normes et les pratiques produisant constamment le patriarcat. Dans ses autres œuvres, il entretient parfois cette contribution avec des éléments dystopiques, et la porte parfois au libretto où il reflète une histoire d'amour forte et un conte de mort.

Maalouf se lance dans l'écriture de l'histoire d'un amour impossible inspiré de la vie du poète du XIIème siècle Jeufré Rudel dans son libretto intitulé *L'amour de Loin* (2001), considéré comme la meilleure comédie musicale des années 2000 selon le New York Times. L'histoire des retrouvailles de Jeufré Rudel avec Clémence, Contes de Tripoli, qu'il croit exister grâce à un voyageur d'outre-mer, est l'amour épique de deux amants qui ne se sont jamais vus. Bien que le personnage féminin de ce libretto, Clémence remette en question un tel dévouement au début et que son angoisse se mette en travers de son amour, elle intériorise l'abnégation et la patience pour son amour. Lorsque Jaufré, tombé malade, meurt dans ses bras, elle se punit en s'enfermant dans le monastère. Il n'hésite pas à faire appel à Dieu dans le monastère, en effet, il y a à la fois une invocation à Dieu et à son « amour à distance ».

Dans *Le Premier Siècle après Béatrice* (1992), l'une de ses plus remarquables œuvres de science-fiction, sur les axes Est-Ouest et Nord-Sud, Maalouf tente de faire imaginer ce qui pourrait arriver dans un monde où les femmes sont absentes ou la population décline. Il présente des analyses importantes en termes de sociologie du genre, en transmettant de façon frappante ce qui se passera dans le monde après la production d'un médicament garantissant que la fille mourra dans le fœtus et que le bébé sera un garçon et sa propagation dans l'Hémisphère sud. Dans un tel tableau, il dépeint un monde dystopique où la violence augmente, les femmes sont transformées en marchandise, les sociétés sont entraînées dans le chaos économique et sécuritaire, et les individus sont de plus en plus isolés. Dans l'œuvre où l'inégalité des genres est traitée de manière effrayante, le point que peut atteindre le monde patriarcal, même s'il est dystopique, se transforme en un sentiment choquant chez le lecteur (Cakeljic, 2018).

Quant aux romans historiques de Maalouf, nous remarquons les existences des femmes ainsi que différents modes de masculinité. Maalouf transmet ces existences

en les inscrivant dans la structure culturelle et sociale de la période historique dont il traite. Les personnages féminins de ses œuvres sont des portraits sociologiques ; Hiba du Maroc du XVème siècle dans son premier roman *Léon l'Africain*, Djahane d'Iran de l'année 1070 dans *Samarcande*, Nazaire de Beyrouth du début des années 1900 dans *Origines*, Denag de l'Empire perse du troisième siècle dans *Les Jardins de Lumiere*, une révolutionnaire Clara de la seconde guerre mondiale dans *Les Échelles du Levant*, Marta des années 1960 dans *Le Périple de Baldassare* etc. *Le Rocher de Tanios*, que l'on peut inclure parmi ces ouvrages, amène le lecteur en Égypte dans la période entre la fin du premier quart du XIXème siècle et sa fin du deuxième quart, à travers le personnage de Lamia. Outre Lamia, les personnages féminins Cheikha, Asma et Thamar révèlent également comment les femmes étaient positionnées socio-politiquement et culturellement dans la structure sociale de l'époque.

Genre, Critique littéraire féministe et Roman

La société a été dominée par les hommes depuis les temps anciens. Les privilèges biologiques ont permis aux hommes de s'affirmer comme des êtres suprêmes. Simon de Beauvoir (2008) attire l'attention sur la détermination de Lévi-Strauss, l'un des représentants importants de l'anthropologie structuraliste, à la fin de son étude sur les sociétés primitives, que « le public ou la seule autorité sociale est toujours avec les hommes ». Par exemple, pour les Arabes, les Indiens et les personnes vivant dans des communautés rurales sous-développées, une femme est considérée comme une servante qui était évaluée en fonction de son travail et remplacée sans regret en cas de perte (de Beauvoir, 2000). Les femmes contrôlées économiquement, corporellement et culturellement par les hommes subissent tous les effets négatifs de l'inégalité entre les sexes. La réalité culturellement construite imposée aux femmes sous le nom de genre n'est rien d'autre que la capture des femmes. À première vue, le genre met l'accent sur la construction sexuée des dynamiques de socialisation et d'acculturation plutôt que sur les structures biologiques des hommes et des femmes. Selon cet accent, bien que les différences biologiques entre les hommes et les femmes soient acceptées, le principal problème provient du processus de socialisation. Par conséquent, qu'il s'agisse d'une femme ou d'un homme ou d'un individu ayant une orientation sexuelle différente en termes d'identité de genre, en fin de compte, le corps socialisé dans toutes ses pratiques (ce que nous appelons l'individu ou la personne) ne s'oppose pas à la société en ce sens ; il fait son chemin dans les modes d'existence de la société (Bourdieu, 2002).

Abordé sous l'angle de l'existence sociale, le concept du genre peut être ainsi défini comme un champ d'expérience des relations de pouvoir et d'intervention sur l'identité de l'individu, ainsi qu'une structure socioculturelle. Il est évident que le pouvoir éprouvé dans tous les aspects de la vie, se maintient dans un environnement patriarcal dans le domaine du genre (Korkmaz & Başer, 2019, p. 71). Le genre crée ainsi une zone d'intervention majeure dans le système d'interaction sociale et donc celle-ci empêche les identités concernées d'établir des relations «pures». En d'autres termes, la réalité de ces identités ne consiste pas en des relations dans lesquelles ne figure aucune obligation non contraignante et inconditionnelle, de sorte que rien n'est prédéterminé et que l'avenir n'est pas hypothéqué (Bauman & Donskis, 2020, p. 23). Car ce que l'on entend par une relation « pure », c'est qu'elle est émancipatrice et non limitée par les conditions sociales. En définitive, c'est la question concernant la manière dont les individus sont transformés en êtres sociaux sexués par des significations féminines et masculines au travers des processus de construction des identités sociales dans les sociétés patriarcales, qui constitue le cadre intellectuel nécessaire à l'analyse des rapports de genre (Aktaş, 2013, pp. 54-55).

En ce qui concerne les représentations des femmes, il apparait clairement que les réalités sociales dans le genre littéraire du roman, comme dans toutes les institutions sociales historiquement, présentent un contenu qui fonctionne en défaveur des femmes. La sociologie du genre tente alors de comprendre la vie des hommes et des femmes dans un contexte historique général en se référant à la fonction de l'imagination sociologique, qui rend le personnel politique. Autrement dit, en concernant la vie des hommes et des femmes, les pratiques de l'imagination sociologique donnent également la possibilité de dynamiser la critique féministe.

Faisant référence à l'ensemble des méthodes de critique provenant du féminisme en tant que théorie et mouvement visant à mettre fin aux politiques sexistes et à l'oppression patriarcale et à permettre aux femmes de bénéficier de droits égaux, la critique féministe théorise les méthodes d'approche des textes littéraires dans une perspective féministe depuis son émergence au XXème siècle (Küçükler Kuşçu, 2022, p. 1219). Les approches féministes contemporaines, qui ont pris de l'ampleur au fil du temps, reconnaissent le sexe, le genre et la sexualité comme des constructions. Elles ne se penchent pas sur la façon dont les femmes vivent et expérimentent la réalité des événements quotidiens, mais sur la façon dont les corps sexués et la différence sexuelle sont représentés dans les arts visuels, la littérature et les documents historiques (Bahrani,

2018, p. 23). À partir de ce qui précède, la critique littéraire féministe, comme son nom l'indique, se concentre sur la projection du genre dans les textes littéraires. Par ailleurs, la critique littéraire féministe s'attaque au traitement des femmes dans les textes littéraires en tant qu'objets construits limités par le regard masculin et réduits à certains stéréotypes (Ulu, 2021, p. 38).

L'analyse sur l'expérience de la femme par rapport aux relations de pouvoir social et à l'idéologie patriarcale permet de remettre en question la structure sociale institutionnalisée contre les femmes dans toute sa réalité. Il faut donc considérer que les lectures et les analyses sur les romans contribuent fortement à la recherche littéraire féministe dans le cadre des études de genre, en favorisant le « développement de la qualité mentale » (Bauman, 2021, pp. 14-15). En plus de son attitude oppositionnelle, la critique littéraire féministe peut suggérer de nouvelles idées en produisant constamment de nouveaux paradigmes et de nouvelles façons de penser (Humm, 2002, p. 408; Karadeniz, 2019, p. 284).

Dans cette étude, *Le rocher de Tanios* sera analysé dans la perspective du genre et une analyse sociologique sera menée en tenant compte des possibilités de la critique littéraire féministe.

Rôles de genre dans *Le Rocher de Tanios*

> « Ces poètes seront ! Quand sera brisé l'infini servage de la femme, quand elle vivra pour elle et par elle, l'homme, jusqu'ici abominable, — lui ayant donné son renvoi, elle sera poète, elle aussi ! La femme trouvera de l'inconnu !»[3]

Rimbaud

Maalouf a employé trois sources différentes pour construire son roman couvrant les années 1821-1840. L'une de ces sources est *Chronique montagnarde* écrite par Elias de Kfaryabda, l'une des personnes mentionnées dans le roman. Les chapitres de ce livre sont intitulés par *passage*. L'écrivain exprime qu'il a intitulé aussi les chapitres du roman de cette manière. D'autres sources mentionnées sont *Ephémérides du révérend*

3 Il est mentionné dans une lettre écrite par le poète français Rimbaud (1854-1891) à Pierre Demeny le 15 mai 1871.

Jeremy Stolton et *La sagesse du muletier* écrit par Nader. Il y a des citations de ces sources dans le roman (Gördebil, 2019, p. 186).

Bien que les années du khédive d'Égypte Méhémet Ali[4], qui forment l'arrière-plan historique du roman, soient historiquement une période de conflits avec l'Empire ottoman, les effets de l'Empire prévalent toujours. Sous le règne du Abdülmecid Ier, l'Égypte est devenue assez puissante. Cependant, les rôles sont inversés avec *Traité de Londres* signé après la défaite d'Ibrahim Pacha d'Égypte par les Ottomans grâce à la contribution des puissances occidentales. Dans ce contexte politique, *Le Rocher de Tanios* commence à être dédié à « la mémoire de l'homme aux ailes brisées ». Maalouf essaie de forger une mémoire forte à partir d'un passé riche des témoignages. De temps en temps, il cherche un agent autoréflexif avec le discours du métarécit en historisant la narration. Il évalue les apports des lieux qui caractérisent son passé et sa biographie familiale dans un cadre chargé d'implications psychologiques et socio-politiques.

L'écrivain poursuit le roman avec l'un des événements les plus importants affectant la succession d'événements : « En ce temps-là, le pacha d'Égypte faisait la guerre aux Ottomans, et nos ancêtres ont souffert. Surtout après le meurtre du patriarche. On l'a abattu juste là, à l'entrée du village, avec le fusil du consul d'Angleterre » (Maalouf, 1994, s. 12). En réalité, c'est ce que Maalouf a entendu de son grand-père. Cet événement sera le point de départ de l'attribution du sens au rocher de Tanios, qui fait l'objet de nombreuses histoires locales. Même si le roman tourne autour de Tanios-kichk sur le rocher de Tanios, où il a été vu pour la dernière fois le 4 novembre 1840 lorsqu'il est revenu dans son village en fonctionnaire et non en fugitif, il contient des données importantes permettant d'analyser la réalité des femmes, en particulier à travers Lamia et d'observer l'ambiance sociale et politique de l'époque. Lamia, la mère de Tanios, est une femme qui marque la vie ultérieure du village avec sa beauté et ses expériences. Dans le récit de l'écrivain, « encore de nos jours, quand les jeunes gens rassemblés sur la place du village voient passer quelque femme enveloppe dans un châle, il s'en trouve

4 En Égypte, Méhémet Ali prend ses fonctions de gouverneur en 1805. Il a été envoyé par le gouvernement ottomane pour sauver la région de l'occupation française et a remporté le succès contre les Français. De plus, il a été le premier représentant de la dynastie turque, qui a régné en Égypte pendant de nombreuses années. Après avoir repris le gouvernement, il s'est rebellé contre le califat et a fait commencer une période semi-indépendante en Égypte. Dans la période connue sous le nom de Renaissance arabe, de nombreuses réformes ont été faites en Égypte, de la politique à l'économie et aux domaines socioculturels. L'Égypte a rencontré les institutions modernes avant l'Empire ottoman. Cependant, les changements sociaux en Égypte au cours de ces années n'ont pas beaucoup changé en termes de statut des femmes ; la structure patriarcale a fortement préservé son existence (Soyer, 2017, p.154-156).

toujours un murmure : «Lamia, Lamia…» Ce qui est souvent un authentique compliment, mais peut relever quelquefois aussi de la plus cruelle dérision » (Maalouf, 1994, p. 12). Le fait que Lamia se soit mariée à l'âge de seize ans indique que l'âge du mariage dans la région se situe autour de cet âge. Pour faire un bilan sur la fin des années 1800, il est évident que les mariages précoces n'étaient pas considérés comme un problème moral dans la sphère publique, encore moins comme un problème social. Il est possible de faire remarquer dans ce contexte que les conditions de vie des femmes dépendent de toute la situation sociale et économique dans laquelle elles se trouvent ; elles se reconnaissent et se déterminent par la définition de l'homme, non par sa propre existence (de Beauvoir, 1998).

Tout en donnant l'esprit de l'époque concernant les conditions sociales dans lesquelles se déroule le roman, Maalouf traduit aussi les attentes des personnes dans le roman : « En ce temps-là, le ciel était si bas qu'aucun homme n'osait se dresser de toute sa taille. Cependant, il y avait la vie, il y avait des désirs et des fêtes. Et si l'on n'attendait jamais le meilleur en ce monde, on espérait chaque jour échapper au pire » (Maalouf, 1994, p. 19). La réponse à la question de savoir ce qui pourrait être le pire, implique dans la manière dont les villages sont gouvernés. Par exemple, les caractéristiques suivantes sont données sur la structure administrative du village où se déroule le roman : « Le village entier appartenait alors à un même seigneur féodal. Il était l'héritier d'une longue lignée de cheikhs, mais lorsqu'on parle aujourd'hui de «l'époque de cheikh» sans autre précision, nul ne s'y trompe, il s'agit de celui à l'ombre duquel a vécu Lamia » (Maalouf, 1994, p. 19). Le cheikh, qui régnait sur plus de trois cents foyers dans et autour de Kfaryabda, était responsable de l'économie du village, plus précisément de la saisie d'une partie de la récolte du paysan et de la collecte des impôts pour le gouvernement central. Le cheikh était également subordonné à l'émir des montagnes, qu'il servait. À l'occasion, il pouvait être impitoyable envers ses sujets. Cependant, il n'a pas été puni pour son comportement irrégulier. Ces éléments distinctifs montraient également que la structure patriarcale était concrétisée dans le cheikh en tant que porteur de cette structure. À tel point que « en ce début du dix-neuvième siècle, cette sorte de paternalisme intégral apparaissait déjà comme une incongruité, une survivance d'un âge primordial d'enfance et d'innocence, dont la plupart des villageois s'accommodent, et dont certains de leurs descendants gardent encore la nostalgie » (Maalouf, 1994, p. 22).

L'analyse de tous les modes de pouvoir des hommes sur les femmes est au centre des études féministes. La théorie féministe, tout en discutant des causes de l'oppression

contre les femmes et des processus d'émancipation des femmes, critique toutes les structures et relations pénétrant dans la vie sociale, de la vie quotidienne aux macro-processus (Güneş, 2017, pp. 245-250). À l'époque où la structure patriarcale se maintenait fortement et où l'inégalité entre les sexes était intensément vécue, « le cheikh, à l'instar de ses ancêtres, à l'instar de tant d'autres seigneurs sous toutes les latitudes, vivait dans le ferme conviction que toutes les femmes de son domaine lui appartiennent » (Maalouf, 1994, p. 23). En effet, dans le contexte sociologique, la féminité dans les sociétés patriarcales est un état d'oppression. Les femmes sont constamment soumises aux codes de la masculinité dominante. La culture patriarcale divise les femmes selon le temps, les conditions et les contextes à travers des codes crées par la compréhension dominante de la masculinité et leur place devant des obstacles sacralisés tels que la maternité, la virginité, l'honneur, l'amour et la famille. Ce tableau est beaucoup plus sévère dans les sociétés traditionnelles (Doğan, 2020, p. 738). À travers le roman, la position des femmes dans la société est décrite par ces codes. Il est évident que le rôle du cheikh est décisif pour maintenir de l'ordre formé par ces codes :

> Mais en temps de paix, le château était une ruche de femmes, qui s'activaient, bavardaient, se distrayaient aussi. Et quelquefois, au moment de la sieste, quand le village entier s'enfonçait dans une pénombre de langueur, l'une ou l'autre de ces femmes s'égarait entre couloirs et chambres, pour refaire surface deux heures plus tard au milieu des murmures. Certains se prêtent à ce jeu de fort bonne grâce, flattés d'avoir été courtisées, désirées. Le cheikh avait de la prestance ; de plus, elles savaient que, loin de se précipiter sur la première chevelure aperçue, il prisait le charme et l'esprit. (Maalouf, 1994, p. 24)

La caractérisation de la femme par l'expression « la chevelure » de l'écrivain peut l'amener à être frappé par les flèches de la critique littéraire féministe. Surtout, la langue détermine les façons dont le genre est conçu et dont les sujets sexués sont créés (Humm, 2002, p. 161). Car pousser les femmes au second plan par rapport aux hommes ne se limite pas à ce détail. Par exemple, devant cheikh Francis, que l'on dit insatiable, il faut faire attention aux paroles suivantes « bien des femmes avaient-elles envie d'être au moins remarquées, cela les rassurait sur leur charme. Quitte, ensuite, à se laisser ou non suborner » (Maalouf, 1994, p. 25). On peut s'interroger sur le fait que les femmes

du roman sont rendues autres par l'auteur lui-même.[5] En fait, en tant qu'écrivain masculin, Maalouf est conscient de « l'autre ».[6] Cependant, la discussion des femmes représentées par l'auteur lui-même porte pour révéler la réalité de l'expérience féminine dans le roman. En regardant le contexte historique et social du roman, il est permis de supposer que l'écrivain révèle des codes produits concernant la réalité de « la femme », auxquels, comme mentionné ci-dessus, l'écrivain adhère dans ses romans historiques.[7]

Maalouf insiste sur le fait que les femmes ont été objectivées et leurs corps dominés dans la période historique du *Rocher de Tanios*. Il n se prive pas d'analyser que l'habileté d'être sujet dans la constitution sociale appartient aux hommes, mais qu'une hiérarchie stricte perdure contre les autres hommes à travers le personnage de Cheikh Francis. D'autre part, le Cheikh était parfois critiqué concernant les femmes qu'il exploitait comme sa propriété. Le patriarche pouvait, à ce stade, s'octroyer le droit de sermonner sur ce sujet. Lorsque l'intérêt du cheikh pour les femmes est critiqué par le patriarche de la communauté, le cheikh Francis est alors épousé à la fille d'un seigneur plus puissant. Après le mariage de Cheikh avec la fille du grand seigneur de Jord, Cheikha, leur enfant, Raad, est né. Cheikha connaît certaines des caractéristiques du cheikh : « à ses yeux, la conduite de son mari était le fruit de son tempérament ainsi que de son sang social, deux choses qu'elle ne pouvait changer. Elle ne voulait jamais qu'on lui parlât des aventures du cheikh, pour qu'elle ne fût pas contrainte de réagir » (Maalouf, 1994, p. 26). Cheikh Francis ne renonce jamais à ses habitudes socialisées par le patriarcat. Lamia, l'épouse de l'intendant Gérios travaillant pour le cheikh Francis, fait l'amour aussi avec le cheikh. De plus, pour les femmes, « l'un des moyens les plus éprouvés était de ne se présenter devant le maître qu'enlaidies, fagotées, difformes… » (Maalouf, 1994, p. 27). Cependant, d'après ce que l'on le comprend dans le roman, il n'y a pas beaucoup de femmes qui préfèrent cette pratique. L'objet de la critique est la croyance

5 Dans *Les Échelles du Levant*, le langage utilisé par l'auteur à propos des femmes pour décrire Cécile est également ouvert à la critique féministe. « La fille de Noubar avait dix ans. Grande pour son âge, parait-il, mais maigrichonne et noiraude, avec des habits tristes ; un enfant étiré en longueur plutôt qu'une ébauche de femme. Elle s'appelait Cécile. Elle épousera l'ami de son père cinq ans plus tard » (Maalouf, 1996, p. 49).

