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Correspondence Address

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Zeynep SOYLU

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From The Editor

We're delighted to present to you Volume 8, Issue 2 of *The International Journal of Media, Culture, and Literature* (IJMCL).

IJMCL, published biannually (two volumes per year, June and December) by the School of Foreign Languages at Istanbul Aydın University, Istanbul, Turkey, is an international scholarly journal in Turkish, English, Arabic, Russian, Spanish and devoted in its entirety, media, culture, literature, language, and translation.

The International Journal of Media, Culture and Literature is committed to the principles of objective scholarship and critical analysis. Submissions and solicited articles are evaluated by international peer referees through a blind review process.

IJMCL publishes articles on Turkish, English, Arabic, Russian, Spanish language and linguistics, as well as on general and comparative literary studies including aspects of cultural and literary theory and translation studies. *IJMCL* also aims to create a critical, discursive space for the promotion and exploration of media, culture and their relations with literature.

We want to express our gratitude to everyone involved in bringing this issue to fruition, especially our authors and reviewers who provided invaluable contributions during the evaluation process. We hope the articles in this issue prove to be informative and enriching for our readers.

Asst.Prof.Dr. Jale COŞKUN

THE ART AND MUSICAL ELEMENTS IN ANGELA CARTER'S BLOODY CHAMBER

Atakan SUMER¹

Sanaz ALIZADEH TABRIZI²

ABSTRACT

The Bloody Chamber, by Angela Carter (1979) is a postmodern feminist version of Bluebeard, a fairy tale written by French storyteller Charles Perrault (1697). Carter's feminist revision brings a new dimension to the traditional understanding of gender dynamics as she replaces the savior brothers of the heroine with the savior mother. Her technique, demythologizing business twists the function of traditional fairy tales and folk tales that culturally construct the societal gender roles and the archetype of women as victims and men as saviors. On the other hand, The Bloody Chamber involves various art and musical elements that create an aesthetic atmosphere to contribute to the aspects of the plot. Thus, Carter not only subverts the traditional narrative of fairy tales but also provides various metaphors and symbols for a sense of aesthetic reading through the symbolic contents of art and musical elements. This article aims to examine how the connection between art and musical elements reflects the heroine's innocence that the Marquis desires to corrupt and perform his sadomasochistic interests. This article will also reveal how the art and musical elements reflect Carter's subversion of traditional narrative through the metaphorical and symbolic content of the musical and art elements that create a deeper meaning and a parallel layer to the storyline.

Key Words: *The Bloody Chamber, music, art, innocence and corruption*

¹ Istanbul Aydın University, Istanbul, atakansumer@stu.aydin.edu.tr, <https://orcid.org/0009-0005-4357-5749>

² Assist. Prof. Dr., Istanbul, Istanbul Aydın University sanazalizadehtabrizi@aydin.edu.tr, <https://orcid.org/0000-0001-6085-8541>

ÖZ

Angela Carter (1979) tarafından yazılan Kanlı Oda, Fransız hikaye anlatıcısı Charles Perrault (1697) tarafından yazılan bir peri masalı olan Mavi Sakal'ın postmodern feminist versiyonudur. Carter'ın feminist revizyonu, kadın kahramanın kurtarıcı kardeşlerini kurtarıcı bir anneyle değiştirerek geleneksel toplumsal cinsiyet dinamikleri anlayışına yeni bir boyut getiriyor. Onun tekniği, mitolojiden arındırma işi, toplumsal cinsiyet rollerini ve kadınların kurban, erkeklerin de kurtarıcı olduğu arketipini kültürel olarak inşa eden geleneksel masalların ve halk masallarının işlevini çarpıtıyor. Öte yandan Kanlı Oda, olay örgüsüne katkıda bulunacak estetik bir atmosfer yaratan çeşitli sanat ve müzik unsurlarını içerir. Böylece, Carter, geleneksel peri masalları anlatımını altüst etmekle kalmıyor, aynı zamanda sanat ve müzikal unsurların sembolik içerikleri aracılığıyla estetik bir okuma duygusu için çeşitli metaforlar ve semboller sunuyor. Bu makale, sanat ve müzik unsurları arasındaki bağlantının, Marki'nin yozlaştırmak ve sadomazoşist çıkarlarını gerçekleştirmek istediği kahramanın masumiyetini nasıl yansıttığını incelemeyi amaçlamaktadır. Bu makale ayrıca, hikayeye daha derin bir anlam ve paralel bir katman oluşturan müzik ve sanat unsurlarının metaforik ve sembolik içeriği aracılığıyla, sanat ve müzik unsurlarının Carter'ın geleneksel anlatıyı altüst etmesini nasıl yansıttığını da ortaya koyacaktır.