6 Quand Maalouf réfère au phénomène de l'universalité dans ses essais, il fait aussi une lecture sur les autres. Selon lui, c'est la conviction que « le postulat de base de l'universalité, c'est de considérer qu'il y a des droits inhérents à la dignité de la personne humaine, que nul ne devrait dénier à ses semblables à cause de leur religion, de leur couleur, de leur nationalité, de leur sexe, ou pour toute autre raison » (Maalouf, 1999, p. 141).

7 Tout comme dans l'œuvre de *Samarcande* (1988), qui consiste en l'histoire de la lutte entre les Seldjoukides, l'Iran et Hasan Sabbah au XIème siècle, autour de l'histoire d'amour entre Omar Khayyam et Djahane, d'une part, et l'histoire des années 1910 de la géographie iranienne, dont nous avons été témoins à travers l'amour passionné entre Benjamin et Chirine, d'autre part. Dans ce roman, par exemple, l'auteur essaie de rendre au lecteur la position de la femme dans le système de concubinage avec toute sa nudité.

que les femmes peuvent être protégées en s'enlaidissant. Dans le village chrétien féodal de Kfaryabda, mis à part le pouvoir du cheikh, qui joue le rôle de « gouvernant », sur les habitants du village, il voit les habitants du village comme sa propre propriété. Les femmes sont, dès le début, le groupe le plus vulnérable de ce système social contre le Cheikh depuis le tout début. Ce qui est plus intéressant, c'est que les femmes du village tombées enceintes de cheikh donnent à leurs enfants un nom de son domaine d'intérêt. Le nom du garçon appelé Tanios-kichk vient du nom de la soupe que Lamia préparait pour le cheikh. Quant à Lamia, l'écrivain donne l'existence du personnage féminine comme suit :

> Lamia portait sa beauté comme une croix. Une autre qu'elle n'aurait eu qu'à se voiler ou à se laisser enrober dans quelque étoffe disgracieuse pour cesser d'attirer les regards. Pas Lamia. On l'aurait dite trempée dans la lumière. Elle avait beau se couvrir, s'effacer, se fondre dans des attroupements, elle était immanquablement trahie, révélée, il suffisait d'un geste, d'un rien -une main portée à ses cheveux, quelque rengaine fredonnée par inadvertance-, et l'on ne voyait plus qu'elle, et l'on n'entendait plus que sa voix d'eau claire. (Maalouf, 1994, p. 28)

Tout en créant une impression sur le personnage féminine, Maalouf rappelle au lecteur la présence d'un mécanisme qui exclut les femmes dans la société patriarcale, tel que « cesser d'attirer les regards » et « se couvrir, s'effacer ». Évidemment, le contexte social dans laquelle se trouve une femme détermine également sa vie face aux hommes. Même Gérios, mari de Lamia, aurait demandé à cette « beauté imprudente » de se comporter d'une manière appropriée à sa position. Selon Maalouf, « la jeune femme se laisse souvent guider par son tempérament printanier... Plaire était sa façon d'être, et elle plaisait » (Maalouf, 1994, p. 31). L'écrivain fait de Lamia une icône de beauté :

> Sa peau était rosâtre et si douce que tous les hommes rêvaient de la frôler ne fût-ce que du revers des doigts. Sa robe s'ouvrait jusqu'aux marches du Crucifix, et plus loin encore. Les femmes de ce temps-là dévoilaient leur poitrine sans le moindre soupçon d'indécence, et Lamia laissait paraître une face entière de chaque sein. Sur ces collines-là j'aurais voulu poser ma tête chaque nuit… (Maalouf, 1994, p. 38)

Évaluer le personnage féminin du roman, si important, uniquement sur la beauté, crée une situation dans laquelle elle est subordonnée. Dans un monde construit par les hommes, elle est simplement permise à se déplacer. Par exemple, alors que Lamia était contrainte de se mouvoir dans les limites imposées par son mari sous la menace d'une sorte de « contrôle et de surveillance », le cheikh, qui se trouve au sommet de la hiérarchie patriarcale, n'est pas indifférent à l'humour de Lamia. Et un jour, cheikh fait l'amour avec Lamia alors qu'ils sont seuls, en lui disant «je voudrais te voir sourire » (Maalouf, 1994, p. 43).

Des mois plus tard, en juin 1821, Lamia, l'épouse de Gérios, donne naissance à un fils nommé Abbas par le cheikh qui le considérait comme l'un des noms les plus précieux de sa famille. Cheikha, qui méprise les femmes du village, hésite sur la filiation de l'enfant. Étant donné que la coutume du cheikh de donner des noms n'est valable que pour sa famille, un nom approprié pour ceux qui se trouvent en dessous de la strate sociale lui est attribué et on l'appelle Tanios. Selon Cheikha, « cette fois, il ne s'agissait plus d'une de ces galipettes villageoises, c'était toute autre chose : cet homme avait fait un enfant à une femme qui habitait sous leur toit, et il ne s'était pas contenté de le faire, il voulait encore le revendiquer à voix haute, il voulait donner à cet enfant le nom de son illustre ancêtre, pour que personne n'eut plus le moindre doute sur sa paternité ! » (Maalouf, 1994, p. 53). Essayant d'agir en accord avec sa classe sociale, Cheikha se rend dans sa famille lorsqu'elle se sent offensée. Mais il n'aura d'autre choix que de revenir. Pendant le débat entre le cheikh, étant parti pour chercher sa femme, et le père de sa femme, il se défend ainsi : «je parle la même langue que toi. Et je n'ai rien fait que tu n'aies fait. Je me suis déjà promené dans ton village, et dans tout ce vaste domaine qui t'appartient, la moitié des enfants te ressemble [...] Est-ce que ton épouse n'a jamais quitté cette maison parce que tu labourais les femmes du village ? » (Maalouf, 1994, p. 55-56). Cette défense est instructive sur les perspectives des autorités régionales sur la position sociale des femmes. Cheikha revient, à condition que Lamia ne soit pas proche.

L'enfance de Tanios se passe sans aucun doute sur son père. Un jour, quelqu'un lui dit : « Tanios-kichk ! Tanios-kichk! Tanios-kich ! », et cet événement lui ouvre la porte de se confronter. Kichk est le nom d'une soupe qui ressemble à *tarhana*.

> Il savait [...] que le cheikh avait l'habitude de « convoquer » leur mère pour qu'elle lui préparât tel ou tel plat, et que ces visites n'étaient pas sans rapport avec leur venue au monde ; alors on accolait à leur nom celui du

> plat concerné, on les appelait Hanna-*ouzé*, Boulos-*ghammé*… Ces surnoms étaient extrêmement injurieux, nul n'aurait voulu y faire la moindre allusion en présence des intéressés, et Tanis rougissait quand on les prononçait devant lui. (Maalouf, 1994, p. 77)

Le secret du village n'a jamais été révélé par les femmes du village. Elles n'étaient pas non plus autorisées à le révéler. Bien que perçue comme une trahison et un péché, la divulgation de ce secret provoquerait un conflit avec l'autorité masculine considérée légitime. Son prix à payer serait énorme. Il y avait une menace d'exclusion pour les femmes et de châtiment pour les hommes. Dans cette structure sociale, sociologiquement, le détachement de l'intimité et la vie privée d'une personne et leur divulgation sont considérés comme un acte démoniaque (Bauman et Donskis, 2020, p. 267). En particulier, à l'époque historique, les femmes, gravées sur la carte sociale avec l'idée de « propriété », étaient exposées à la menace de la masculinité dominante dans une structure sociale où les hommes avaient la liberté d'expression, avec toute sa violence. Les femmes ont été honteusement attaquées par la société dominée par les hommes pour le maintien de la hiérarchie des sexes puisqu'elles n'ont pas le même pouvoir que les hommes.

Méhémet Ali, le khédive d'Égypte, durant son règne, répétait un nouvel État s'étendant des Balkans à la source du Nil. L'Égypte est une société multiculturelle, même si elle connaît de nombreux problèmes. Les Druzes, les Arabes chrétiens maronites et d'autres peuples peuvent vivre ensemble. D'autre part, on observe que les étrangers sont plus privilégiés que les propres enfants du pays. La pression des Britanniques, les guerres, la lutte de l'Égypte pour l'indépendance ont poussé de nombreuses personnes à s'exiler. Dans le cas des personnages du roman, le désir de partir est un sentiment dominant, comme le départ de Tanios. Il apprend que la personne qu'il pensait être son père n'est pas vraiment son père. Pendant ce temps, Tanios rencontre Roukoz, qui a été envoyé du village pour vol auparavant, et tombe amoureux de sa fille Asma. De plus, Tanios fréquente l'école paroissiale britannique avec le fils du cheikh Francis. L'école ouverte par les Britanniques sert la politique britannique. Bien que l'ex-intendant Roukoz, qui a été licenciée, le considère comme son fils, l'amour de Tanios grandit. La fille n'a que 12 ans et il a 16 ans. La fille est mentionnée dans le roman comme suit : « elle avait douze ans, et c'était une femme. Avec des lèvres redessinées et un parfum de jacinthe sauvage » (Maalouf, 1994, p. 138). Raad, fils de Cheikh, est également amoureux d'Asma. Roukoz croit pouvoir rétablir ses relations avec le cheikh et faire s'effondrer le château de l'intérieur. Il donne donc sa fille à Raad. Après tout, « Obsédé d'ascension sociale,

Roukoz n'aurait pas voulu terminer sa carrière à la place où il l'avait commencée, en donnant sa fille unique à un fils d'intendant -ou, pire, à un bâtard- quand il pouvait la donner à l'héritier d'une «Maison» » (Maalouf, 1994, p. 160).

Lorsque le problème n'est pas résolu, le Patriarche intervient. Il sera médiateur ; même Gérios est heureux en croyant que les événements se termineront en faveur de son fils né du Cheikh, mais les événements ne se déroulent pas comme prévu. Lorsque le Patriarche ira demander à Asma pour Tanios, il change d'avis et veut la fille pour sa nièce. Selon l'écrivain de *Chronique montagnarde*, qui constitue l'un des fondements littéraires sur lesquels repose le livre, « la naissance même de ce garçon avait toujours été insupportable à notre patriarche, à cause de choses qui disaient… Comment aurait-il pu demander pour lui la main d'une jeune fille ? » (Maalouf, 1994, p. 170). Alors Gérios, prend un fusil sous la surveillance de Raad et tue le patriarche. Ensuite, ils se sont échappés avec Tanios du port de Beyrouth à Chypre. L'émir des montagnes attaque Kfaryabda avec des centaines de ses hommes pour montrer qu'il essaie d'assurer la justice. Ils ne peuvent pas trouver les coupables. Deux fugitifs ont fait de Famagouste leur patrie pour se cacher. Dans l'espoir de leur retour un jour, Tanios fait l'amour avec une femme en échange d'argent dans les jours de Famagouste :

> Envers cette vénale aux cheveux couleur d'orange, Tanios n'avait eu, au commencement, que les sentiments de son corps. A dix-huit ans, engoncé dans ses frustrations villageoises, portant en lui sa blessure amoureuse et aussi une blessure plus ancienne, désabusé, apeuré, il avait trouvé dans les bras de cette inconnue… à peu près ce qu'il avait trouvé dans cette ville inconnue, dans cette île si proche du pays et à la fois si lointaine : un Prot d'attente. Attente de l'amour, attente du retour, attente de la vraie vie. (Maalouf, 1994, p. 194)

Au début, ils n'avaient pas de relation d'engagement, il voyait la femme étrangère comme un objet sexuel dont il jouissait en échange d'argent, mais la relation physique évolue vers une relation émotionnelle avec le temps. Elle devient passionnée et il se tourne vers la femme pour laquelle il dit « elle était ce qu'il savait qu'elle était ! » (Maalouf, 1994, p. 196). Une femme nommée Thamar est l'esclave d'un marin et une fugitive, selon la narration de Nader, qui a nourri le processus d'écriture du livre. Après un certain temps, les deux amants s'accordent pour quitter la ville ensemble. Elle lui dit que « là-bas, au-delà des mers, tu seras mon homme et je serai ta femme » (Maalouf, 1994,

p. 197). Elle donne à Tanios l'argent et l'or qu'elle a économisés. Tanios est également déterminé à ne pas la décevoir.

Pendant ce temps, Fahim et Salloum, deux agents, gagnent la confiance de Gérios et Tanios en disant que l'émir est mort à Famagouste. Cependant, le père de Tanios est enlevé par les agents de l'émir des montagnes. L'émir de la montagne décide que Gerios doit être exécuté pour avoir tué le patriarche. En revanche, allant chercher Thamar, Tanios perd le temps et ne peut pas rattraper le navire et donc reste au port. Il reste avec Tamar. Gérios affronte sa mort avec courage. De plus, Raad, fils du cheikh Francis, est tué parce qu'il a perdu l'arme qu'il ne pouvait pas posséder au moment de la mort du patriarche au profit de Gerios. Cheikh Francis veut organiser la cérémonie funéraire de son fils mais ce désir est considéré comme une violation de l'autorité. Le moment est venu pour le Cheikh de changer. Roukoz est nommé à sa place. L'une de ses premières actions est de supprimer le baiser des mains, qui est le symbole de la féodalité. Il retarde la collecte des impôts. Il veut être adopté, mais les choses se compliquent lorsque l'autorité centrale vient pour lui demander sa compensation. Alors que les puissances occidentales se mobilisent pour mettre un terme aux ambitions du pacha égyptien, Tanios obtient sa part. Ils le mènent à une délégation à Famagouste. Ils l'amènent en Égypte avec leur offre. Il oublie Thamar. À la place de l'émir, Tanios prend la charge d'ambassade. Il déplace Roukoz. Une fois que l'émir est au courant de ce qui se passe:

> Plutôt que de retourner ses armes au dernier moment contre son protecteur égyptien, l'émir a préféré s'exiler. Il s'est donc embarqué cette semaine pour Malte, accompagné de son épouse, Hosn-Jihane, une ancienne esclave circassienne achetée, me dit-on, sur le marché de Constantinople, mais qui s'était muée en une dame unanimement respectée ; la suite du potentat déchu comprenait également une centaine d'autres membres de sa maison, enfants, petits-enfants, conseillers, gardes, serviteurs… (Maalouf, 1994, p. 253)

Même si les visages des représentations féminines changent tout au long du roman, on ne voit pas que ses réalités de la vie changent. L'écrivain n'hésite pas à présenter la passivité des personnages féminins. En montrant qu'il existe des femmes servantes dans des familles économiquement aisées, il nous rappelle aussi l'existence de marchés aux esclaves. À cet égard, il y a une référence au marché des esclaves dans la citation

ci-dessus. C'est un exemple donné, en ce sens, que Hosn-Jihane a été envoyé au marché des esclaves tandis que l'émir des montagnes a été exilé à Malte.[8]

Tanios épargne la vie de Roukoz à la demande de sa fille Asma. Il est avec Asma, ils s'enlacent et pleurent les larmes de tous leurs malheurs sans se regarder (Maalouf, 1994, p. 265). Bien qu'Asma demande de l'aide à Tanios pour ne pas laisser mourir son père, Rukoz est tué par ses ennemis à l'endroit où il est détenu. Le cheikh revient au village, mais il est aveuglé par une plaque de métal incandescent tenue devant ses yeux. Il rencontre Lamia en lui disant : « Ne t'éloigne pas, viens te mettre à ma gauche, tu seras mes yeux. Jamais je n'ai eu d'aussi beaux yeux » (Maalouf, 1994, p. 269). Le cheikh attend Tanios, son fils. Celui-ci accompagne le muletier Nader jusqu'à la frontière du village, et à son retour, il s'assit sur le rocher qui portera son nom. Et il n'apparaîtra plus. Selon la légende du village de Kfaryabda, « sur les pas invisibles de Tanios, que d'hommes sont partis du village depuis. Pour les mêmes raisons ? Par la même impulsion, plutôt, et sous la même poussée. Ma Montagne est ainsi. Attachement au sol et aspiration au départ. Lieu de refuge, lieu de passage. Terre du lait et du miel et du sang. Ni paradis ni enfer. Purgatoire » (Maalouf, 1994, p. 276).

Considéré en termes généraux, alors que le point central du roman est Tanios, il y a des hommes tels que cheikh, Emir, Roukoz et Gérios au centre de l'intrigue du roman. Des personnages tels que Lamia, la Cheikha, Asma et Thamar prennent place dans le roman avec leurs caractéristiques passives. D'autre part, considérant le fait que les définitions culturelles des femmes soient formées sociopolitiquement et que la tendance patriarcale qui exclut les femmes de la vie sociale limite leurs espaces de vie (Aktaş, 2013, s. 57), la réalité des femmes apparaît plus clairement dans le roman. Dans le contexte de la sociologie du genre et de la critique littéraire féministe, différentes histoires de femmes telles que le père de l'enfant de Lamia étant le cheikh du village, le mécanisme fonctionnante du secret malgré la généralité de cette tradition, le fait que la cheikha, femme du cheikh, connaissait et acceptait ce secret, et de l'autre côté

8 Le marché aux esclaves d'Istanbul est une structure angulaire avec une cour au milieu, construite en 1609 sous le règne d'Ahmet Ier. Des femmes noires d'Afrique sont exposées sur une plate-forme au milieu de la cour, tandis que de jeunes filles blanches, généralement circassiennes et géorgiennes, attendent leurs futurs acheteurs dans des pièces séparées et sont exposées dans des salles privées. Les prix des esclaves variaient d'année en année, en fonction du nombre et de la qualité offerts sur le marché. Parmi les filles, qui étaient généralement vendues entre 6 et 13 ans, les blanches et les belles étaient plus chères que les autres. Les autorités ottomanes, qui ont succombé aux fortes pressions des pays d'Europe occidentale, ont fermé le marché aux esclaves en 1854, mais elles n'ont pas réussi à éliminer le commerce en question. Après que les esclaves achetés ont eu une période d'essai, elles sont restées en possession de leurs acheteurs pendant une période limitée comme les blancs neuf et les noirs sept ans (Saraçgil, 2005, p. 70).

de tout cela, Thamar, qui essaye de survivre en vendant son corps, offrent des éléments importants tant au niveau de l'univers des personnages du roman que de la critique de l'écrivain masculin. Sans aucun doute, le fait que des personnages féminins soient inclus parmi les protagonistes du roman est une question à considérer pour analyser la société patriarcale. Cependant, il est également important de mettre l'accent sur le fait que ce soient les mêmes femmes qui subissent la défaite, se sentent humiliées et marginalisées, sont exclues et rendues passives (Şeker, 2021).

Conclusion

Le Rocher de Tanios se déroule dans une société multiculturelle. Dans cette société, il existe diverses communautés religieuses telles que druzes, chrétiennes et musulmanes, ainsi que des représentations socio-politiques telles que le clergé, les seigneurs, les émirs. Parmi ces représentations, Cheikh Francis, par exemple, illustre un exécutant local qui intériorise l'autorité traditionnelle-patriarcale, qui ne fait pas face aux conséquences de son propre comportement dans l'organisation de la sphère publique, dont les comportements immoraux ne sont pas considérés comme responsables et exempts de celle-ci. Dans le même temps, cette figure de l'autorité locale utilise pleinement tous les aspects de l'organisation sociale patriarcale en faveur des hommes. Dans cette organisation sociale, les femmes subissent des inégalités sociales liées au genre de leur naissance à leur mort. Elles ne sont pas des individus autonomes. Les femmes sont considérées comme des objets dans une société patriarcale où les hommes ont le droit à la parole.

Un résultat important du roman en termes de réalité féminine est que les femmes sont considérées comme des « propriétés » à côté de leur position secondaire. Cette situation, qui était soutenue économiquement, s'est transformée en une pratique sociale et a affecté toute la vie des femmes en général. De nombreux autres seigneurs, tels que Cheikh Francis, dont les pratiques de pouvoir pénètrent dans la société par leur contrôle sur les corps des femmes. Les exigences des intérêts masculins n'ont pas changé. Le fait que le Cheikh soit remplacé par un autre Cheikh montre que la restriction des femmes par la structure socioculturelle patriarcale maintient son pouvoir. La construction socioculturelle ne recule pas au point de produire des inégalités contre le corps féminin. Au regard des représentations féminines, l'objectification des femmes dans la vie du Cheikh et de Lamia est clairement construite. De même, Asma ne peut dépasser les limites tracées pour elle lorsque son père décide qu'elle épousera un autre

homme au lieu de Tanios, dont elle est amoureuse. Le choix de Thamar comme prostituée et son délaissement tranquille par le protagoniste masculin à Chypre tout en planifiant une vie pour commencer avec Tanios dans le roman est une réalité concrète que l'existence féminine est déterminée par des relations à prédominance masculine.

Comme le montre le roman *Le Rocher de Tanios*, les représentations des femmes dans les sociétés patriarcales ne sont pas indépendantes de la réalité socio-politique construite par les pratiques de pouvoir et les rapports de propriété. Le statut et la personnalité des femmes sont déterminés par le contexte socio-économique et culturel dans lequel elles vivent. Alors que les femmes sont codées par les normes sociales et culturelles de la structure patriarcale, les stratégies de lutte contre ces codes devenus un destin sont rares. Il n'est pas possible de dire qu'un tel effort de lutte ait été rencontré dans *Le Rocher de Tanios*. L'absence de cet effort est en grande partie liée à la façon dont les femmes ont été rendues impuissantes et désespérées par les cheikhs, en particulier dans un pays comme l'Égypte, au cours de la période historique dans le roman.[9]

La question de la place secondaire des femmes dans le genre romanesque met à l'ordre du jour par la montée de la théorie féministe dans le monde. Le reflet de personnages féminins forts dans les productions littéraires et l'abandon progressif du langage masculin se situent au début du XXème siècle. Dans ce processus, la critique littéraire féministe a émergé afin de critiquer la masculinité hégémonique dans la littérature, et prend de la vitesse au fil du temps. On peut affirmer que la critique littéraire féministe et les études de genre ont ouvert un champ de discussion important concernant les processus oppressifs et que les gains en faveur des femmes se sont reflétés dans les textes littéraires grâce à ce champ. Les textes littéraires dans lesquels la subjectivité féminine a une dimension constitutive doivent être considérés comme une avancée significative dans le processus d'émancipation des femmes. Pour cette raison, la critique littéraire féministe est maintenant devenue une source de référence pour analyser de nombreux genres nouveaux. Dans cette étude, *Le Rocher de Tanios*, étant une œuvre lauréate du prix Goncourt, d'un part, a été soumise à une critique littéraire féministe à travers des personnages féminins et d'autre part, il est discutée l'analyse de Maalouf de la réalité sociale encadrée par le patriarcat en Égypte au début du XIXème siècle en

9 Comme contre-exemple, Djahane, le poète préféré de Khan Nasr, peut être considéré dans *Samarcande*, où le caractère féminin fort vient au premier plan. Dans *Samarcande* (1988), nous assistons à la lutte de Cihan, qui refuse d'épouser immédiatement le souverain, sans être liée à un homme en nous rappelant que la vie elle-même est plus importante que la lutte des hommes pour le pouvoir.

prenant en considération du fait qu'il est une personne orientale avec son histoire de vie et un écrivain accepté par le monde occidental avec sa pensée. En conclusion, la critique littéraire féministe analyse les textes littéraires afin d'en faire une évaluation qui considère les femmes comme des sujets. De ce point de vue, il n'y a pas de discours abordant directement la question des femmes dans *Le Rocher de Tanios*. D'autre part, le roman reflète la manière dont la relation entre les sexes, inscrite dans la structure sociale patriarcale de l'Égypte des débuts du XIXème siècle, se construit dans les espaces privés et publics. Dans ce contexte, il est possible d'affirmer que les conclusions de cette analyse contribueront aux débats dans le domaine de la critique littéraire féministe.

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Research Article

Crítica deconstructiva del relato «Cirios rojos» de Segundo Serrano Poncela*

Deconstructive Critique of the Story «Cirios Rojos» by Segundo Serrano Poncela

Zeynep ÖNAL[1]

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RESUMEN

Este trabajo analiza el relato «Cirios rojos» de Segundo Serrano Poncela desde una perspectiva deconstructiva. Segundo Serrano Poncela escribe el cuento durante su exilio en Hispanoamérica y relata un suceso acaecido al inicio del conflicto bélico de 1936. El cuento enfrenta a miembros de los dos bandos de la guerra civil española, una mujer devota y un hombre republicano, en una lucha a vida o muerte. Serrano Poncela presenta una observación interna de los pensamientos y sentimientos de sus personajes, y pone de manifiesto sus diferentes visiones. El enfrentamiento imprevisto de ambos adversarios se convierte en un conflicto entre ellos; la mujer devota desea expulsar al republicano por ser su enemigo; él es dependiente de la ayuda de ella. La casa de la mujer se convierte en un campo de batalla para ellos, donde uno quiere salvarse de la presencia del otro, y el otro quiere salvar la vida. El texto construye una oposición jerárquica entre ambos; eleva a uno y baja al otro, subrayando las características inherentes de los dos puntos de vista. Centrándonos en puntos significativos del texto, intentamos mostrar cómo el lado superior de la jerarquía derriba su propio sistema lógico, cayendo en contradicciones entre lo que defiende y lo que hace.

Palabras clave: «Cirios rojos», Segundo Serrano Poncela, La narrativa del exilio español, Deconstrucción, Oposiciones jerárquicas

ABSTRACT

This paper analyses the story «Cirios rojos» by Segundo Serrano Poncela from a deconstructive perspective. Segundo Serrano Poncela wrote the story during his exile in Latin America and tells an event that occurred at the beginning of the military conflict of 1936. The story pits members of the two sides of the Spanish Civil War, a devout woman and a Republican man, against each other in a life-and-death struggle. Serrano Poncela presents an inside observation of the thoughts and feelings of his characters and brings out their different visions. The unforeseen confrontation of the two adversaries becomes a conflict between them; the devout woman wishes to expel the republican as her enemy; he is dependent on her help. The woman's house becomes a battlefield for them, where one wants to save herself from the presence of the other, and the other wants to save his life. The text constructs a hierarchical opposition between the two; it elevates one and lowers the other, underlining the

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inherent characteristics of the two points of view. Focusing on significant points in the text, we try to show how the higher side of the hierarchy overthrows its own logical system, falling into contradictions between what it stands for and what it does.
Keywords: «Cirios rojos», Segundo Serrano Poncela, Spanish exile narrative, Deconstruction, Hierarchical oppositions

EXTENDED ABSTRACT

The Spanish Civil War began in 1936 and ended in 1939. The year the war ended was an important date not only in Spain's national history but also in the country's literary history. No major literary work was published in 1939. The rebel side took control of everything, including literary life, and forced many writers to leave their homeland, ensuring that no adversary remained who posed a threat to the regime. As a result, the country's literature was divided in two: the writers who stayed in Spain chose their subjects in accordance with the oppression ruling the country; the intellectuals who left the country in exile wrote free from censorship. The ones who stayed in the country and those who went to exile lost contact and consequently there were two Spains: the migrant Spain and the captive Spain. The writers who had to leave the country behind and start a new life in foreign lands created during the long exile an enormous literary production.

The writers of the migrant Spain reached a very high cultural level in their literary production. Poetry was the outstanding field in exile. There were few notable narrators, such as Max Aub, Francisco Ayala and Ramón J. Sender, who stood out with their works before the war. However, those and many more began to produce narrative works in their respective countries of asylum that reflected their concerns about the homeland. Many of the writers explored the causes or circumstances of the war in their literary works. The painful history and the tragic human stories found reflection in fiction.

Segundo Serrano Poncela (Madrid, 1912 – Caracas, 1976) is one of the most distinguished writers of Spanish fiction written in exile. During his stay in Santo Domingo, Puerto Rico and Venezuela he became a prestigious critic and author of Spanish literature. He was intimately concerned with the national themes. He never returned to his native land, like many others, and died at the last stop of his exile.

The two books of short stories, La puesta de Capricornio (1959) and Un olor a crisantemo (1967) reflect a psychological consistency. «Cirios rojos» is one of the three stories in La puesta de Capricornio, published in Buenos Aires. Serrano Poncela wrote the stories that make up the book in Puerto Rico and New York between 1956 and 1957.

The story is about a Spanish Republican who tries to escape from his pursuers in a manhunt at the beginning of the civil war. He manages to find a place of shelter in the house of a devout woman and is denounced by her to his executioners. The story presents a situation of conflict caused by the confrontation between two adversaries who have different ways of living and thinking. At the beginning of the confrontation, a tension arises between them which remains unsolved until the end of the story. The cause of the tension seems to be the act of breaking into the house; however, the course of the events reveals the hidden desires of the woman. The man, unaware of her thoughts and feelings, makes an effort to convince her to help him. The woman provides him the help he needs by force; however, the house turns in the end into a trap that brings him death. The plot exposes the depths of human nature, revealing the difficulties in human relations. On the other hand, it presents a narrative structure well suited to a critical consideration from the perspective of deconstruction, establishing a hierarchical opposition between the characters, raising one side of the opposition and lowering the other. Hence, the reading allows for a deconstructive reading, expanding and exposing both sides of the opposition.

Introducción

1939 ha sido una fecha clave no solo en la historia nacional de España sino también en la historia literaria del país. En esa fecha no se publicó ninguna obra fundamental, ni tampoco se produjo un hito literario de cualquier clase, como explican Fernando Larraz y Javier Sánchez Zapatero (2016) en el prólogo de una valiosa antología titulada *Los restos del naufragio* (p. 7). El bando sublevado, que declaró su victoria el 1 de abril de 1939, tomó el control de todo, incluida la vida literaria, y obligó a muchos escritores a abandonar su tierra natal, asegurándose de que no quedara ningún adversario que significara una amenaza para el régimen. Así, la literatura del país se dividió en dos: los escritores que se quedaron en España tuvieron que escoger sus temas conforme a la opresión de la dictadura; los intelectuales que se marcharon al exilio escribieron libres de la censura franquista. Como consecuencia, se perdió el contacto entre los que se quedaron y los que se fueron. Ya había dos Españas: «una llamada España peregrina» y «una España cautiva» (Ayala, 1949, p. 54). Los escritores que tuvieron que dejar atrás el país y empezar una nueva vida en tierras extranjeras crearon, durante el largo exilio, una rica producción literaria.

El nivel cultural del exilio de 1939 era muy alto. José Luis Abellán (1983) sostiene que la aportación de los exiliados alcanzaba algunas de las cotas más altas que se habían dado en la cultura española de todos los tiempos (p. 64). El campo literario que sobresalía en el exilio era la poesía. Porque, como manifiesta Marielena Zelaya Kolker (1985), la narrativa no fue el género más destacado de las letras españolas desde la generación del 27 hasta la diáspora de 1939; los problemas colectivos no formaban parte de sus obras. Había pocos narradores que sobresalían antes de la guerra (p. 69). Sin embargo, algunos como Max Aub, Francisco Ayala y Ramón J. Sender, que ya eran narradores notables antes de la guerra, y muchos más empezaron a dar en los países de asilo obras narrativas que reflejaban sus preocupaciones sobre España. Buena parte de los narradores exploró las causas o las circunstancias del conflicto bélico y los temas humanos ganaron importancia. La historia trágica encontraba su reflejo en la ficción; lo estético se vinculaba a lo histórico-social; «a fin de cuentas, […], siendo todo dolorosa Historia, todo podía ser también novela» (Blanco Aguinaga, 2006, p. 128).

Uno de los escritores más notables de la narrativa española escrita en el exilio es Segundo Serrano Poncela (Madrid, 1912 - Caracas, 1976). La labor realizada durante su estancia en Santo Domingo, Puerto Rico y Venezuela le convierte en un prestigioso

crítico y autor de la literatura española. Según Santos Sanz Villanueva (1977), es uno de los más consumados y certeros narradores de todo el exilio (p. 173). Es un escritor íntimamente preocupado por lo nacional y él mismo define así su vinculación al nacionalismo español:

> Quizá haya quien me crea encerrado dentro de estrechos moldes nacionalistas. Pero lo nacional, la nación, los resultados de pertenecer a ella: su lengua, su historia, su axiología, su futuro (a veces su triste presente), no son un teorema geométrico, sino una forma de ser y estar en el mundo, acá o allá, en cualquier situación o espacio, nación ajena o continente, tan dada como un color de piel, un perfil de nariz o un rasgo de carácter. (Serrano Poncela, 1963, pp. 62-63)

Serrano Poncela muere en la última parada de su exilio sin poder regresar a su tierra natal. Como muy acertadamente lo expone Francisca Montiel Rayo (1998), «Segundo Serrano Poncela, profundamente dolorido, fue un republicano español exiliado en 1939 que en los años sesenta, […], había llegado al certero convencimiento de que, mientras viviera Franco, no podría regresar a España» (p. 531).

Sus dos libros de relatos, *La puesta de Capricornio* (1959) y *Un olor a crisantemo* (1967), «se caracterizan por la concentración argumental [y] por la densidad psicológica» (Sanz Villanueva, 1977, p. 173). «Cirios rojos» forma parte de *La puesta de Capricornio*, publicado en Buenos Aires en 1959. Los tres relatos que componen el libro fueron escritos en Puerto Rico y Nueva York entre 1956 y 1957.

El cuento es la historia de una fuga fallida al inicio del conflicto bélico de 1936, con un fondo de temas secundarios como la denuncia del fugitivo y, según Ricardo Mora de Frutos (2001), «la falsa beatitud» (p. 443) de quien lo denuncia. La historia empieza en Salamanca en los primeros días del golpe de estado. Un obrero republicano, tipógrafo de un diario clausurado por los sublevados, huye de la caza nocturna organizada por sus perseguidores. Logra encontrar refugio, por pura casualidad, en la casa de una mujer devota y es denunciado por ésta a sus ejecutores.

La trama expone las profundidades de la naturaleza humana, poniendo de manifiesto la complejidad de su esencia. Serrano Poncela muestra, como señala Mora de Frutos (2001), un progresivo arraigo en el problema del exilio como factor primordial en la

psicología humana, haciendo sobresalir en su narrativa la introspección psicológica pura sobre cualquier otro aspecto (pp. 442-443). El relato admite como interpretación una manifestación intensa de las dificultades que se pueden ver en la vida del ser humano y en las relaciones humanas. Por otro lado, presenta una estructura narrativa bien adecuada para una consideración crítica desde la perspectiva de la deconstrucción, estableciendo entre los personajes una oposición jerárquica, elevando un lado de la oposición a un plano superior y descendiendo al otro en uno inferior. De ahí que la lectura permita realizar una crítica deconstructiva, expandiendo y exponiendo ambos lados de la oposición.

Conflicto, paradoja, límite

La serie de acontecimientos empieza con la llegada del famoso automóvil negro a la puerta del sospechoso sobre las tres de la noche. Al oír el sonido agudo de los frenos él se desliza por el patio trasero y se dirige, en la soledad y el silencio de la noche, a la tienda de su padrino para esconderse allí por algún tiempo hasta encontrar el momento oportuno para escapar. Sin embargo, el padrino lo rechaza, usando como pretexto la llegada de los perseguidores esa misma tarde en su busca, y lo deja en la calle, sumido en una desesperación total. Después de buscar frenéticamente por un breve tiempo un lugar donde ocultarse de sus ejecutores, el fugitivo intenta una segunda vez entrar en el almacén, en un afán de escapar de una posible muerte, y esta vez logra entrar; pero el viejo lo encierra en el patio de la casa «para denunciarle después» (Serrano Poncela, 1959, p. 98). Espantado por la gravedad de la situación salta el muro bajo del patio, da con una ventana mal encajada de la casa vecina y entra.

La violación de la frontera que separa y protege la vida íntima de la dueña de la casa del mundo exterior supone una línea divisoria en el curso de la historia. Entrar por fuerza en un lugar ajeno convierte al fugitivo en intruso y esta nueva situación plantea algunos problemas que se pueden analizar a la luz de tres términos: conflicto, paradoja y límite. Manuel Asensi explica (1990) que las relaciones entre la deconstrucción y la teoría literaria sólo pueden plantearse desde el punto de vista de estos mismos términos (p. 15), y expone la vinculación entre estas palabras atendiendo a sus núcleos etimológicos:

> El "confligo" representa la acción de chocar, de confrontar, de turbar e inquietar; el "limes" hace referencia a una senda entre dos campos, a un umbral ("limen"), y, por último, la "pará-doxa" denota que algo es contrario

> a la opinión común, de donde su utilización en la retórica tanto en los *genera causarum* (enfrentamiento con el sentimiento jurídico y con la conciencia general de los valores y la verdad) […], como en las *figuras* (convivencia en la misma frase o discurso de conceptos contrarios). (p. 16)

El primer acto de introducirse sin derecho en el espacio de una persona piadosa, como nos indica la acumulación de imágenes repletas de resonancias eclesiásticas, y el siguiente de pasar la línea del dormitorio generan un considerable número de conflictos, los cuales producen a lo largo de la lectura una tensión no resuelta entre los dos. La habitación de los cirios encendidos y la mesa que sirve de altar, con una estatua de la Virgen, forman una frontera natural —una senda— entre la calle y la alcoba de la beata. Pasar el oratorio y entrar en el dormitorio produce el primer conflicto, de ahí que se provoque el choque:

> En el primer instante lo que vio frente a él fue una cama y en ella una mujer sentada, con los ojos abiertos por el espanto. […] y hallábase aún envuelta en la pesadilla del sueño interrumpido, sin saber dónde comenzaba la realidad y concluía lo fantástico. (Serrano Poncela, 1959, p. 101)

Manuel Asensi sostiene (1990) que «el choque es el lugar en el que se diferencian-indiferencian las fuerzas que en él intervienen sin que pueda decidirse la balanza hacia uno u otro lado» (p. 16). El siguiente acto del intruso de atacar irreflexivamente a la mujer con el objetivo de estrangularla inclina la balanza a favor de la fuerza masculina y a la vez añade a su atributo de intruso el de agresor. Viene a continuación una petición y un anuncio que cambian el equilibrio de poder, inclinando la balanza esta vez hacia el lado femenino: «¡Sálveme. Estoy perseguido!» (Serrano Poncela, 1959, p. 102). La petición de ser salvado por la persona a la que asalta invierte la posición privilegiada del hombre sobre la mujer, colocándose él en una posición dependiente de la ayuda de ella. Así que surge una paradoja con respecto al acto físico y al acto verbal del sujeto masculino (en el sentido del empleo de expresiones con una aparente contradicción entre ellas), devolviéndole a su indefensa posición anterior de fugitivo y convirtiéndole a la vez en un débil ser desamparado, en busca de refugio y protección.

El fugitivo reitera a continuación que no intenta hacerle daño; sin embargo las frases con tono tranquilizante y amenazante que emite unidas unas a otras le sumen en una situación aun más paradójica:

> No quiero hacerla daño […]. Fue un impulso que yo mismo no comprendo. […], pero si llaman a la puerta no abra porque, entonces, no respondo de lo que haré. […] ¿Tengo que prometerla otra vez que no intento hacerla daño? […] Oiga […], esto no es cosa de juego y no vaya perderla de vista. […] Ya ve que no trato de hacerla daño. […] ¿Dónde va? […] ¿Qué pretende? ¿Quiere desesperarme? […] Le voy a romper la cabeza. (Serrano Poncela, 1959, pp. 102-106)

El uso de expresiones pronunciadas para persuadir y también amenazar, hilvanadas todas con el fin de convencerla para que no dé un paso equivocado, hace difícil que la paradoja se resuelva en un mutuo acuerdo entre ambos. Consecuentemente, no se resuelve la tensión entre ellos hasta el fin. María del Refugio, o simplemente Refugio, como la llaman, le suministra a la fuerza la protección que busca. El fugitivo, cuyo nombre nos es desconocido hasta el fin del relato, se libra del peligro de ser descubierto en la calle; sin embargo, al final se encuentra a sí mismo en una trampa mortal que viene de la mano de Refugio.

La construcción y la deconstrucción de las jerarquías

Terry Eagleton dice (1983) que la filosofía occidental ha sido «logocéntrica»; ha creído en la existencia de una esencia, una realidad, una suprema «palabra» que sirviera de fundamento, de ancla a todo pensamiento, lenguaje y experiencia. Ha tenido el ansia de un signo que diera sentido a todos los demás y de que todos los demás lo señalaran como el significado incuestionable. Dios, por dar un ejemplo, ha sido aceptado como uno de esos significados indudables, el significado de los demás significados, el eje de todo el sistema de pensamiento y lenguaje, el signo en torno al cual giraban los otros y al que reflejaban sumisamente (p. 131).