Anahtar Sözcükler: Kanlı Oda, müzik, sanat, masumiyet ve yolsuzluk

INTRODUCTION

The Bloody Chamber, written by Angela Carter, was published in 1979. It is the postmodern feminist revision of Bluebeard or La Barbe Bleue (1697), a fairy tale written by French storyteller Charles Perrault. It has a first-person narrative, which means the story is told from the perspective of Carter's innocent heroine. The plot is based on the story of the heroine marrying the Marquis, a rich and brutal villain who has torturously murdered his ex-wives and then hid them in a mysterious chamber. Even though the Marquis prohibits her entrance, the heroine cannot abstain from entering the mysterious room and finds out the corpses of the ex-wives and discovers her husband's dark and unknown nature. Her action as transgression as a means of her disobedience to her husband foreshadows her ultimate corruption with an eternal bloodstain on her forehead and impending decapitation. However, a part of inner power, "the _maternal telepathy_" causes the heroine's brave mother to set out to save her by shooting the Marquis without hesitation before he murders her only daughter. (Carter, 2006, p. 44) At the end of the

story, the heroine marries a blind piano tuner and provides an institution for blind people by converting the Marquis' gloomy castle into a music school. It is argued that Carter brings a new dimension to the familiarity of fairy tales as she revisits the depth of the classic fairy tales and disrupts the cycle of the patriarchal wheel with her pen. It is a fact that her postmodern parody of the original version of Perrault's fairy tale not only shatters the shell of patriarchal gender norms with significant changes but also asserts the alternative options for stereotypical conventions for genders. By doing this, Carter reverses the familiarity of gender dynamics in fairy tales since she blesses a powerful mother character as the savior of the heroine instead of the male saviors in Perrault's version. On the other hand, Carter provides an aesthetic layer to the conflict between the heroine and the Marquis with the insertion of various elements of music and art. Thus, this conflict portrays a sheer division of their understanding of love and sexuality. While the elements of art and music symbolize a source of power for the heroine, the Marquis desires to exploit the heroine's innocence with these elements for his sadomasochistic desires. In this respect, the art and musical elements in *The Bloody Chamber* play a significant role in reflecting a new sense of female power and the chaotic sexual desires of the Marquis since it foreshadows the heroine's upcoming dreadful experience at the hands of the atrocious Marquis. For instance, while the portrait of the martyred Saint Cecilia foreshadows the Marquis' scheme of beheading the heroine, it also becomes a sign of female power. Therefore, the heroine sees her reflection in Saint Cecilia by saying that: "I saw myself as I could have wished to be." (Carter, 2006, p. 10) The portrait of Saint Cecilia as an art element in the story sets a bridge between the heroine and Cecilia's interests in music. On the other hand, it provides a connection in a deeper sense of level for the heroine's awareness of her female power. Even though the Marquis implicitly threatens the heroine with the history of Saint Cecilia, Carter explodes the potential destiny of her female heroine despite the Marquis' brutalization. In addition to this, the Marquis' dark nature becomes more apparent when the narrator reveals the Marquis' interest in *Liebestod*, which means love death, as the final tragic aria of Wagner's *Tristan and Isolde*. The Marquis' obsession with *Liebestod* unveils the Marquis' unquenchable pleasure from the tragic end of *Tristan and Isolde*. Even though Isolde wishes for death if they cannot sustain their love for each other, the Marquis wishes death of the heroine for his sadistic pleasures. However, Carter transgresses the conventional narrative as her heroine is saved by a powerful mother from

the atrocious Marquis, unlike the tragic end of Tristan and Isolde. Thus, the subversion of traditional narrative within the symbolic musical and art contents blossoms a new sense of female power that overcomes the inscription of patriarchal ideology in fairy tales.