Conforme a esta visión particular de entender la vida, se fija una base sólida, un fundamento firme sobre el que se construye una jerarquía de significados y algunos conceptos son encumbrados a una posición privilegiada por parte de las ideologías sociales dominantes. El principio básico forma la parte privilegiada de una «oposición binaria», y en la opuesta se halla el término excluido por el principio básico. Como explica Eagleton (1983), las ideologías dibujan límites estrictos entre lo aceptable y lo inaceptable, verdad y falsedad, sentido y sinsentido, razón y locura, central y marginal, etc. No es fácil evitar reflexionar con el hábito del pensamiento binario. Sin embargo,

es posible desenredar las oposiciones, demostrando cómo un término de la antítesis se encuentra inherente en el otro (p. 133). La deconstrucción es el procedimiento crítico de excavar por debajo estas oposiciones, dejándolas sin apoyo.

La crítica deconstructiva implica la identificación de la oposición jerárquica. Jack Balkin sostiene (1987) que hay jerarquías presentes en las siguientes aseveraciones: A es la norma y B es la excepción; A es el caso general y B es el caso particular; A es simple y B es complejo; A es normal y B es anormal; A es autosuficiente y B es parasitario; A está presente y B está ausente; A es inmediatamente percibido y B es inferido; A es céntrico y B es periférico; A es verdadero y B es falso; A es natural y B es artificial. Cualquier afirmación jerárquica sobre un juego de ideas A y B es, para Jacques Derrida, una invitación a la deconstrucción[1]. Deconstruyendo la oposición jerárquica establecida entre A y B, se ve que la posición privilegiada de A es una ilusión, ya que A depende de B igual que B depende de A (p. 747).

La construcción de las identidades en el relato

El texto señala como motivo de la turbación de la mujer «encontrarse frente a un hombre desconocido, en medio de la noche y a solas» (Serrano Poncela, 1959, p. 105). El sexo masculino, además desconocido, implica peligro hacia su vulnerable existencia, a una hora avanzada de la noche en que pedir socorro es imposible. La mujer piensa, en un primer momento, que será un ladrón; sin embargo, la aclaración de que venía huyendo de pronto le suena y comprende que se encuentra sumida en una situación aún más arriesgada: el fugitivo está «huyendo de la justicia de Dios, en aquellos momentos representada por los hombres en armas. Era un republicano, un masón, un ateo, un alma impura; un enemigo, en suma. […] "Es un asesino —pensó—, tengo que obrar con cuidado"» (p. 105).

Identificado el desconocido, este se reduce a una simple definición: un impío, un incrédulo, un ser fuera del marco, fuera del sistema, un ser dañino para el statu quo, para el orden. En resumen, es mucho más peligroso que cualquier delincuente: un ser capaz de quitarle la vida.

1 Jacques Derrida presenta, en su famosa obra *De la grammatologie* (1967), una crítica deconstructiva de la visión de la filosofía occidental, marcada por una inclinación en favor del habla y contra la escritura. Véase J. Derrida, *De la gramatología* (1971), pp. 37-95.

Por otro lado, el texto nos presenta también la mirada del hombre hacia la mujer cuando ella grita: «¡Máteme pero no me toque!» (Serrano Poncela, 1959, p. 107):

> Es una beata sucia […] y no tiene ojos para otra cosa que el sucio pecado. ¡Qué alma de sacristía! Podría matarla ahora mismo y se dejaría hacer con una sonrisa de cristiano al que arrastran por la arena del circo, pero si la levanto las faldas me saca los ojos antes de que pueda ver sus interiores. (p. 107)

Vista desde los ojos del hombre, la mujer se define como una beata sucia por preocuparse más por la protección de su cualidad de inmaculada que por su vida. En este punto del texto, el alma impura y la beata sucia forman los dos lados opuestos de un prejuicio compartido.

El desconocimiento es mutuo; cada uno reduce al otro a una simple definición: para Refugio el republicano «es un rojo»; «algo imaginado y temeroso»; un «pez-raya cargado de electricidad que llegó a sus manos desde las profundidades submarinas» (p. 108); para el republicano Refugio es un ser cuya «cabeza no rige bien; está llena de oraciones y algodón», y es el miembro de esa clase cuyos amigos son «los señoritos falangistas y católicos» (p. 107).

La postura ideológica de la beata, que se basa en ese fundamento inatacable de la creencia en una existencia suprema, la eleva en la construcción jerárquica a una posición superior frente al ateo. La tradición la sitúa en el nivel del fiel creyente, y el ateo forma su antítesis, siendo el descreído. Así, Refugio mantiene una posición privilegiada en contra del republicano, como primer principio. En una sociedad dominada por los creyentes, el devoto puro es el principio básico, y el descreído es lo opuesto y lo excluido. El republicano, en este caso, es lo «otro», es un ser defectuoso al que se le atribuye un valor negativo con respecto al principio básico. Conforme a lo mencionado por Jack Balkin en la parte anterior, el creyente es la norma y el descreído es la excepción; el creyente es el caso general y el descreído es el caso particular; el creyente es normal y el descreído es anormal; el creyente es autosuficiente y el descreído es parasitario; el creyente está presente y el descreído está ausente; el creyente es céntrico y el descreído es periférico; el creyente es verdadero y el descreído es falso; el creyente es natural y el descreído es artificial.

Refugio es buena y el republicano es malo; Refugio es positiva y el republicano es negativo. Refugio se define a sí misma por lo que está ausente en él; se define a sí

misma por encima de él. Haciéndolo, vincula su identidad a la del otro. El republicano es la imagen de lo que Refugio no es; y también es recordatorio de lo que sí es. En este caso, se entiende que la frontera que los separa no es tan precisa como parece. Y además, será Refugio quien al final pone en peligro la vida de su contrario, denunciándole a los asesinos; será ella el enemigo; será ella el asesino indirecto. Los términos —enemigo, asesino— con los que define a su antítesis se hallan inherentes en ella misma. Lo que está fuera de ella se encuentra dentro de ella. Las características que le atribuye a él son a la vez las que la definen a ella. O sea, ella sufre las mismas cualidades negativas.

La huella del otro que se halla en uno mismo y que se quiere expulsar

Los términos de una oposición jerárquica dependen de la consistencia de la diferencia entre ellos. Sin embargo, cada uno de estos términos, tanto el primero como el segundo, encierra dentro de sí las huellas del otro. Quizá, dice Terry Eagleton (1983), lo que está fuera esté de algún modo dentro; lo que es ajeno sea a la vez íntimo (p. 133). La huella es el signo que deja uno en el otro a su paso; es el efecto de uno en otro. Es algo que cada parte de la oposición, en una mutua dependencia, quiere refrenar o expulsar de sí.

Derrida habla (1971), en la parte que discute la exterioridad de la escritura haciendo alusión a lo que defienden Saussure y Platón, de la «irrupción del *afuera* en el *adentro*, cortando la interioridad del alma», y a continuación, da una definición frecuente del pecado: «El pecado fue definido muchas veces —entre otros por Malebranche y por Kant— como la inversión de las relaciones naturales entre el alma y el cuerpo en la pasión» (pp. 45-46).

Esta «irrupción del *afuera* en el *adentro,* cortando la interioridad del alma» se revela en el alma de Refugio bajo la capa de un velado erotismo:

> Unas manos de oficio y unos brazos … De súbito se ruborizó. Aquellas manos la abrazaron y había sentido el vello de sus dorsos bajo la barbilla. Y hasta el aliento, sí ¡el aliento! Al reaparecer tal recuerdo de bárbara claridad como relámpago, cerró los ojos y sintióse poseída de mortal inquietud. "¡Ave María!" Durante toda su vida fue casta y limpia de pensamiento; su rígida conciencia venció fáciles tentaciones. (Serrano Poncela, 1959, pp. 110-111)

El velado deseo erótico es algo que forma parte de su existencia, que por su naturaleza se halla inseparablemente unido a ella. Pero es una inclinación reprimida, reducida a una huella. Por otro lado, es una cualidad inherente del sujeto masculino —característica de su virilidad— que desprecia y diferencia de sí misma. Es algo que le llega de fuera; es la existencia del hombre que la deja al descubierto y justo por eso se debe rápidamente expulsar. «¡Ave María!» funciona como un muro protector; asume la misión de una frontera virtual que la distancia y diferencia del hombre y también la aleja del pecado, constituyendo una natural división entre el alma y el cuerpo, antes de que la relación entre éstos se invierta en la pasión. La conciencia lucha por vencer lo que siente el alma para mantener intacta la pureza e íntegra la razón.

La mujer encuentra la vía de la salvación del pecado y también de reconciliación consigo misma en un pacto con la divinidad suprema:

> "Si salgo con bien de ésta —prometióse— haré […] un auto de fe." Ya más reconfortada con el susto le examinó de nuevo, ahora tal como era realmente: un rojo, un enemigo de Dios y de la sociedad cristiana. (Serrano Poncela, 1959, p. 111)

Hecha una vez la promesa de realizar un sacrificio a cambio de salvarse del pecado y así tranquilizada, pone una distancia definitiva entre él y sí misma, subrayando su «différance»[2]; es decir, lo diferencia de los miembros de la capa social a la que pertenece y también lo rebaja, lo pospone en la oposición jerárquica. Es un obrero y no es un miembro de la comunidad cristiana; es un rojo y no es un fiel creyente de Dios. Entonces, es un enemigo; alguien que se debe expulsar o aplastar.

Derrida sostiene que la condición de la comunidad es la separación. La reunión significa borrar la singularidad de otro, dentro de una congregación dirigida hacia un objetivo común; la disociación acentúa la singularidad de uno, la distinción entre el uno y el otro:

> Una vez que le otorgamos cierto privilegio a la reunión y no a la disociación, entonces no podemos dejar espacio alguno para el otro, para la otredad

2 *Différance* es una palabra, creada por Derrida, que se basa en el verbo francés *différer*. Como verbo intransitivo significa diferir, en el sentido de diferenciarse; como verbo transitivo significa diferir, en el sentido de retrasar, posponer. El sustantivo *différence* significa diferencia, singularidad. Derrida sustituye una 'e' por una 'a' y crea la palabra *différance*, que combina ambos significados de diferenciarse y retrasar, posponer.

> radical del otro, para la singularidad radical del otro. Creo, desde ese punto de vista, que la separación, la disociación no es un obstáculo para la sociedad, para la comunidad, sino la condición de ésta. […] La disociación, la separación, es la condición de mi relación con el otro. Me puedo dirigir al Otro sólo en la medida en que existe una separación, una disociación, de manera que no puedo reemplazar al otro y viceversa. (Derrida & D. Caputo, 2009, p. 25)

Refugio sintetiza la mirada del clero hacia una determinada capa social que significa para ellos el mal. Este prejuicio que un grupo determinado se forma sobre el otro presupone, por un lado, una descripción de lo bueno y lo malo, privilegiando algunas características de la naturaleza humana y diferenciando y posponiendo otras. Por otro lado, se tapa los oídos y se cierra los ojos a cualquier aclaración que venga del lado opuesto. Refugio da abiertas señales de que no habrá entre los dos ningún tipo de entendimiento, como queriendo demostrar que la división entre ellos es bien precisa:

> —Los cirios son para la Inmaculada.
> —¡Ah, la Inmaculada! ¿Una promesa para que no maten a más hombres de Dios?
> —¿Para que no maten?
> —No se haga la tonta. ¿Cree que se los llevan de paseo? […] Hace cinco días que están regando las huertas del Tormes con sangre humana. Me gustaría saber si todo el poder de la Virgen servirá para detener a los carniceros.
> —Yo no sé nada […], no salgo de casa.
> (Serrano Poncela, 1959, p. 109)

La explosión del impulso sexual

Sin embargo, la frontera que los separa no dibuja entre ellos un límite tan definitivo como parece. Reasumiendo el tema de la huella que dejan el uno en el otro, el texto presenta una nueva fase del conflicto cuando los dos yacen juntos en la cama. El obrero, sufriendo síntomas de fatiga, decide dormir un rato y, como no tiene confianza en la mujer, le ata la muñeca con el cinturón de sus pantalones a la suya, antes de empujarla hacia la cama.

La primera sensación que produce en ella ante a esta situación imprevista es espanto, desaliento y malestar físico. El terror que se siente por temor a lo obvio se calma cuando se da cuenta de que el hombre tendido a su lado es totalmente indiferente a su existencia e incluso parece que hace lo posible por reducir el contacto físico. El relajamiento que viene a continuación la pasa de un sentimiento de «presidiario» o de «esclava» (Serrano Poncela, 1959, p. 113) al examen detenido del sujeto que permanece acostado y quieto.

El estudio minucioso del cuerpo masculino que «nunca había examinado tan de cerca, durante la treintena bien pasada de años que constituían su vida», y «el olor, sin duda procedente de las axilas; olor a sudor y a varón» (pp. 113-114) son motivos de una nueva turbación: «parecióle que nada debía temer de aquella cercanía inmóvil, mas, no obstante, su cuerpo se sobresaltaba» (p. 114). Los signos de la sensualidad se manifiestan de forma repentina. Lo que forma parte del sexo masculino forma parte de ella: «tampoco ignoraba —mujer al cabo— la sórdida y rica pasta de que el varón está hecho, lo que hay en él de demoníaco y tentador, de oscuro y luminoso, de carne y fantasía, no ignoraba, en fin, al hombre» (p. 114). Conoce los rasgos que caracterizan la virilidad, y entiende que no es inmune contra ellos, aunque «obligada por su forzosa castidad durante años, había hecho lo posible por arrancar de la mente este conocimiento perturbador» (p. 114). Sin embargo, el motivo de esta «forzosa castidad» no es la devoción, sino la frustración tiempo atrás de un deseo:

> […] este conocimiento perturbador, lo que consiguió rodeándose de precauciones como si fueran trampas, una de las cuales, la principal, consistía en su diaria entrega a la oración en la capilla de luminosos cirios ante la imagen de alabastro de una virgen vestida de azul, inmaculada ella también, a quien mucho tiempo atrás hizo la natural petición de grave marido cargado de hombría y poderes de macho; después ya menos grave, ya deseado sólo como simple hombre. (p. 114)

La falta de éxito en llegar a lo deseado desemboca en otra petición, «la de alejar toda figura masculina de su imaginación», y en una plegaria hecha a la Virgen: «¡Oh maravillosa Madre de Dios; […] ¡no me dejes caer en la tentación y barre de mi memoria el recuerdo de tantos hombres entrevistos y turbadores, éstos y aquéllos que van y vienen más allá de mi puerta, indiferentes y crueles, ignorándome!» (p. 115).

Se revela así, en esta fase del conflicto, que el verdadero motivo del temor sentido hacia la existencia del sujeto masculino en ese santuario protegido por rezos e imágenes, no es perder la vida ni perder la virginidad, sino la confrontación con un sentimiento enterrado mucho tiempo atrás. Ese sentimiento que se halla sofocado en sus entrañas se debe expulsar, como «extraía de su conciencia todas las noches, al acostarse, las mínimas impurezas» (p. 115), más allá de su ser, más allá de sus límites, antes de que la frontera entre ella y él sea violada.

La confusión e irritación provocada por el súbito temblor de su cuerpo y el acto irreflexivo de rozar los dedos del hombre dan paso a una agitación aún más grave que concluye con una súplica a la Virgen para que la proteja de intensos sentimientos. La palabra «vientre» que emplea en su oración a la Virgen —«[…] y bendito el fruto de tu vientre» (p. 116)— la incita a investigar las prominencias de su cuerpo, olvidadas tiempo atrás. Consecuentemente, la relación entre el alma y el cuerpo, invertida en la pasión, se concibe como pecado —«Santa María, madre de Dios, ruega por nosotros pecadores ahora…» (p. 116)— y esta sensación de pecado la hace estallar con una furia incontenible, haciendo daño físico a su adversario, despierto ya, como si quisiera librarse del pecado y del cautiverio tanto físico como emocional.

El deseo involuntario que se despierta hacia el sexo masculino manifiesta que la frontera que separa el alma del apetito carnal no es definitiva. Mientras que, por un lado, el alma turbada y el cuerpo despertado se unen en el deseo, se revela, por otro, una lucha entre el alma que quiere mantener la castidad y el cuerpo que se inclina hacia el amor sensual. Manuel Asensi sostiene (1990) que «el límite indica la senda que no es ni un camino ni otro, que es un camino y el otro, y cuya tensión no permite tampoco decidirse hacia uno u otro lado» (p. 16). En la zona gris entre el alma y el cuerpo, donde se realiza el choque, la mujer se encuentra en una situación en la que no puede decidir a qué lado se inclina la balanza.

La contraposición de las identidades

«Obligada por su forzosa castidad durante años» (Serrano Poncela, 1959, p. 114), la beata vive recluida en un ambiente cuyos límites son bien herméticos a cualquier ser ajeno que pueda significar un peligro para su existencia. El texto la define como «aquella solterona de quebrada color cuyo nombre era Refugio, viviendo a solas con sus canarios en las habitaciones cubiertas de cortinas y esteras de cierta casa antigua, en cierta

ciudad también antigua y con sabor eclesiástico llamada Salamanca» (p. 114). Se define, además, como una mujer que no tiene muchas luces, y que apenas sabe «otra cosa que esos saberes provincianos y domésticos en cuya inconsciencia apacible se vegeta durante años y años, tan solo turbados por oscuras imágenes durante el sueño» (p. 114). Dice ella misma que no tiene necesidad de trabajar. Rodeada de precauciones como la pequeña capilla iluminada de cirios de todos los tamaños, el altar improvisado sobre una mesa cubierta por un mantel blanco y la imagen de alabastro de la Inmaculada, «aquel cuerpo femenino se resecaba y consumía entre bandejas de dulces, rosarios cantados y labores de ganchillo» (p. 115). Su diaria entrega a la oración concluye, todas las noches, con una súplica a la Virgen para que extraiga «de su conciencia […], al acostarse, las mínimas impurezas […] engarzadas, una a una, en las cuentas de su rosario» (p. 115). Los años de soledad pasan «esperando la llegada del nuevo día para hundirse en el confortador y soñoliento quehacer doméstico», y «hundida como estaba en el interior de la casa entre cuatro paredes macizas […]; especie de hipogeo donde su castidad moraba protegida por la Virgen» (p. 116). Y así todos los días y todas las noches, hasta que su frontera es violada por una intrusión inesperada.

Se trata de «un obrero tipógrafo de cierto diario clausurado por los insurrectos a causa de sus ideas liberales» (p. 95). Es un republicano horrorizado que huye de una posible muerte atroz, que necesita esconderse por unos días antes de escapar al campo. Es un asunto de vida o muerte el que sufre; es consciente de la violencia y la brutalidad de los rebeldes, y «saberse reducido a la categoría de animal gritón y babeante, entre vómitos y espasmos intestinales, le hacía perder el sentido» (p. 95). Al haber sido rechazado por el padrino asustado, queda desamparado y muerto de miedo en la calle desierta en la oscuridad de la noche. Es un «hombre del pueblo a quien el exceso de sensibilidad maltrata, haciéndole odiar esa mala educación genérica que se supone inherente a su clase (era un obrero tipógrafo; es decir, un aristócrata del proletariado)» (p. 107). Afirma él mismo que es «un hombre que huye pero tan decente como cualquier otro» (p. 107). En esos momentos, en la casa de la beata, es alguien que busca seguridad por unas horas. Ante los ojos de Refugio, es un «hombre extraño a quien los procedimientos brutales parecían serle familiares» (p. 113). Se llama «Gaspar Bellido, de los Bellidos notarios y comerciantes […] aunque él pertenecía a la rama de los parientes pobres. Era un afiliado al partido socialista […]; alguien honrado, bueno, sin más pretensiones que trabajar y vivir apaciblemente» (p. 120).

La vida de Gaspar se cruza con la de Refugio por unas horas. Gaspar necesita ganar unas pocas horas para salvarse la vida; Refugio debe echarle de su casa, y más tarde

de su mente. Gaspar está horrorizado con la idea de una muerte violenta; Refugio teme ser violada. Ambos se encuentran en una situación compleja de la que necesitan salir. Son de mundos distintos; tampoco hablan el mismo lenguaje. La mujer se define a sí misma dentro de una antítesis con respecto al hombre; sin embargo, algo que se halla en él, algo que piensa que le es extraño, tal vez no lo sea del todo y sí sea íntimo y personal.

Hacia el desenlace

El «odio vibrante» (p. 117) que posee a la mujer por haberse quedado obligada a permanecer físicamente ligada al hombre por un par de horas y también por el remordimiento de sus sentimientos la conduce a una nueva fase en el proceso de toma de decisiones. Se dirige decididamente hacia su altar, como si quisiera cobrar fuerza para protegerse del efecto nocivo del forastero y para expulsarlo de su mente y de su casa. El sentimiento de aversión dirigido hacia sí misma y al hombre se orienta en el altar hacia la Virgen Inmaculada —«¡Le odio, Madre santa; cómo le odio!» (p. 118)—, como el signo de una rebelión, quizá por haberla dejado en una situación tan dura, o quizá por haberle mandado un hombre después de tantos años y por no protegerla de la desgracia de tener pensamientos pecaminosos.

En la pequeña habitación que sirve de capilla, la realidad que la rodea se mezcla con la fantasía; Refugio oye la voz del Todopoderoso que la llama: «Refugio…», y le responde: «Aquí estoy, Señor» (p. 119). Refugio se sitúa ya en un sitio donde se cruzan la realidad y la ilusión; el límite entre éstas se borra y Refugio no vive ni en la realidad ni en la fantasía; y al mismo tiempo vive en la realidad *y* en la fantasía. Con la entrada del hombre, la beata sale de la fantasía, y se queda estupefacta en la habitación «oliendo a esperma[3] y sacristía» (p. 119). Se queda, otra vez, en un lugar donde la realidad del momento se mezcla con la de su vida.

Resurgimiento de la huella del otro y la denuncia

Con la entrada del hombre en la capilla acaba el dulce ensueño de hablar con Dios; la mujer se arranca de la ilusión que la rodea y se reencuentra a sí misma dentro de la fea realidad. La desilusión concluye en una nueva crisis que desemboca en llantos y hundimiento, en sollozos, en la cama. El hombre intenta consolarla, con una voz suave,

3 El esperma señala, por un lado, la cera derretida, e indica, por otro, el semen.

sentándose en la cama; explica el motivo de su huida; le da detalles de su historia personal, «deslizando maquinalmente su mano por aquellas espaldas sintiendo la fina curva del hueso y las costillas» (p. 121). Resurge la huella de la lascivia, para gran sorpresa del hombre: «Lo que creyó descubrir en aquel ojo le pareció imposible, porque aun habiéndole mirado otras mujeres en el instante más tierno y más encendido de la pasión, ninguna de ellas supo expresar con más claridad el deseo» (p. 121). Pasa algo aún más sorprendente: la mujer le pide al hombre que se siente a su lado en la cama y pronuncie su nombre: «Dígame otra vez, dígalo. Mi nombre: diga "Refugio"» (p. 122).

A esta altura de la historia resalta la mujer estimulada por pasión, sustituyendo a la mujer beata. La muralla de la fe y la devoción que la protege se ve derribada por un impulso íntimo; ese impulso ya es una característica inherente a su naturaleza de mujer. Con un último esfuerzo de vencer la tentación, le pide al hombre que recen juntos, dándole como explicación que es para que la Virgen le perdone sus pecados. El conflicto emocional de origen interno la incita a dirigir los deseos inaceptables hacia el hombre, y así, en un mecanismo de defensa, logra expulsar de sí misma la lacra del pecado.

Reza la mujer y así se libra su alma de la gravedad del pecado; el otro simula el rezo, como precio por la ayuda y al final se siente exhausto, humillado y sucio por tener que rendirse ante la voluntad de la mujer. El sujeto femenino que al principio teme ser abusado se convierte en quien abusa de la debilidad del sujeto masculino. Para definirlo en términos de la deconstrucción, surge algo contrario —el deseo del alma y del cuerpo— a la opinión común (de su comunidad); algo que la enfrenta con la conciencia general de los valores y elimina esa situación que la hiere proyectando su pecado hacia el hombre y obligándole a rezar.

La resolución definitiva del conflicto viene cuando alguien llama a la puerta. Refugio acude a la llamada y denuncia al hombre.

El final trágico

Refugio le miente a Gaspar sobre la naturaleza del diálogo en la puerta. Le comunica que quien venía era una vecina para recogerla para la misa y que ella se había excusado, fingiendo una enfermedad. Él se siente tan aliviado que le besa las manos; le anuncia, en un estado de éxtasis, que es una santa, una mujer valiente y bondadosa; manifiesta que él es un descreído, pero no es mala persona, y que tiene respeto por sus creencias

(p. 127). Por un momento, parece que se establece un frágil vínculo entre los dos, acercando el uno al otro. El hombre cree haber encontrado una vía de comunicarle su desesperación y, excitado por el repentino cambio de la conducta de la mujer, la mira desde otra perspectiva, haciendo un resumen de su vida infecunda:

> Aquella mujer por la que habían pasado los años como devastadora tormenta en el desierto, sin calor de varón, sin otra historia que sus rezos y sus cirios, perdida en un triste rincón de provincias, levantándose al alba, acudiendo a misa, dando de comer a sus pájaros y haciendo labores domésticas, ¡qué vida desconsolada y sin sentido! […] "Un poco de ternura —se dijo— será para ella un bálsamo, quién sabe… acaso me recuerde en lo sucesivo como alguien que la comprendió y fue para ella cortés, cariñoso y agradecido. Tiene, a pesar de su fealdad, unos ojos bien dulces." (p. 128)

Avergonzada por los galanteos del hombre, y quizá arrepentida por lo que hizo, Refugio lo observa como si fuera un ensueño. Sin embargo, el texto subraya, una vez más, la diferencia de perspectiva de ambos, demostrando que una unión entre los contrarios no es posible.

> Le observaba con sus ojos de color castaño —lo único vivo en aquella estantigua— que parecían disimular inquietas profundidades sombrías, dañadas, burlonas, azorantes y soñadoras. "Es una ilusión —pensó de nuevo—, ¡pero cómo me mira!" . (p. 130)

En ese preciso momento echan abajo la puerta de la casa con golpes bestiales, apresan al fugitivo entre «las compactas materias, las botas pesadas, los correajes, las camisas oscuras y el brillo pavonado de las pistolas» (p. 130). Todo ocurre rápidamente; se lo llevan a rastras, y él ve, como una «bestia en la trampa», «el cumplimiento de un terrible destino retardado pero seguro» (p. 130). Queda patente en el texto que llega la muerte: «A veces la muerte comienza mucho antes de que el condenado se aperciba» (p. 130).

Poco antes de la llegada del trágico fin, al finalizar la conversación en la puerta, Refugio lo encuentra con un hurgón en la mano a fin de usarlo como herramienta letal en el peor de los casos. La devota mujer se queda atónita y exclama: «¡Estaba dispuesto a asesinar!

¡Después de haber rezado!» (p. 127). Sin embargo, es ella misma quien se convierte en asesina cuando lo entrega a sus verdugos. Destruye así su posición privilegiada y superior de beata pura, cometiendo un pecado mortal —«El pecado de la sangre [que] su religión […] castiga bien duramente» (p. 128)— al mandarle a la muerte.

Conclusión

«Cirios rojos» presenta al lector una situación conflictiva producida por la confrontación de dos personas contrarias en la forma de vivir y de pensar: una mujer devota que vive clausurada, de manera voluntaria, en su casa y en una vida infecunda en la que no tiene a otro ser con quien compartirla ni tampoco otro menester que sus quehaceres cotidianos; por otro lado, un hombre republicano, un obrero, cuya vida sencilla es interrumpida brutalmente por la policía del bando sublevado en los primeros días del conflicto bélico de 1936. Sus caminos se cruzan por unas horas en la casa de la mujer, antes de que al hombre se lo lleve un fin trágico.

A partir del primer momento de la confrontación, surge una tensión entre ambos que no se resuelve hasta el fin de la historia. El motivo de la tensión se manifiesta al principio como la violación de la propiedad privada; sin embargo, el desarrollo de los acontecimientos toma un rumbo diferente en el curso de la historia, revelando los deseos ocultos de la mujer, y estos deseos velados se convierten en la causa de otro tipo de tensión y de un odio dirigido hacia el hombre. Ignorante de los pensamientos y sentimientos secretos de la mujer, el hombre se esfuerza por hacerla entender su temor ante la posibilidad de ser descubierto y a la vez intenta convencerla para que le dé la ayuda que necesita. La casa se convierte en un campo de batalla entre los dos; la mujer lucha por librarse de la presencia de él; el hombre lucha por salvarse de un fin brutal. La mujer quiere expulsarlo de su casa y, más tarde, de su mente. El hombre se queda atrapado en una lucha a vida o muerte, dependiente de la protección de ella. La casa se convierte en una trampa que le trae la muerte.

El texto construye sus personajes en una antítesis: la mujer se define como creyente fiel; el hombre se define como ateo. Dentro del contexto histórico-social del momento, la ideología dominante favorece a los defensores de la creencia religiosa y mira a los descreídos como seres peligrosos a quienes se debe expulsar de la sociedad o que sean aplastados por la fuerza dominante. En estas circunstancias, la mujer forma el lado poderoso y el hombre el lado débil de la oposición jerárquica que se establece

entre ellos. A través de la lectura, el hombre aparece como quien intenta construir un puente entre ellos recurriendo al poder de la palabra, dirigiéndose a la conciencia y al sentimiento de misericordia de ella. La mujer rechaza todos los esfuerzos de entablar comunicación y, encerrada en su mundo estéril, busca estrategias para librarse de él. El fugitivo cree haber podido conseguir su compasión en algunos momentos; sin embargo, la mujer ni siente lástima por su desgracia ni se interesa por lo que va a sufrir a continuación. Se ve hundida en su conflicto particular: el temor sentido ante el enemigo y el deseo sentido ante el varón. La sentencia final de la mujer es exactamente lo opuesto de lo misericordioso; es inhumana. Una mujer que pasa su vida dedicada a hacer obras de caridad niega auxilio a un necesitado, cuyo único pecado es ser de otro bando. Además, opta por mandarle a la muerte y así comete un pecado mortal al no mostrar respeto al derecho a existir de un hombre inocente, quitándole la vida, aunque sea indirectamente. Porque, conforme a la creencia católica que adopta como regla de su vida, la vida pertenece únicamente a Dios.

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Research Article

Max Aub, un cuerpo en tránsito en un tiempo perdido: Reflexiones y pensamientos sobre el exilio en sus obras *

Max Aub, a Body in Transit in a Lost Time: Reflections and Thoughts on Exile in His Works

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RESUMEN
El inicio del régimen totalitario en España, que borró una gran parte del pasado literario, tuvo dos repercusiones importantes en la labor escritora de toda una generación de creadores: por una parte, hubo un grupo de escritores exiliados, al otro lado del mar, que tuvieron la posibilidad de recuperar sus memorias, de continuar escribiendo y de publicar sus obras con el apoyo de los países que les sirvieron de refugio; por otro lado, los escritores que se quedaron en España y que sentían la continua presión de la censura sobre sus hombros Max Aub, poeta, dramaturgo, novelista, ensayista y guionista cinematográfico, forma parte de ese grupo que intentó sobrevivir en el exilio y representa dos caras de la España literaria; por un lado, cultiva una literatura deshumanizada y experimental; por otro, muestra una literatura comprometida con los problemas de la época que le había tocado vivir. Este trabajo se centra en dos de sus obras de teatro: la primera *Tránsito* (1947), y la segunda, *La vuelta:1964* (1965). Mediante estas obras se intentará revelar el pensamiento íntimo de Max Aub acerca de su postura de escritor desterrado frente al olvido que provoca el tiempo transcurrido, la agonía, la frustración y la indignación que le han tocado vivir y sentir durante treinta años de exilio.
Palabras clave: Max Aub, Literatura del exilio, Escritores desterrados, Reflexiones y pensamientos, realidad existente-inexistente

ABSTRACT
The onset of the totalitarian regime in Spain, which erased a large part of the literary past, had two important repercussions on the writing work of a whole generation of creators: on the one hand, there was a group of exiled writers, on the other side of the sea, who had the possibility of recovering their memories, continuing to write and publishing their works with the support of the countries where they took refuge; on the other hand, there were the writers who remained in Spain and who felt the continuous pressure of censorship on their shoulders. Max Aub, poet, playwright, novelist, essayist and film scriptwriter, was part of this group that tried to survive in exile and represents two sides of literary Spain: on the one hand, he cultivated a dehumanized and experimental literature; on the other, he created a literature

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committed to the problems of the times in which he lived. This paper focuses on two of his plays, titled *Tránsito* (1947) and *La vuelta:1964* (1965). Through these plays, we will try to reveal Aub's intimate thoughts about his position as an exiled writer in the face of the oblivion caused by the time that had passed, as well as the agony, frustration and indignation that he had to live and feel during thirty years of exile.
Keywords: Max Aub, Literature of exile, Exiled writers, Reflections and thoughts, existing-inexistent reality

EXTENDED ABSTRACT

The onset of the totalitarian regime in Spain, which erased a large part of the literary past, had two important repercussions on the writing work of a whole generation of creators: on the one hand, there was a group of exiled writers, on the other side of the sea, who had the possibility of recovering their memories, continuing to write and publishing their works with the support of the countries where they took refuge; on the other hand, there were the writers who remained in Spain and who felt the continuous pressure of censorship on their shoulders. Despite isolation and suffering, these writers attempted to restart a "new" history within this newly established cultural field.

Max Aub, poet, playwright, novelist, essayist and film scriptwriter, was part of this group that tried to survive in exile and represents two sides of literary Spain: on the one hand, he cultivated a dehumanized and experimental literature; on the other, he created a literature committed to the problems of the times in which he lived. Aub spent thirty years in exile after a period during which he spent time in prisons and concentration camps in France and Spain before arriving in Veracruz in 1942 and settling permanently in Mexico City, where he died in 1972. As a result, Aub's writing reflects a broad vision of the period: from the dictatorship of Primo de Rivera, the Second Republic, the Civil War, years of the Cold War, and post-revolutionary Mexico to the transformation of the lives of the exiles. During thirty years of exile, he never stopped being active against the Spanish dictatorship, which had wiped the exiles off the map, and through writing he tried to remember, bear witness to and confront oblivion, which meant "fighting against death" for Aub.

The desire to return became an obsession and a stimulus for many exiles as well as for Aub, but the realization of this longing was disappointing and frustrating. For Aub, being exiled was not only a transitory situation but a continuous condition in which the exile is not able to feel part of what was his country, nor is he able to integrate fully into the territory of the host country. The frustration, the trauma suffered by these

exiled writers became stronger with the passing of the years as Spain found itself in the midst of building a new, long-desired democracy of which they were not a part. The writers who suffered exile were deprived of context, which is to say, they became a ghostly image that oscillated between "myth and ignorance." Aub, like many exiles, lived anchored in the past and did not live in the existing reality. This non-existence of reality was the cause of his obsession with Spain - despite the fact that he lived in Mexico - and the fact that he was unable to leave his mark on literary history, in which he could not take part. Aub's works offer the possibility of speaking about a testimonial and/or autobiographical literature in which the author's voice becomes a collective voice - that of the exiles - which transmits, through dialogue, plural discourse or the multiplicity of voices, the events and sufferings experienced by a group. All the sensitivity that his works provoke springs from fictitious, but at the same time real stories that show the truth that failed and caused the exile. The characters in his works are the speakers of their own painful experiences that convey this sense of exile through fiction.

This paper focuses on two of his plays, titled *Tránsito* (1947) and *La vuelta:1964* (1965). Through these plays, we will try to reveal Aub's intimate thoughts about his position as an exiled writer in the face of the oblivion caused by the time that had thpassed, as well as the agony, frustration and indignation that he had to live and feel during thirty years of exile.

"El teatro era la mejor manera en la
que podía expresar mis ideas".
(Aub, 1972, p. 37)

Introducción

La guerra civil española, que provocó un importante éxodo de hombres de letras dejó amplia huella en la historia literaria española. Muchos de ellos se vieron forzados a continuar su labor intelectual "a pesar de las adversas circunstancias ambientales". (Velilla Barquero, 1984, p. 7) Estos escritores, por mucha que fuese la diferencia de su formación, ambiente y expresión, mantenían elementos en común: la falta de contacto con el público al que se destinaron sus producciones literarias y la añoranza, cada vez mayor, por su patria. Todo en ellos representaba la voz de un "transterrado". Muchos de estos escritores se agruparon en torno a revistas o a entidades culturales, pero no formaron parte de un grupo literario, es decir, se trata de una literatura del exilio en masa, pero no colectiva, sino individual. La individualidad del escritor exiliado radica en su soledad, en el desarraigo y en la trágica historia de España, en la que intentan encontrar una respuesta esencial a sus preguntas y a su dolor.

Max Aub (París, 1903- México, 1972) hijo de padre alemán y madre francesa, fue uno de los escritores más polifacéticos de la literatura española del siglo XX. Cultivó todos los géneros: artículos para la prensa, guiones de cine, novelas, poesía, obras dramáticas, ensayos, relatos, diarios. Pero lo fundamental de estas producciones literarias era el contenido temático centrado en la memoria y el olvido. Max Aub fue testigo de guerras y sufrimientos continuos; sus experiencias vividas y sus declaraciones ante la posibilidad de que estas vivencias cayeran en olvido, se convertirán pronto en un fenómeno que alimentará sus obras. El hecho de sobrevivir a las violentas circunstancias histórico- políticas por las que tuvo que pasar demostraron que era un escritor relevante que pudo superar el hundimiento provocado por el exilio. "[…] si después de la guerra Aub se hubiera hundido como tantos otros, por causa de las circunstancias, no ocuparía hoy el relevante puesto conseguido en nuestras letras". (Marra- López, 1963, p. 180) Las guerras y el exilio acompañaron a Max Aub durante toda su vida. Se mudó con su familia a Valencia después de haber estallado la Primera Guerra Mundial en 1914, que ponía en peligro a su familia debido a los orígenes alemanes de su padre y franceses de su madre. En 1939 le acusaron de comunista y le recluyeron en varios campos de concentración. Después de tres años en cárceles y campos de concentración en Francia,

justo en el 1 de octubre de 1942, con la ayuda del cónsul y amigo mexicano Gilberto Bosques, se exilió a México y quedó allí hasta su muerte el 22 de julio de 1972. Estos acontecimientos vividos por el propio Aub, estos treinta años penosos y duros marcaron y determinaron mucho su escritura, y como afirma Epicteto Díaz Navarro: "[…] la vida del escritor es una continua serie de persecuciones y azares, y es lógico que todo ello se refleje tanto en su teatro como en su obra narrativa y poética" (p. 1). Después del primer teatro vanguardista, anterior a la guerra civil, va a mostrar un nuevo rumbo relacionado con su producción teatral, "marcado por la experimentación y la variedad temática" (Mengual Català, 1998, p. 218) que tiene en común el tema de la historia contemporánea y que oscila entre los límites de la ficción y la representación histórica. Según Carmen Varcárcel "[…]borra los límites entre realidad y ficción" y menciona que "Aub convierte la verdad en mentira literaria, en juego artístico, en ficción verosímil, para que no deje por ello de ser verdad" (2009, pp. 795-796). Podemos decir que el teatro de Max Aub se forma a base de oposiciones: ficción/realidad; tragedia/conciencia; estructura dramática/libertad de expresión. Max Aub establece un equilibrio entre lo objetivo y lo subjetivo y lo refleja mediante su escritura. Así que no se puede hablar de un fiel reflejo de la historia vivida sino de una intervención personal y subjetiva para contar la historia.

En definitiva, Max Aub escribe desde el final de la guerra hasta los cincuenta exclusivamente sobre la guerra y sus consecuencias (el exilio, los campos de concentración, etc.). Como ha apuntado Becerra Mayor: "El escritor debe enfrentarse a las fascistas con la única arma de la que dispone: la literatura". (2009, p.611) La literatura, por eso, sirve de testimonio y defensa personal y a la vez colectiva, es decir, es la única manera de hacerse visible ante estos acontecimientos imborrables y este exilio que se convierte en una experiencia de ruptura con el país de origen, ya que "se intentaba silenciar a las voces de los escritores/defensores de la legalidad republicana, incluso borrarles su nombre" (Doménech, 2013, p. 15).