Regarding the reversal of gender dynamics, Carter unleashes the evolution of folk tales and fairy tales against the mythic timelessness of gender stereotypes that determine gender roles as universal. Carter crosses the boundaries of the patriarchal mindset through the narrative of classic fairy tales and folk tales as she reveals her technique by emphasizing “I’m in the demythologising business” (“Notes” p. 24-25). Taking it one step further, she not only eliminates the stereotypical gender norms within her short story collection but also her feminist revision with these musical and art elements reflect a new sense of female power against the patriarchal ideology. Therefore, Carter transgresses the mythic timelessness and traditional narrative through the elements of art and music as well. In this introduction, the ways in which Carter’s feminist revision with elements of art and music crosses the borders of patriarchal classic fairy tales has been explained. While Carter’s technique explode the stereotypical gender norms of the patriarchal society, the insertion of musical and art elements uncover a new sense of female power. The following sections will explore how Carter’s demythologizing business shatters the stereotypical gender roles in the classic fairy tales with the elements of music and art in *The Bloody Chamber*.

CARTER’S DEMYTHOLOGIZING BUSINESS

The function of fairy tales and folk tales lay concrete on the ideological foundations of society, which surrounds the minds of generations as if its existence dates back to the beginning of the universe. As Lorna Sage states the function of fairy tales: “fairy tales, in their multiple reflections on each other, and their individual and internal layerings of interpretations, exemplify and unravel something of the process by which meanings get written on bodies.” (1998, p. 61) In this regard, fairy tales and folk tales play a significant role in societal gender roles of generations that have been adopted over year as they once served the goals of the patriarchal discourse and shaped societal gender roles according to the wishes of its time. Thus, the predetermined stories are mythologized by the patriarchal ideology that has made its duty to universalize gender roles by imposing them on future generations. It is a fact that fairy tales and folk tales are more than just literary form that engages with the reader, especially children; they are

intact ideological elements that teach the themes based on particular cultural and moral values. However, In Carter's short story collection *The Bloody Chamber and Other Short Stories* (1997), Carter shakes the dynamics of cultural gender norms with her technique as she claims that: "I am all for putting new wine in old bottles, especially if the pressure of the new wine makes the old bottles explode." ("Notes" p. 24-25) As Aidan Day states: "Carter's new tales were an exercise in imaginative writing predicated upon a critical understanding." (2012, p. 11) It is possible to say that Carter's demythologizing business is a kind of battle against the reign of conventional understanding of gender roles and stereotypical norms of the "patriarchal world." (Day, 1998, p. 133) As Rochère, Martine Hennard Dutheil, and Ute Heidmann reference Cherly Renfroe's *Initiation and Disobedience: Liminal Experience in Angela Carter's The Bloody Chamber* reveal how Renfroe points out Carter's realization of the function of fairy tales: "Depending on the treatment of the story, Bluebeard can be used to confirm traditional stereotypes of women as daughters of Eve and serve patriarchal interests, or on the contrary (sometimes simultaneously) to criticize them." (2009 p. 44) In this respect, it is possible to understand that ideological cleansing in the traditional fairy tales is mandatory to detach the patriarchal ideology from the function of fairy tales for gender roles. Once, in an interview with John Haffenden, Carter states her initial aim of rewriting the fairy tales in her short story collection was "not to do versions . . . but to extract the latent content from the traditional stories and to use it as the beginning of new stories." (1985, p. 84). Thus, Carter's collection wipes the memory of the patriarchal mindset of a particular era and its timeless moral and cultural norms through the transformation of fairy tales.

The *Bloody Chamber* as Carter's postmodern revision of Bluebeard or *La Barbe Bleue* combines the different genres of fairy tale, gothicism, and eroticism under the themes of curiosity, betrayal, and death. In contrast to the third-person narrative of classic fairy tales, the first-person narrative of the female heroine in Carter's version reflects extensive psychological suspense that the reader experiences the heroine's anxiety through her words. So, Carter's revision forges the potential female power since the heroine achieves her own voice and tells her survival experience. Thus, not only the borders of the stereotypical gender roles and understanding of the archetype of aggressive male victimizers and passive female victims in the content of her short story, but also Carter transgresses a particular genre and traditional narrative of fairy tales. Turning now to consider gender