Reflexiones sobre el exilio

Partiendo de lo dicho anteriormente, las obras de Max Aub nos dan la posibilidad de hablar de una literatura testimonial y /o autobiográfica donde la voz del autor se convierte en una voz colectiva- en este caso, la de los exiliados- que transmite mediante el diálogo, el discurso plural o la multiplicidad de voces, los acontecimientos y sufrimientos vividos por un grupo. Así que, "la realidad del escritor"- de un sujeto

histórico- se convierte en "una realidad colectiva", en una experiencia colectiva que, por ende, deja de ser mera documentación objetiva y fría. De ahí que podamos declarar, como reflexiona también Pilar Moraleda que "la falsedad resulta ser el mejor catalizador de la epifanía de lo real" (en Pérez Bowie,1999, p. 222). Es decir, toda la sensibilidad que provocan sus obras brotan de historias ficticias, pero a la vez reales que muestran esa verdad que fracasó y causó el exilio. Los personajes de sus obras, son los portavoces de sus propias experiencias dolorosas que transmiten este sentido del destierro a través de la ficción. Max Aub lo justifica diciendo, "[…] siempre tuve mayor posibilidad para decir lo que tengo que decir a través de varias personas que no por mi boca, o mi ecuanimidad ante la vida me hizo pensar que el teatro era la mejor manera en que podía expresar mis ideas" (en Adame, 2017, p. 50). Todos los contenidos y cuestiones nacionales que se muestran en su teatro podrían cobrar validez universal, y como agrega Silvia Monti, "[…] es que los casos que se presentan tienen validez universal y podrían ocurrir en cualquier parte del mundo" (2002, p. 11). Pese a esta validez universal, el mismo Max Aub reconocía que los empresarios mexicanos no preferían temas políticos en la escena ya que "[…] buena parte de la indiferencia de los empresarios se debe a mi insistencia en los temas políticos que, en general, interesan poco al público de habla española" (en Aznar Soler, 2003, p. 194). Él ya había sentido anteriormente este exilio mental que había empezado en España anterior a 1936 y que seguía vigente en México, pero acaso no fuese la única causa que impidió escenificar su obra. El propio Max Aub se sentía atrapado entre dos países y sufre del no reconocimiento total de su personalidad como parte de ese país, lo que le causó a la vez problemas de adaptación y aceptación. Pilar Moraleda agrega que, "El trasterrado no suelta amarras; es un ser arrancado del terruño que, aunque se asiente crezca y prospere en el país de acogida, sigue teniendo problemas de adaptación y aceptación" (1989, p. 55). No lograba éxito al escribir "teatro mexicano" porque solo tenía un conocimiento geográfico que se reduce a ambientes y lugares conocidos, y por eso, las circunstancias y el ambiente trazados por Aub en sus dramas no eran reconocibles en México. Los espacios de acogida, la estructura social, las ideologías, la historia, los mitos subyacen en la producción de muchos escritores exiliados, pero Aub tenía una visión alejada de la realidad circundante. Él mismo confiesa que "[…] Luego, el de mayor envergadura, no interesó en México porque, en general, necesito muchos actores; sin contar que no era ni nacional ni extranjero- lo que, ¡ay!, cuenta-," (en Moraleda, 1989, p.218). Además, hay que enfatizar que se le define como escritor exiliado, ya que Aub, "no es mexicano ni español, en el sentido de que el desarraigo es el motivo de toda escritura literaria" (Fernando Larraz, 2016, p. 46).

Tránsito: exilio, olvido y esperanza

Una de sus mayores preocupaciones era la guerra civil española que, según Soldevila Durante "vendrá a herirle en la carne" (1976, p. 69), junto a otras, como la nostalgía de la pérdida, el testimonio del trauma o el imposible retorno y sus consecuencias, temas que le afectaron profundamente y que le llevaron a denominar a las obras que escribe dentro de este marco como "Los trasterrados". Una de estas obras, de un solo acto, es *Tránsito* (1947)[1], escrita por Aub durante su exilio en México, trata sobre el exilio republicano español de posguerra y en ella se nota un cierto patetismo en el tratamiento de los acontecimientos históricos. A pesar de estar ausente fisicamente de España durante 30 años se ubica en un tiempo/espacio históricos objetivo/subjetivos que deja constancia de lo que ha sucedido en España y en el extranjero. El teatro de Max Aub viene determinada por las transformaciones históricas y él mismo lo define como "un teatro histórico" a la manera de Galdós:

> […]juzgo que el teatro de Galdós sí es un teatro histórico en la línea del teatro que yo he querido hacer. Yo quería dejar constancia de lo que nos ha sucedido, no solamente en el extranjero, sino también en España, aun en la España que yo desconocía del 39 al 68, que se dice pronto. (Doménech y Monleón, 1971, pp.48-49)

A la vez refleja una esperanza firme de retorno cercano a su patria. Una esperanza todavía imperante durante sus primeros años de exilio, pero que se convierte en un estado doloroso, ya que no puede volver a España, pero al mismo tiempo se resiste a la vuelta. La incertidumbre se transforma en una situación duradera. *Tránsito* representa y resume al mismo tiempo una situación infernal, un dolor de ausencia absoluta. A pesar de estar escrita en 1944, el mismo autor sitúa los acontecimientos en el año 1947, y el único espacio escénico es una habitación en la que se encuentran Emilio, el protagonista/ el trasterrado, su amante mexicana-Tránsito, y su esposa Cruz- a la que ha dejado en España. La escena comienza con una noche de insomnio cuando Emilio empieza un diálogo onírico/un monólogo con su propia conciencia que se transforma en un diálogo imaginario con su esposa Cruz- (Se ilumina la figura de Cruz, sentada;

1 En la edición de su Teatro completo (México, Aguilar, 1968, p. 829) consta «1944» como fecha de escritura de esta obra en un acto, incluida en el epígrafe «Los transterrados». En este artículo se utilizará la edición *Max Aub: Escritos sobre el exilio* (2008*)* Bibioteca del exilio, Edición de Manuel Aznar Soler, Madrid, Editorial Renacimiento, pp. 25-41.

va vestida de luto)- su presencia se nota solamente a través de la luz. Desde el principio se percibe que la añoranza, el recuerdo, la distancia, el olvido, la resistencia, la rendición flotaban en el aire. Emilio oscilaba entre la certeza del pasado y la incertidumbre del porvenir; a la vez se nota una inseguridad creada por las circunstancias históricas que se muestran con estas palabras de Emilio:

> -[…] Cada día es un paso en el vacío. Nadie sabe del mañana, como no sean los profetas. Por eso leer el porvenir en las rayas de la mano o en los naipes es hoy oficio tan productivo. La inseguridad es maestra de todo. (Aub, 2008, p. 28)

El descontrol que tiene sobre el futuro, la distancia que provoca el olvido/la indiferencia y la preocupación profunda se presentan como una súplica de Emilio que se refleja mediante esta frase: "El mañana no es día, sino noche sin fin"(p.28). El descontrol de un futuro incierto y el pensamiento de que sus propios hijos no le entiendan causan un hondo desasosiego que no puede superar. Ser un desterrado, abandonar su familia y su patria no son asuntos comprensibles por parte de sus hijos, porque el exilio no es algo que busca un hombre, sino es algo obligado a seguir. Para Emilio, a quien "La distancia engendra la impotencia" (Aub, 2008, p. 26), el abandono obligatorio equivale a ser un cobarde, un ladrón, al confesar: "Pero están resentidos. Me echan en cara el que tuviera que huir, que abandonaros, como si fuera un ladrón. Como si fuese un extranjero" (p. 29) El olvido se nota a cada instante. Los vínculos familiares que tenían hasta entonces se desvanecen poco a poco y Emilio lo testifica diciendo: "En cada carta dicen lo mismo. Se transparenta su poco interés" (p. 29) El transcurrir del tiempo se hace visible mediante la distancia geográfica, "mar de por medio". El destierro de muchos escritores no es sólo un destierro sentimental/psicológico, sino también un destierro físico/geográfico. La distancia mental y física que se produce entre las personas ya no se puede recuperar. El transterrado no se entera del paso del tiempo ya que se queda enganchado en el pasado. El no reconocimiento del cambio de la vida durante su destierro y los efectos que se producen por su ausencia se reflejan en su mundo interior en forma de agonía, frustración y lamento. La esperanza que siempre está presente en las obras de Max Aub también se hace patente en *Tránsito* cuando Emilio pronostica que todo "retornará" un día, y que su estancia en México/exilio le parece estancada "como si fuera ayer" (p. 29), y lo justifica insistiendo en que esta nueva vida inesperada es sólo " un paso, un puente, una espera"(p. 30). Es decir, el propio Max Aub, como Emilio, oscila entre el ansia de volver y la inviabilidad de realizarlo.

Emilio, un transterrado solitario se convierte en un portavoz de muchos exiliados que reconocen que la expresión no siempre es firme/constante; que la palabra no significa certeza- como la vida en sí- que dado a las circunstancias, pudiera causar vanas ilusiones al decir:

> Emilio: -He aprendido a temer las palabras definitivas.
> Cruz: -¿Te sabe mal lo que hiciste?
> Emilio: -¡Cualquiera sabe!
> Cruz: -Contesta
> Emilio: -Creo estar en lo justo.
> Cruz: -¿Lo crees nada más?
> Emilio: -¿Te parece poco?
> Cruz: - ¡Qué huidizo te has vuelto! Hablas por hablar. Enhebras frases sin sentido. Si hubieses de volver a vivir lo pasado, ¿cómo te portarías?
> Emilio: -De eso no tengo duda. (p. 30)

A pesar de todo, Emilio, por estar enganchado en un pasado de su presente, no optaría por otra postura, sino por la única que sería desterrarse y ser al mismo tiempo un escritor comprometido, obligado a reaccionar frente a la injusticia y el mal trato. Para Max Aub, defender la necesidad de la lucha y del compromiso político es esencial porque expresan la esperanza en un mundo mejor. Estos pensamientos de su oculta conciencia salen a luz cuando se despierta Tránsito y se entera de que Emilio escribe otra vez:

> Tránsito:-¿Para lo que va a servir? Un papel más…
> Emilio:- Nunca se sabe. Hay que hacer todo lo que se pueda.
> Tránsito: -¿Para tranquilizar la conciencia?
> Emilio: - También para eso. (p. 31)

La conversación entre Emilio y Tránsito se corta por unos golpes en la puerta que anuncian la llegada de Alfredo Giménez, un exiliado que ha decidido regresar a España a causa de la penuria económica en la que se encuentra y por el miedo de haber perdido ya todo, incluso su identidad:

> Alfredo:- Voy a volver a España. Y me están sacando los papeles.
> Emilio:- ¿Así…por las buenas?
> Alfredo:- ¿Qué quieres que haga?

> Emilio:- Te meterán en la cárcel
> Alfredo:- Que me metan. Por lo menos comeré garbanzos o lentejas de alla. Aquí lo perdí todo…, hasta el acento.
> […]
> Alfredo:- Llega un momento en el que ya no se sabe qué pensar, en el que ya no se puede más.
> Emilio:-Eso son cuentos. Mañana cambiarán las cosas.
> Alfredo:- ¿Tú crees?
> Emilio:- Estoy seguro. ¿O es que ya te has olvidado de lo que te trajo aquí? (pp. 32-33)

La decisión de volver y la actitud de Alfredo le parecen a Emilio como una vergonzosa traición a los ideales de los escritores republicanos que forman parte de la liberación y representan la fidelidad a unos valores por los que tuvieron que morir sus compañeros y camaradas. El acto de "volver/regresar" contribuye para Emilio a la destrucción de estos ideales. Por otra parte afirma que la pérdida de la autoestima es a la vez la ausencia/pérdida de todos los ideales del exiliado, porque el desterrado es olvidado, desesperado pero todavía no está derrotado:

> Alfredo:- Daría cualquier cosa por estar otra vez en mi pueblo, dar una vuelta por los portales…[…]
> Emilio:- ¿Sólo por eso?
> Alfredo:-Eso y mil cosas más, y el cansancio. Y los recuerdos.
> Emilio:- Me daría vergüenza pensar así. Yo te he conocido… ¿No te acuerdas?
> Alfredo:- Eran otros tiempos…
> Emilio:- ¿Crees que los tiempos cambian así como así?[…] Existe el tiempo que vives. El tiempo que eres. […] ¿Qué las cosas van mal? Pues aguantarse y procurar que vengan mejor. Pero ¿entregarse, declararse vencido? No eres tú, no estás solo.[…] No eres tú, sino lo que representas. Además imagínate tu vida en la cárcel, o libre, que lo mismo da; entre nuestros enemigos, obligado a hacer lo que te manden; tener que renegar de lo que has sido toda tu vida.
> […]
> Emilio:- Te entregas. Reconoces la victoria del adversario. (pp. 33-34)

Tránsito, que ha sido testigo de la conversación entre Emilio y Alfredo, no entiende la respuesta negativa de Emilio acerca de la vuelta de Alfredo "Entonces…no lo entiendo"(p.35) porque Emilio confiesa que Alfredo no volverá. El sentido creciente de una vuelta imposible que siente Emilio en su profundidad es patente. Tránsito llena simbolicamente el tiempo que transcurre en México y nunca logrará una posición mejor que la de una acompañante temporal que cubre el tiempo de una "zona de tránsito". Según Tránsito, la incomunicación entre ella y Emilio provoca una desconfianza y a la vez una inquietud que se expresa en estas palabras:

> Tránsito:- No tienes confianza en mí. Siempre me dices lo mismo.
> Emilio:- No son horas de discutir.
> Tránsito:- Para ti nunca es hora de hablar conmigo. ¿Qué soy para ti? Nada. Me tienes contigo como tendrías a cualquiera otra.
> […]
> Tránsito:- Cuéntame tus cosas. ¿Qué te pasa? Te veo de mal humor, ¿Por qué?
> […]
> Tránsito:- ¿ No te das cuenta de que te pasas la vida sin abrir la boca, como si yo no existiera?
> Emilio: -Te lo agradezco. No puedes figurarte cómo te lo agradezco. (pp. 35-36)

Cruz, que vuelve a aparecer, empieza un diálogo ficticio con Emilio en el que le reprocha no haber traido toda la familia a México, "¿Por qué no nos traes ahí contigo?" (p. 37) y la respuesta de Emilio convierte la pregunta en un caso irrelevante, "Ya lo sabes. Siempre parecía que mañana se iba a resolver, que era cuestión de meses, de semanas" (p. 37). A cada instante Emilio se siente sentimentalmente más alejado de su esposa, como si fuera desdoblando permantemente su personalidad al vivir dos vidas distintas: una real y pasajera; la otra verdadera y permanente. Para Cruz, Tránsito es su sustituta e intenta convencer a Emilio de que ella le ayudaría a superar la noticia que había leído sobre la muerte de Pedro, su hijo, diciendo: "Mañana será otro día. Acuéstate. Abrázala. Dile que la quieres" (p. 38) Pero a pesar de todo, Cruz tiene sus dudas y está preocupada por el porvenir, al expresar:

> Cruz:- ¿Qué será de nosotros mañana?
> Emilio:- Siempre estaremos juntos, siempre. O solos.

> Cruz:- Nos separa el mar
> Emilio:-No nos separa nada. (p. 39)

El mismo Emilio no cree que pueda unirse otra vez con su familia; que tenga la posibilidad de volver a su patria, de no poder olvidar todo. La soledad de Emilio se trasluce en escena a través de la luz apagada, cuando se ilumina más el espacio donde se encuentran Cruz y Pedro, vestido de guerillero, hablando sobre el exilio de Emilio. Pedro desprecia la situación en que se halla su padre, diciendo: "¿Qué hace él por nosotros? Desunidos, desperdigados, con el único interés de forjarse una vida nueva en aquel nuevo mundo"(p. 40). Para Pedro, la única manera de hacerse perdonar sería morir por lo que desde el principio luchaba: la libertad, la lucha contra la injusticia, la igualdad de derechos: "No. O se es hasta la muerte o no se es" (p. 40). A pesar de estar acompañado, sano y salvo, Emilio se siente en un ambiente ahogado que le evoca todos los fantasmas ocultos del pasado y de su presente, que se manifiestan como soledad, inquietud, angustia e insomio.

La muerte de Pedro provoca los gritos de Cruz a través del océano cuando se dirige a Emilio y anuncia la muerte de su hijo:

> Cruz:- ¡Pedro! ¡Pedro! ¡Hijo! ¡Te han matado! Tu padre tenía razón: te mataron. ¡Mirame! ¡Levántate! Dime que es un sueño. ¡Grita que es un sueño! Despierta. ¡Despiértame! ¡Despierta tú, Emilio! ¡Emilio, óyeme! ¡Estás soñando! ¡Despiértate! (Se levanta) Estás en México, en tu cama, con Tránsito. Vuélvete, revuélvete, tócala, tócala; date cuenta. España está lejos. Lejos, tras el mar. (p. 41)

El diálogo ficticio que se realiza entre Emilio y Cruz no es sino una pesadilla de Emilio que sirve de fondo para dialogar con su propia conciencia sobre la noticia de la muerte de su propio hijo y el dolor de no haber podido evitarla. Su dolor, su angustia y sus contradicciones se ocultan tras los diálogos establecidos entre Emilio y las dos mujeres, Cruz y Tránsito. La primera, encarna todo lo relacionado con el exilio republicano, el sufrimiento, el olvido, la desesperación que le llevan a ocultar su propio ser ante Tránsito, la segunda que, siendo su acompañante, quiere saber más sobre él, las preocupaciones e inquietudes que no le dejaban dormir. La repuesta de Emilio siempre es la misma "Ya pasará"(p. 41), quitando así importancia a la situación en que se hallaba psicológica y fisicamente.

Tránsito: -¿Estás malo?
Emilio: -No
Tránsito:- ¿No puedes dormir?
Emilio: -No
Tránsito:- Te veo tan preocupado…
Emilio:- No te hagas figuraciones. (p. 41)

Emilio simboliza a todos los desterrados, a la tragedia de un desarraigo que se siente "ni ya España ni aún México" (Aznar Soler, 2003, p. 284) porque demostrar arraigo en la tierra de exilio podía valorarse como una forma de traición al motivo de su exilio. El autoengaño es algo que todo el mundo conoce, pero a pesar de ello, es esquivo, opaco y difuso. Nadie dice nada porque eso sería revelar la complicidad de todos. Los pensamientos de Emilio se resumen, como una especie de axioma, en los versos de Pedro Garfías: "Qué hilo tan fino, que delgado junco- de acero fiel-nos une y nos separa, / con España presente en el recuerdo, / con México presente en la esperanza[2]" (Mora y Miquel, 2006, p. 121)

Mundo ficticio/verdadero: el final de la etapa de destierro

"El exiliado vive siempre a la sombra de su regreso", afirma Alessio Piras (2014, p. 1) lo que nos lleva a poder afirmar que "la vuelta" representa un umbral a la esperanza pero la esperanza es algo que deforma de alguna manera la percepción del espacio-tiempo. Vivir en "tránsito", no tener una atadura mental o física, dificulta al exiliado-transterrado o desterrado la continuación de su recorrido en el mundo. Dicho de otro modo, el "tiempo parado" en el exilio continuará cuando esté otra vez en España. El regreso para Max Aub tiene dos puntos esenciales: el primero es el retorno físico; el segundo es el regreso de la democracia. El primero depende del segundo, porque regresar a España sin que haya vuelto la democracia significa aceptar la dictadura, ser cómplice o taidor. En 1969, al realizar el primer viaje a España, declara que "He venido, pero no he vuelto", para precisar que el retorno no era una vuelta definitiva. Las obras *Tránsito* y *Las vueltas* encarnan un regreso imaginario sin haber vuelto aún a España. Un año antes de su viaje, en el prólogo de *Las vueltas*, dice:

2 Garfias escribió este poema durante la travesía de Sinaia(el buque que llegó a México el 13 de junio de 1939 con los refugiados/exiliados españoles. Sinaia representó a la vez la radical experiencia del destierro en la producción cultural realizada fuera de España) y fue publicado por primera vez en la revista *España Peregrina*, junio de 1940. Los temas giraban en torno a España y al exilio. El poema de Pedro Garfías "*Entre México y España*", es un testimonio de la entrega de muchos exiliados a un México definido y refleja a la vez el íntimo sentido del exilio de Max Aub sobre el desarraigo (para más informacion véase en https:// biblioteca.usal.es-gredos y en Francisco Caudet "Cultura y exilio"-Revista *España Peregrina,* pp. 58-73).

> Qué yo sepa, no he estado en España desde el 1 de febrero de 1939. Las obras- o la obra que siguen, escritas en 1947, 1960 y 1969, suceden allí y, más o menos, en esas fechas. Inútil decir que reflejan la realidad tal como me la figuré. ¿Qué tiene que ver con la realidad? Daría cualquier cosa por saberlo: por eso las publico. (2002, p. 181)

La vuelta: 1964, indignación, frustración y olvido.

La trilogía de *Las vueltas* cubre un espacio-tiempo bastante largo. La primera data de 1947, la segunda de 1960 y la última de 1964. Las dos primeras representan una vuelta interior. Los protagonistas que salen de la cárcel se enfrentan por primera vez con una sociedad franquista. Es un retorno que realizan en un espacio interno- de la cárcel a la "libertad" física -en una España todavía franquista. *La vuelta: 1964* (1965)[3], que es la tercera de la trilogía *Las vueltas* que pertenece a los últimos años de su exilio, sirve de referente para completar nuestra investigación. Esta pieza pertenece al teatro breve de Max Aub y muestra el enfrentamiento a una sociedad española diferente de la que los exiliados abandonaron. Marra-López (1963) lo define como, "la España inventada y el problemático regreso" (p. 123) y según Barbara Greco (2019) representa: "la imposibilidad de la vuelta" (p. 45). El protagonista de esta obra, Rodrigo Muñoz, es un escritor exiliado que representa el alter ego del propio escritor. Lo primero que hace al regresar a España es visitar un café de tertulias para poder encontrarse de nuevo con sus amigos de hace 25 años. Él se enfrenta con su gran inquietud: el olvido. En el café, en Madrid, el 2 de febrero de 1964, por la tarde- el único espacio de la obra- el exilado está rodeado de escritores, y viejos amigos. También se encuentran allí escritores de la nueva generación, que son desconocidos por el protagonista y con los que no tiene ni un vínculo intelectual o político. El tiempo real transcurrido muestra 25 años a partir de su partida, el 1 de febrero de 1939, pero el tiempo ficticio es un tiempo parado, un tiempo que no transcurre desde su salida de España. El protagonista queda enganchado en la fecha de su partida y el tiempo mental parece parado – en la obra solamente ha transcurrido un día - aunque transcurrieron 25 años, y la obra esté datada el 2 de febrero de 1964; podemos decir que el tiempo real no coincide con el tiempo ficticio.

3 Primera edición en *Las vueltas*. (Obras Incompletas de Max Aub). Meḱico D. F., Joaquiń Mortiz, 1965, pp. 51-114. En este artículo se utilizará la edición Max Aub*: Escritos sobre el exilio* (2008*)* Biblioteca del exilio, Edición de Manuel Aznar Soler, Madrid, Editorial Renacimiento, pp. 213-270).

El tema de las conversaciones es el exilio, el regreso y sus efectos, el olvido, la decepción, la indiferencia, los cambios socio-culturales, la percepción de la realidad social existente. La primera conversación que se realiza entre el protagonista, Rodrigo Muñoz, y su antigua amiga/ex novia Mariana muestra la idea del exilio y el regreso. Mariana: "El hombre va y no vuelve. Para volver habría que ser el mismo" / Rodrigo: "Siempre se es el que se fue" (p. 217). Se discute la postura del exiliado que, según Rodrigo puede tener dos dimensiones, al decir: "Durante años tuve la seguridad de que regresar era una cobardía, un deshonor. Luego, con el tiempo, otros opinaron que debíamos estar aquí. ¿Hasta qué punto me convencieron? Lo ignoro. Lo evidente: estoy aquí" (p.218). El exilio se puede interpretar según la noción de la vuelta: los desterrados interpretan el retorno a España de otros exiliados como un acto de traición; los que volvieron o nunca partieron ven el exilio como una muestra de cobardía. La conversación entre Rodrigo y Mariana es una prueba de este enfrentamiento de sus pensamientos sobre el exilio /el exiliado:

Mariana: "[…] ¿Por haber estado veintitantos años en el exilio? ¡Vamos! ¿Piensas que tu presencia va a servir de algo? /Rodrigo: Por el tono de tu pregunta, veo que no" (p. 219).

Según Mariana, el cambio físico y mental provocado por el exilio no es igual para los que quedaron en la España franquista porque:

> Tú regresas ahora. No sabrás nunca lo que fue esto, de 1940 a 1950. Las cárceles llenas. El miedo. El hambre. No poderse mover. No escribir. No poder publicar. Pasé años enteros sin ver a nadie, sin saber de nadie. Esa soledad se fue enconando. […] Desterrados no lo erais vosotros; desterrados, nosotros. (p. 224)

Tanto Mariana como Rodrigo fueron excluidos de los acontecimientos históricos, pero la diferencia radica en la "libertad" de Rodrigo durante su estancia en México. El encuentro con otro viejo amigo, Melchor Pinillos, despierta la sensación de no haberse visto solamente durante un día: "Me han dicho que andabas por aquí. Parece que fue ayer" (p. 229), pero el olvido de los exiliados, causado por la ausencia, se hace más patente, mediante la siguiente conversación:

> Melchor: Te figurabas que tu regreso habría de armar cierto revuelo…
> Rodrigo: Entre vosotros, quizás.

> Melchor: Nosotros… ¿quiénes? De ti se acuerdan los que te conocieron. ¿Los jóvenes?... Espera. (p. 231)

El desconocimiento de los escritores exiliados entre la nueva generación, la muestra de una gran indiferencia por parte de los jóvenes escritores se convierte en una pesadilla para un escritor exiliado/recién regresado del exilio. La única manera de pertenecer otra vez a este ciclo de escritores, de ser aceptado, pasa por la adaptación a la nueva vida española. Es decir, que habría que incluir a la vuelta física la vuelta mental. La transformación física realizada a causa del paso del tiempo debería causar también una transformación mental. Como afirma Melchor: "[…] Si de verdad queréis volver, y volver por un país nuevo, tenéis que regresar como si no fuerais nada: a empezar de nuevo, desde abajo, desde cero" (p. 232). El olvido desencadena el dolor oculto durante 25 años. De la misma manera, el propósito del escritor transterrado era "creer en un hombre nuevo" (p. 235) que tuviera la posibilidad de cambiar las circunstancia y crear un ambiente de libertad creadora y republicana, pero al volver se encontró con un ambiente en donde sus pensamientos se convirtieron en vanas ilusiones, al afirmar Melchor: "Los jóvenes ni siquiera se plantean el problema. Buscan otra cosa. A lo sumo una mayor igualdad, una libertad menos estrecha, algo de justicia; pero sin darle una vuelta total a la sociedad" (pp. 235-236). Al volver se enfrenta a un estado de "estar fuera de juego" (p. 237), en el que hay que "estar quieto, y no silbar" (p. 237). La vuelta requiere también la recuperación de la obra del exiliado para poder figurar otra vez en el mundo literario en cuestión; y esto depende de los escritores que quedaron en la España franquista, y como (.) declara Manuel Gómez de la Fuente, otro poeta de la generación de Rodrigo: "Mira, hijo, los eruditos somos los únicos a quienes interesan ya. Sólo nosotros os podemos rescatar del olvido" (p. 241).

La producción literaria de Aub se centró en el destierro, y este tema se convirtió rápidamente en el motivo que utilizó para dar sustancia artística a su vida. Se desilusionó al comprender que los hechos vividos por los exiliados ya no tenían interés para "los futuros"[4](p. 242), sino sólo para los historiadores. La frustración del exiliado al volver se nota a cada instante, porque el sacrificio que hicieron los exiliados no se valoraba en la España franquista. Retornar al tiempo pasado, reencontrarse con amigos unifica sólo el tiempo histórico con el tiempo actual, pero no resuelve nada en concreto y no contribuye a una renovación intelectual- democrática, ni cumple tampoco con las

4 Max Aub, en su obra *La vuelta:1964*, menciona la palabra " futuros" para referirse a la nueva generación de escritores que él mismo desconoce.

expectativas de un transterrado. Aub se ve excluido del tiempo histórico y de la historia literaria, porque la vuelta supone también un regreso a un tiempo distinto al que había dejado hace 25 años. Él no puede formar parte de una España que todavía es franquista. Así que la vuelta no es un regreso definitivo, sino una estancia pasajera para poder justificar y completar su objetivo. Melchor, que no entiende este objetivo, insiste en que el exilio es algo que debería ser transitorio, no duradero, y aclara que:

> […] El exilio siempre es una equivocación: porque hay que volver, o por lo menos intentarlo; pensar en el regreso, y si no lo hay, ya no es exilio, sino emigración. Vosotros no sois exiliados sino emigrados. Volvéis y os vais de nuevo. Aquí han estado Américo, Ayala, Salazar Chapela, Medina; no aguantan: se vuelven a marchar. Ya no podéis vivir aquí. Sois los señoritos de la inteligencia, los desgraciados, los incomprendidos […]. (p. 244)

Además se contraponen dos ideas esenciales que marcan esta penosa época: la primera, que representa la idea de Max Aub/Rodrigo: la idea de transformar el país, de encontrar solución para los reprimidos y oprimidos intelectuales, de volver a un país liberado de la opresión franquista; la segunda, que es, según Melchor, el joven poeta Luis, y Manuel, una cobardía, una ida sin sentido, sin solución, porque desde lejos la intervención en asuntos de política interior no posibilita la mejora en los conflictos imperantes. Esta idea se expresa mediante un tono sarcástico y humillante por parte de los escritores que optaron por quedarse en la España franquista y que sobrevivieron adaptándose a las nuevas condiciones de la vida:

> Rodrigo: Siempre estuvimos en España, pero…
> Luis: Es fácil decir, a cinco mil kilómetros luz, estábamos, o debía ser así o acá, o querer apretar botones para que las cosas salgan a gusto de uno. Ustedes abandonaron, se fueron del *ring*. Y no les concedemos la revancha.
> Manuel: Si comparas la historia de la literatura verás que en cualquier país los desterrados cuentan, menos aquí. (p. 244)

Max Aub, a pesar de obtener la ciudadanía mexicana, de haberse involucrado en la vida de México, sigue sintiéndose más como un escritor español que no se ha desvinculado de su patria, aunque las circunstancias le alejaban de la actualidad a pesar de seguir los cambios socio-culturales y literarios. Como afirma Ortega y Gasset: "El desterrado siente su vida como suspendido; […], el desterrado es una sombra,

decían los romanos. No pueden intervenir ni en la política, ni en el dinamismo social, ni en las esperanzas ni en los entusiasmos del país ajeno" (en Llorens, 2006, p. 185). Marcharse es borrarse del mapa. Acomodarse será la preferencia de la mayoría de los escritores. La indignación que se produce, tanto en Luis, el joven poeta, como en Rodrigo, se hace visible en la discusión que ocurre en el café :

> Luis: ¿Qué nos echa en cara?
> Rodrigo: ¿Yo? Nada
> Luis: ¿Cómo que nada? […] Usted vive de recuerdos; no tengo nada contra ello, al contrario, deseo que le aprovechen. Pero no se aproveche de ellos. […] Esta España ha crecido sin ustedes. […] Claro, yo comprendo que para un hombre como usted, que se ha pasado la vida metiéndose con el régimen, en muy variados tonos, resulta amargo venir y darse cuenta de que ha perdido el tiempo. (pp. 248-249)
> Rodrigo: […] Después de habernos quitado la tierra, ahora nos quitáis las ideas. (p. 256)

En la España de los años 60 las casas editoriales basan su prestigio en la obra de los jóvenes escritores y son ellos los que mandan en el mundo literario, desdeñosos e ignorantes de los acontecimientos pasados y vividos por los desterrados. A pesar de que hallan personas que reconocen y valoran la presencia y el regreso de los exiliados, de Rodrigo, como lo hace Carlos- uno de los jóvenes seguidores, que le apodan "maestro"- el mismo Rodrigo acepta esta especie de derrota con resignación y con una indignación oculta, diciendo: "¿Maestro de qué?, ¿de quién? Maestro de nada y de nadie; como no sea del tiempo perdido" (p. 265).

El paso del tiempo no sólo ha borrado a los exiliados del mapa literario sino también les ha quitado la importancia y el valor que merecían. Los libros deben ser leídos en su tiempo para valorarlos dentro de su contexto histórico- literario. Los libros necesitan los lectores porque así pueden sobrevivir al tiempo y reflejar el objetivo/la intención del escritor: "Como todos, escribí un día, para el día, según la hora" (p. 266). Todo lo que escribió Max Aub en México no tenía valor en España, tampoco en América, porque el nacionalismo mexicano no se interesaba con estos temas y él no podía superar la idea de escribir sobre España y los acontecimientos relacionados con su destierro. Max Aub, mediante el personaje de Rodrigo, muestra su constante conflicto interior, que en palabras de Marra López (1963): "[…] proviene de estar aquí y no estar, de estar allá y situarse de espaldas a su realidad; de no estar total y verdaderamente en ningún lado"

(p. 61). El drama finaliza con la vuelta, otra vez, de Rodrigo a México, que ha sido amenazado por una orden de expulsión de España que había llegado a manos de su mujer Juana al café.

La vuelta de Max Aub es una vuelta traumática porque se confrontan" memoria y realidad, pasado y presente (Aznar Soler, 2003, p. 359). Se siente más extraño y exiliado en su propia tierra, porque lo que le provoca indignación a Max Aub es el olvido y el silencio colectivo que se cierne sobre la sociedad española de 1969, ante los que termina rindiéndose: "[…] los que más saben prefieren callar, lo que me parece absurdo figurándose amigos, hombres y buenos políticos. Allá ellos, suyos el olvido y el reino de la mentira" (Aub, 2009, pp. 23-24).

Conclusión

"Escribo por no olvidarme"
(Aub, 1998, p. 196).

Max Aub, como muchos escritores, intentaba recuperar el pasado que se le negaba y se le ocultaba. Siguió las huellas de una identidad cultural que es perseguida y proscrita. Así, se puede hablar de un encuentro con una nueva España que impone un cambio en la mirada y el enfoque de un exiliado hacia su país, provocado por la distancia física del mismo. Esta nueva mirada, la distancia geográfica que mantienen los exiliados españoles, la situación espiritual en que se encuentran en los países hispanoamericanos, pone en circulación el neologismo "transterrado" creado por José Gaos. El proceso de adaptación en el país de acogida no siempre resulta beneficioso porque pueden surgir inseguridades a cada instante que amargan la existencia y la vivencia del exiliado.

La primera fase de la literatura del exilio, según Abellán, comprende el período entre 1939-1950, fecha que corresponde también con la publicación de la obra *Tránsito* (1947) y que refleja la estimulante esperanza en "el triunfo aliado y la consiguiente vuelta a España" (1983, p. 71). La tercera fase, también según Abellán, entre1962 y 1969, encajaría a la vez con la publicación de la obra *La vuelta: 1964,* y es la etapa "de una intensa colaboración entre exiliados españoles y la oposición interior" (p. 73). Estas dos obras engloban la larga experiencia de un escritor exiliado, descrito a través de la subjetividad de los protagonistas.

El lazo que tiene el exiliado con su patria es la literatura, que cobra vida mediante la palabra. Ser "tachados del panorama cultural español y relegados al olvido" (Greco,

2019, p. 51) significa desaparecer, no existir. La palabra, por ende, se convierte en la esencia de su existencia y de su ser. La palabra, como ha señalado Silvia Monti (2002), fue el medio que empleó para reconciliarse con su condición de exiliado:

> Para el exiliado, hombre sin raíces que ha perdido las referencias espacio-temporales, la palabra se convierte en un medio para restaurar el orden en el caos […] de ahí que la urgencia de escribir, de narrar y de narrarse […] objetiva sus pensamientos, sus dudas, sus esperanzas a través de los personajes ocultándose detrás de ellos. (pp. 8-9)

Max Aub, que ha convertido sus experiencias personales en materia literaria donde "conviven personajes reales – con nombres verificables- y personajes transfigurados, más que ficticios" (Varcárcel Rivera, 2009, p. 799) ha podido reflejar una "realidad penosa" sin convertirla en una "realidad documentada". La división que vive un exiliado entre su país de acogida, el deseo de volver y la conciencia del compromiso político se cristaliza en estas dos obras de Aub. En *Tránsito,* dos mujeres representan dos países diferentes; una época pasajera y duradera; un conflicto interior insoluble y decepcionante; una distancia insalvable. En *La vuelta: 1964* refleja una verdad fingida, ya que no puede revelar una realidad que el mismo autor desconoce. Aub, por medio de su personaje Rodrigo, revive el desencanto continuo e "intenta mantener su vínculo con España y continúa pugnando por la justicia que faltaba para muchos exiliados republicanos" (Soldevila, 2006, p.354). Todas las connotaciones personales que existen fuerzan el sentido de la indignación, el dolor, la desesperación que sufre el propio escritor en nombre de todos los exiliados. Max Aub, como muchos desterrados, vive anclado en el pasado y no vive la realidad existente. Esta inexistencia de la realidad es la causa de la obsesión por España - pese a que vivía en México- y el no haber podido dejar huella en la historia literaria a la que no podía integrarse.

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Erratum

ERRATUM TO: Tiyatro Çevirisi Bağlamında Karşılaştırmalı Bir İnceleme: Yazınsal ve Teatral Sistem Çerçevesinde Edward Albee'nin Who Is Afraid of Virginia Woolf? Başlıklı Oyununun Türkçe Çevirileri

Emine KARABULUT

DOI: https://doi.org/10.26650/LITERA2020-0095

Erratum 1: The publication year of *Who Is Afraid of Virginia Woolf'tan? on pages 683, 684, 686, 690, and 712* in the article.

1962
The correct is:
1961

Erratum 2: The name and publication year of Özdemir Nutku's article in *Dikmen Gürün'e Yazılar* in the References and on page 699 in the article.

Nutku, Ö. (2009). Tiyatro Çevirilerinde Konuşma Dilinin Önemi ve Bir Model: Göktaşı., Pekman Y. & Acnı O. (Eds.), Dikmen Gürün'e Yazılar içinde (s. 429-439). İstanbul: Doğan Kitap.

The correct is:
Nutku, Ö. (2020). Oyun Çevirilerinde Konuşma Dilinin Önemi ve Bir Model: Göktaşı. Pekman Y. & Acnı O. (Ed.), *Dikmen Gürün'e Yazılar* içinde (s. 429-439). İstanbul: Doğan Kitap.

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TANIM

İstanbul Üniversitesi, Edebiyat Fakültesi, Batı Dilleri Bölümü'nün yayını olan Litera: Dil, Edebiyat ve Kültür Araştırmaları Dergisi – Journal of Language, Literature and Culture Studies, açık erişimli, hakemli, yılda iki kere Haziran ve Aralık aylarında yayınlanan, çok dilli bilimsel bir dergidir. 1954 yılında kurulmuştur.

AMAÇ VE KAPSAM

Litera: Dil, Edebiyat ve Kültür Araştırmaları Dergisi– Journal of Language, Literature and Culture Studies'in amacı Batı dilleri ve edebiyatlarına odaklanılarak yapılan edebiyat bilimi, dilbilim, kültürbilimi, medyabilimi, çeviribilim ve dil öğretimi alanlarındaki disipliner ve/veya disiplinlerarası, kuramsal ve/veya uygulamalı çalışmaları yayımlamaktır.

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EDİTORYAL POLİTİKALAR VE HAKEM SÜRECİ

Yayın Politikası

Dergi yayın etiğinde en yüksek standartlara bağlıdır ve Committee on Publication Ethics (COPE), Directory of Open Access Journals (DOAJ), Open Access Scholarly Publishers Association (OASPA) ve World Association of Medical Editors (WAME) tarafından yayınlanan etik yayıncılık ilkelerini benimser; Principles of Transparency and Best Practice in Scholarly Publishing başlığı altında ifade edilen ilkeler için: https://publicationethics.org/resources/guidelines-new/principles-transparency-and-best-practice-scholarly-publishing

Gönderilen makaleler derginin amaç ve kapsamına uygun olmalıdır. Orijinal, yayınlanmamış ve başka bir dergide değerlendirme sürecinde olmayan, her bir yazar tarafından içeriği ve gönderimi onaylanmış yazılar değerlendirmeye kabul edilir.

Makale yayınlanmak üzere Dergiye gönderildikten sonra yazarlardan hiçbirinin ismi, tüm yazarların yazılı izni olmadan yazar listesinden silinemez ve yeni bir isim yazar olarak eklenemez ve yazar sırası değiştirilemez.

İntihal, duplikasyon, sahte yazarlık/inkar edilen yazarlık, araştrma/veri fabrikasyonu, makale dilimleme, dilimleyerek yayın, telif hakları ihlali ve çıkar çatışmasının gizlenmesi, etik dışı davranışlar olarak kabul edilir. Kabul edilen etik standartlara uygun olmayan tüm makaleler yayından çıkarılır. Buna yayından sonra tespit edilen olası kuraldışı, uygunsuzluklar içeren makaleler de dahildir.

İntihal

Ön kontrolden geçirilen makaleler, iThenticate yazılımı kullanılarak intihal için taranır. İntihal/ kendi kendine intihal tespit edilirse yazarlar bilgilendirilir. Editörler, gerekli olması halinde makaleyi değerlendirme ya da üretim sürecinin çeşitli aşamalarında intihal kontrolüne tabi tutabilirler. Yüksek benzerlik oranları, bir makalenin kabul edilmeden önce ve hatta kabul edildikten sonra reddedilmesine neden olabilir. Makalenin türüne bağlı olarak, bunun oranın %15 veya %20'den az olması beklenir.

Çift Kör Hakemlik

İntihal kontrolünden sonra, uygun olan makaleler baş editör tarafından orijinallik, metodoloji, işlenen konunun önemi ve dergi kapsamı ile uyumluluğu açısından değerlendirilir. Editör, makalelerin adil bir şekilde çift taraflı kör hakemlikten geçmesini sağlar ve makale biçimsel esaslara uygun ise, gelen yazıyı yurtiçinden ve /veya yurtdışından en az iki hakemin değerlendirmesine sunar, hakemler gerek gördüğü takdirde yazıda istenen değişiklikler yazarlar tarafından yapıldıktan sonra yayınlanmasına onay verir.

Açık Erişim İlkesi

Dergi açık erişimlidir ve derginin tüm içeriği okura ya da okurun dahil olduğu kuruma ücretsiz olarak sunulur. Okurlar, ticari amaç haricinde, yayıncı ya da yazardan izin almadan dergi makalelerinin tam metnini okuyabilir, indirebilir, kopyalayabilir, arayabilir ve link sağlayabilir. Bu "https://www.budapestopenaccessinitiative.org/translations/turkish-translation" BOAI açık erişim tanımıyla uyumludur.

Derginin açık erişimli makaleleri Creative Commons Atıf-GayrıTicari 4.0 Uluslararası ("https://creativecommons.org/licenses/by-nc/4.0/deed.tr" CC BY-NC 4.0) olarak lisanslıdır.

İşlemleme Ücreti

Derginin tüm giderleri İstanbul Üniversitesi tarafından karşılanmaktadır. Dergide makale yayını ve makale süreçlerinin yürütülmesi ücrete tabi değildir. Dergiye gönderilen ya da yayın için kabul edilen makaleler için işlemleme ücreti ya da gönderim ücreti alınmaz.

Telif Hakkında

azarlar dergide yayınlanan çalışmalarının telif hakkına sahiptirler ve çalışmaları Creative Commons Atıf-GayrıTicari 4.0 Uluslararası ("https://creativecommons.org/licenses/by-nc/4.0/deed.tr" CC BY-NC 4.0) olarak lisanslıdır. CC BY-NC 4.0 lisansı, eserin ticari kullanım dışında her boyut ve formatta paylaşılmasına, kopyalanmasına, çoğaltılmasına ve orijinal esere uygun şekilde atıfta bulunmak kaydıyla yeniden düzenleme, dönüştürme ve eserin üzerine inşa etme dâhil adapte edilmesine izin verir.

Hakem Süreci

Daha önce yayınlanmamış ya da yayınlanmak üzere başka bir dergide halen değerlendirmede olmayan ve her bir yazar tarafından onaylanan makaleler değerlendirilmek üzere kabul edilir. Gönderilen ve ön kontrolü geçen makaleler iThenticate yazılımı kullanılarak intihal için taranır. İntihal kontrolünden sonra, uygun olan makaleler baş editör tarafından orijinallik, metodoloji, işlenen konunun önemi ve dergi kapsamı ile uyumluluğu açısından değerlendirilir. Baş editör, makaleleri, yazarların etnik kökeninden, cinsiyetinden, cinsel yöneliminden, uyruğundan, dini inancından ve siyasi felsefesinden bağımsız olarak değerlendirir. Yayına gönderilen makalelerin adil bir şekilde çift taraflı kör hakem değerlendirmesinden geçmelerini sağlar.

Seçilen makaleler en az iki ulusal/uluslararası hakeme değerlendirmeye gönderilir; yayın kararı, hakemlerin talepleri doğrultusunda yazarların gerçekleştirdiği düzenlemelerin ve hakem sürecinin sonrasında baş editör tarafından verilir.

Hakemlerin değerlendirmeleri objektif olmalıdır. Hakem süreci sırasında hakemlerin aşağıdaki hususları dikkate alarak değerlendirmelerini yapmaları beklenir.

- Makale yeni ve önemli bir bilgi içeriyor mu?
- Öz, makalenin içeriğini net ve düzgün bir şekilde tanımlıyor mu?
- Yöntem bütünlüklü ve anlaşılır şekilde tanımlanmış mı?
- Yapılan yorum ve varılan sonuçlar bulgularla kanıtlanıyor mu?
- Alandaki diğer çalışmalara yeterli referans verilmiş mi?
- Dil kalitesi yeterli mi?

Hakemler, gönderilen makalelere ilişkin tüm bilginin, makale yayınlanana kadar gizli kalmasını sağlamalı ve yazar tarafında herhangi bir telif hakkı ihlali ve intihal fark ederlerse editöre raporlamalıdırlar. Hakem, makale konusu hakkında kendini vasıflı hissetmiyor ya da zamanında geri dönüş sağlaması mümkün görünmüyorsa, editöre bu durumu bildirmeli ve hakem sürecine kendisini dahil etmemesini istemelidir.

Değerlendirme sürecinde editör hakemlere gözden geçirme için gönderilen makalelerin, yazarların özel mülkü olduğunu ve bunun imtiyazlı bir iletişim olduğunu açıkça belirtir. Hakemler ve yayın kurulu üyeleri başka kişilerle makaleleri tartışamazlar. Hakemlerin kimliğinin gizli kalmasına özen gösterilmelidir.

YAYIN ETİĞİ VE İLKELER

Litera: Dil, Edebiyat ve Kültür Araştırmaları Dergisi– Journal of Language, Literature and Culture Studies, yayın etiğinde en yüksek standartlara bağlıdır ve Committee on Publication Ethics (COPE), Directory of Open Access Journals (DOAJ), Open Access Scholarly Publishers Association (OASPA) ve World Association of Medical Editors (WAME) tarafından yayınlanan etik yayıncılık ilkelerini benimser; Principles of Transparency and Best Practice in Scholarly Publishing başlığı altında

ifade edilen ilkeler için adres: https://publicationethics.org/resources/guidelines-new/principles-transparency-and-best-practice-scholarly-publishing

Gönderilen tüm makaleler orijinal, yayınlanmamış ve başka bir dergide değerlendirme sürecinde olmamalıdır. Her bir makale editörlerden biri ve en az iki hakem tarafından çift kör değerlendirmeden geçirilir. İntihal, duplikasyon, sahte yazarlık/inkar edilen yazarlık, araştrma/veri fabrikasyonu, makale dilimleme, dilimleyerek yayın, telif hakları ihlali ve çıkar çatışmasının gizlenmesi, etik dışı davranışlar olarak kabul edilir.

Kabul edilen etik standartlara uygun olmayan tüm makaleler yayından çıkarılır. Buna yayından sonra tespit edilen olası kuraldışı, uygunsuzluklar içeren makaleler de dahildir.

Araştırma Etiği

Dergi araştırma etiğinde en yüksek standartları gözetir ve aşağıda tanımlanan uluslararası araştırma etiği ilkelerini benimser. Makalelerin etik kurallara uygunluğu yazarların sorumluluğundadır.

- Araştırmanın tasarlanması, tasarımın gözden geçirilmesi ve araştırmanın yürütülmesinde, bütünlük, kalite ve şeffaflık ilkeleri sağlanmalıdır.
- Araştırma ekibi ve katılımcılar, araştırmanın amacı, yöntemleri ve öngörülen olası kullanımları; araştırmaya katılımın gerektirdikleri ve varsa riskleri hakkında tam olarak bilgilendirilmelidir.
- Araştırma katılımcılarının sağladığı bilgilerin gizliliği ve yanıt verenlerin gizliliği sağlanmalıdır. Araştırma katılımcıların özerkliğini ve saygınlığını koruyacak şekilde tasarlanmalıdır.
- Araştırma katılımcıları gönüllü olarak araştırmada yer almalı, herhangi bir zorlama altında olmamalıdırlar.
- Katılımcıların zarar görmesinden kaçınılmalıdır. Araştırma, katılımcıları riske sokmayacak şekilde planlanmalıdır.
- Araştırma bağımsızlığıyla ilgili açık ve net olunmalı; çıkar çatışması varsa belirtilmelidir.
- Deneysel çalışmalarda, araştırmaya katılmaya karar veren katılımcıların yazılı bilgilendirilmiş onayı alınmalıdır. Çocukların ve vesayet altındakilerin veya tasdiklenmiş akıl hastalığı bulunanların yasal vasisinin onayı alınmalıdır.
- Çalışma herhangi bir kurum ya da kuruluşta gerçekleştirilecekse bu kurum ya da kuruluştan çalışma yapılacağına dair onay alınmalıdır.
- İnsan öğesi bulunan çalışmalarda, "yöntem" bölümünde katılımcılardan "bilgilendirilmiş onam" alındığının ve çalışmanın yapıldığı kurumdan etik kurul onayı alındığı belirtilmesi gerekir.

Yazarların Sorumluluğu

Makalelerin bilimsel ve etik kurallara uygunluğu yazarların sorumluluğundadır. Yazar makalenin orijinal olduğu, daha önce başka bir yerde yayınlanmadığı ve başka bir yerde, başka bir dilde yayınlanmak üzere değerlendirmede olmadığı konusunda teminat sağlamalıdır. Uygulamadaki telif kanunları ve anlaşmaları gözetilmelidir. Telife bağlı materyaller (örneğin tablolar, şekiller veya büyük alıntılar) gerekli izin ve teşekkürle kullanılmalıdır. Başka yazarların, katkıda bulunanların çalışmaları ya da yararlanılan kaynaklar uygun biçimde kullanılmalı ve referanslarda belirtilmelidir.

Gönderilen makalede tüm yazarların akademik ve bilimsel olarak doğrudan katkısı olmalıdır, bu bağlamda "yazar" yayınlanan bir araştırmanın kavramsallaştırılmasına ve dizaynına, verilerin elde edilmesine, analizine ya da yorumlanmasına belirgin katkı yapan, yazının yazılması ya da bunun içerik açısından eleştirel biçimde gözden geçirilmesinde görev yapan birisi olarak görülür. Yazar olabilmenin diğer koşulları ise, makaledeki çalışmayı planlamak veya icra etmek ve / veya revize etmektir. Fon sağlanması, veri toplanması ya da araştırma grubunun genel süpervizyonu tek başına yazarlık hakkı kazandırmaz. Yazar olarak gösterilen tüm bireyler sayılan tüm ölçütleri karşılamalıdır ve yukarıdaki ölçütleri karşılayan her birey yazar olarak gösterilebilir. Yazarların isim sıralaması ortak verilen bir karar olmalıdır. Tüm yazarlar yazar sıralamasını Telif Hakkı Anlaşması Formunda imzalı olarak belirtmek zorundadırlar.

Yazarlık için yeterli ölçütleri karşılamayan ancak çalışmaya katkısı olan tüm bireyler "teşekkür / bilgiler" kısmında sıralanmalıdır. Bunlara örnek olarak ise sadece teknik destek sağlayan, yazıma yardımcı olan ya da sadece genel bir destek sağlayan, finansal ve materyal desteği sunan kişiler verilebilir.

Bütün yazarlar, araştırmanın sonuçlarını ya da bilimsel değerlendirmeyi etkileyebilme potansiyeli olan finansal ilişkiler, çıkar çatışması ve çıkar rekabetini beyan etmelidirler. Bir yazar kendi yayınlanmış yazısında belirgin bir hata ya da yanlışlık tespit ederse, bu yanlışlıklara ilişkin düzeltme ya da geri çekme için editör ile hemen temasa geçme ve işbirliği yapma sorumluluğunu taşır.

Editör ve Hakem Sorumlulukları

Baş editör, makaleleri, yazarların etnik kökeninden, cinsiyetinden, cinsel yöneliminden, uyruğundan, dini inancından ve siyasi felsefesinden bağımsız olarak değerlendirir. Yayına gönderilen makalelerin adil bir şekilde çift taraflı kör hakem değerlendirmesinden geçmelerini sağlar. Gönderilen makalelere ilişkin tüm bilginin, makale yayınlanana kadar gizli kalacağını garanti eder. Baş editör içerik ve yayının toplam kalitesinden sorumludur. Gereğinde hata sayfası yayınlamalı ya da düzeltme yapmalıdır.

Baş editör; yazarlar, editörler ve hakemler arasında çıkar çatışmasına izin vermez. Hakem atama konusunda tam yetkiye sahiptir ve Dergide yayınlanacak makalelerle ilgili nihai kararı vermekle yükümlüdür.

Hakemlerin araştırmayla ilgili, yazarlarla ve/veya araştırmanın finansal destekçileriyle çıkar çatışmaları olmamalıdır. Değerlendirmelerinin sonucunda tarafsız bir yargıya varmalıdırlar. Gönderilmiş yazılara ilişkin tüm bilginin gizli tutulmasını sağlamalı ve yazar tarafında herhangi bir telif hakkı ihlali ve intihal fark ederlerse editöre raporlamalıdırlar. Hakem, makale konusu hakkında kendini vasıflı hissetmiyor ya da zamanında geri dönüş sağlaması mümkün görünmüyorsa, editöre bu durumu bildirmeli ve hakem sürecine kendisini dahil etmemesini istemelidir.

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YAZILARIN HAZIRLANMASI VE YAZIM KURALLARI

Dil

Dergide Türkçe, İngilizce, Almanca, Fransızca, İtalyanca ve İspanyolca makaleler yayınlanır. Makalede, makale dilinde öz ve yanısıra İngilizce öz olmalıdır. Ancak İngilizce yazılmış makalelerde geniş özet istenmez.

Yazıların Hazırlanması ve Gönderimi

Aksi belirtilmedikçe gönderilen yazılarla ilgili tüm yazışmalar ilk yazarla yapılacaktır. Makale gönderimi online olarak ve https://litera.istanbul.edu.tr/tr/_ üzerinden yapılmalıdır. Gönderilen yazılar, yazının yayınlanmak üzere gönderildiğini ifade eden, makale türünü belirten ve makaleyle ilgili bilgileri içeren (bkz: Son Kontrol Listesi) bir mektup; yazının elektronik formunu içeren Microsoft Word 2003 ve üzerindeki versiyonları ile yazılmış elektronik dosya ve tüm yazarların imzaladığı Telif Hakkı Anlaşması Formu eklenerek gönderilmelidir.

1. Çalışmalar, A4 boyutundaki kağıdın bir yüzüne, üst, alt, sağ ve sol taraftan 2,5 cm. boşluk bırakılarak, 12 punto Times New Roman harf karakterleriyle ve 1,5 satır aralık ölçüsü ile ve iki yana yaslı olarak hazırlanmalıdır. Paragraf başlarında tab tuşu kullanılmalıdır. Metin içinde yer alan tablo ve şemalarda ise tek satır aralığı kullanılmalıdır.
2. Metnin başlığı küçük harf, koyu renk, Times New Roman yazı tipi, 14 punto olarak sayfanın ortasında yer almalıdır.
3. Metin yazarına ait bilgiler başlıktan sonra bir satır atlanarak, Times New Roman yazı tipi, 10 punto ve tek satır aralığı kullanılarak sayfanın soluna yazılacaktır. Yazarın adı küçük harfle, soyadı büyük harfle belirtildikten sonra bir alt satıra unvanı, çalıştığı kurum ve e-posta adresi yazılacaktır.
4. Giriş bölümünden önce 200-250 kelimelik çalışmanın kapsamını, amacını, ulaşılan sonuçları ve kullanılan yöntemi kaydeden makale dilinde ve ingilizce öz ile 600-800 kelimelik İngilizce genişletilmiş özet yer almalıdır. Çalışmanın İngilizce başlığı İngilizce özün üzerinde yer almalıdır. İngilizce ve makale dilinde özlerin altında çalışmanın içeriğini temsil eden, makale dilinde 5 adet, İngilizce 5 adet anahtar kelime yer almalıdır. Makale İngilizce ise İngilizce genişletilmiş özet istenmez.
5. Çalışmaların başlıca şu unsurları içermesi gerekmektedir: Makale dilinde başlık, öz ve anahtar kelimeler; İngilizce başlık öz ve anahtar kelimeler; İngilizce genişletilmiş özet (makale İngilizce ise İngilizce genişletilmiş özet istenmez), ana metin bölümleri, son notlar ve kaynaklar.
6. Araştırma makalesi bölümleri şu şekilde sıralanmalıdır: "Giriş", "Amaç ve Yöntem", "Bulgular", "Tartışma ve Sonuç", "Son Notlar", "Kaynaklar", "Tablolar ve Şekiller". Derleme ve yorum yazıları için ise, çalışmanın öneminin belirtildiği, sorunsal ve amacın somutlaştırıldığı "Giriş" bölümünün ardından diğer bölümler gelmeli ve çalışma "Tartışma ve Sonuç", "Son Notlar", "Kaynaklar" ve "Tablolar ve Şekiller" şeklinde bitirilmelidir.

7. Çalışmalarda tablo, grafik ve şekil gibi göstergeler ancak çalışmanın takip edilebilmesi açısından gereklilik arz ettiği durumlarda, numaralandırılarak, tanımlayıcı bir başlık ile birlikte verilmelidir. Demografik özellikler gibi metin içinde verilebilecek veriler, ayrıca tablolar ile ifade edilmemelidir.
8. Yayınlanmak üzere gönderilen makale ile birlikte yazar bilgilerini içeren kapak sayfası gönderilmelidir. Kapak sayfasında, makalenin başlığı, yazar veya yazarların bağlı bulundukları kurum ve unvanları, kendilerine ulaşılabilecek adresler, cep, iş ve faks numaraları, ORCID ve e-posta adresleri yer almalıdır (bkz. Son Kontrol Listesi).
9. Kurallar dâhilinde dergimize yayınlanmak üzere gönderilen çalışmaların her türlü sorumluluğu yazar/yazarlarına aittir.
10. Yayın kurulu ve hakem raporları doğrultusunda yazarlardan, metin üzerinde bazı düzeltmeler yapmaları istenebilir.
11. Yayınlanmasına karar verilen çalışmaların, yazar/yazarlarının her birine istekleri halinde dergi gönderilir.
12. Dergiye gönderilen çalışmalar yayınlansın veya yayınlanmasın geri gönderilmez.

Kaynaklar

Kabul edilmiş ancak henüz sayıya dahil edilmemiş makaleler Early View olarak yayınlanır ve bu makalelere atıflar "advance online publication" şeklinde verilmelidir. Genel bir kaynaktan elde edilemeyecek temel bir konu olmadıkça "kişisel iletişimlere" atıfta bulunulmamalıdır. Eğer atıfta bulunulursa parantez içinde iletişim kurulan kişinin adı ve iletişimin tarihi belirtilmelidir. Bilimsel makaleler için yazarlar bu kaynaktan yazılı izin ve iletişimin doğruluğunu gösterir belge almalıdır. Kaynakların doğruluğundan yazar(lar) sorumludur. Tüm kaynaklar metinde belirtilmelidir. Kaynaklar alfabetik olarak sıralanmalıdır.

Referans Stili ve Formatı

Litera: Dil, Edebiyat ve Kültür Araştırmaları Dergisi-Journal of Language, Literature and Culture Studies, metin içi alıntılama ve kaynak gösterme için APA (American Psychological Association) kaynak sitilinin 6. edisyonunu benimser. APA 6.Edisyon hakkında bilgi için:

- American Psychological Association. (2010). Publication manual of the American Psychological Association (6th ed.). Washington, DC: APA.
- http://www.apastyle.org/

Kaynakların doğruluğundan yazar(lar) sorumludur. Tüm kaynaklar metinde belirtilmelidir. Kaynaklar aşağıdaki örneklerdeki gibi gösterilmelidir.

Metin İçinde Kaynak Gösterme

Kaynaklar metinde parantez içinde yazarların soyadı ve yayın tarihi yazılarak belirtilmelidir. Birden fazla kaynak gösterilecekse kaynaklar arasında (;) işareti kullanılmalıdır. Kaynaklar alfabetik olarak sıralanmalıdır.

Örnekler:

Birden fazla kaynak;
(Esin ve ark., 2002; Karasar 1995)
Tek yazarlı kaynak;
(Akyolcu, 2007)
İki yazarlı kaynak;
(Sayıner ve Demirci 2007, s. 72)
Üç, dört ve beş yazarlı kaynak;
Metin içinde ilk kullanımda: (Ailen, Ciambrune ve Welch 2000, s. 12–13) Metin içinde tekrarlayan kullanımlarda: (Ailen ve ark., 2000)
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Kitap

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Karasar, N. (1995). *Araştırmalarda rapor hazırlama* (8.bs). Ankara: 3A Eğitim Danışmanlık Ltd.
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Book

a) Turkish Book

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