norms in fairy tales, Robin Ann Sheets, in her work, *Pornography, Fairy Tales, and Feminism: Angela Carter's "The Bloody Chamber"* points out Andrea Dworkin's exploration of "two definitions of woman" in fairy tales: "There is the good woman. She is a victim. There is the bad woman. She must be destroyed. The good woman must be possessed. The bad woman must be killed, or punished. Both must be nullified." (1974, p. 57) While classic fairy tales feature these two types of women as predetermined, Carter refines this distinction with a strong mother and a non-victim heroine. As Terri Frontgia in his work, *Archetypes, Stereotypes, and The Female Hero: Transformations in Contemporary Perspectives*. Mythlore states that: "Instead of accepting culture's expectation that gender define the differences between male and female heroism, they affirm the judgment that it is the role, not the sex, which divides the two." (1991, p.18) In this regard, instead of an archetypal passive mother in classic primordial fairy tales, Carter builds a powerful mother with an exotic background extending Indo-China, reflecting her heroic empowerment with the warrior in her. In the original version of Perrault's *Bluebeard*, the heroine's brothers are the saviors of the female victim, while the mother is barely characterized and involved. So, the brave mother as the substitution for brothers, can only be the protector of a child-like daughter who orders shrimp, ice cream, and avocado for her first meal at the castle. Even though the vulnerability of the heroine is a sign of the inevitable deadly fate of an innocent female character in the classic fairy tales, her salvation by a powerful mother becomes a mark of a new sense of female power. Hence, the subversion of the original fairy tale reincarnates the mother as a killer of a man-eating tiger and pirates and becomes the savior of the heroine as she shoots the Marquis without hesitation with her deceased husband's revolver before he decapitates her daughter's neck. The mother's instant arrival to rescue her daughter from the barbarity of the Marquis boils the component of the power of female and maternal connection. So, Carter draws attention to the female bond and the mother-and-daughter relationship as the next section explores further. On the other hand, Carter deconstructs "definitions of masculinity based on domination" within the introduction of an unusual character, blind piano tuner, Jean Ives. (Sheets, 1991, p. 654) Jean Ives is not a savior of the heroine nor a white knight but rather a man, who comforts the heroine. In addition, his blindness metaphorically rejects the significance of the blood stain on the pianist's forehead and forms a base for genuine love instead of societal expectations of purity. According to Patricia Duncker in her work, *Re-Imagining the Fairy Tale: Angela Carter's Bloody Chambers*, she

observes the blindness of Jean Ives “as symbolic castration, may signal the end of male sexual aggression.” (1984, p. 11) Therefore, the introduction of Jean Ives rocks the conventional understanding of male aggression and female passivity. However, as a man of his society, Jean Ives does not reflect a an enourmous transformation because of the efficiency of his cultural background. His cultural belief resides on his understanding of transgression and punishment under the influence of myths and fairy tales. When the pianist tells the crimes of the Marquis witnessed in the forbidden room to the blind piano tuner, he associates her with Eve, the first female victim, who disobeys God because of her temptation. As a result of the influence of his cultural belief, Jean Ives believes that she must pay the price for her disobedience, betrayal and curiosity. Thus, Carter proves how efficiently the myths and fairy tales universalize the notions of a particular ideology with the example of the blind piano tuner’s gradual progression once again, yet, the evolution of fairy tales and folk tales upgrades the evolution of societal gender norms and progression as well.

MUSICAL AND ART ELEMENTS IN THE BLOODY CHAMBER

The Bloody Chamber involves various elements of art and music to create a deep atmosphere that contributes to the combination of sensuality and thrill in the reader. These elements offer a deeper meaning to the story through their usage as metaphors or symbols in depicting the conflict between the heroine and the Marquis. For instance, Carter’s heroine is a pianist, and her association with music is a sheer reflection of her innocence. This connection also unlocks a source of power that ultimately points out her career for her financial independence. On the other hand, the Marquis’ pornography collection involves sadomasochistic images that derive pleasure from physical pain as a sign of corruption in him. So, the conflict between the heroine and the Marquis is illustrated by the art and musical elements since it broadens the enhancement of the plot through their historical and symbolic background; such as the content of Wagner’s opera; Tristan and Isolde, and the portrait of Saint Cecilia. The intersecting paths of art and music with literature not only demonstrate an aesthetic sense of reading but also reveal Carter’s subversion of conventional narratives through the content of Wagner’s Tristan and Isolde and Saint Cecilia’s biography. While the contents of these specific stories foreshadow the heroine’s experience in the Marquis’s castle, Carter knows well where to stop and cut it off. Thus, the fate of her heroine does not follow the potential destiny despite the predetermined fate of heroines in these selected musical and art contents.

Thus, Carter saves her heroine and unleashes a new sense of female power with its connection to the musical and art elements.

On the question of a new sense of female power, music is a significant means of empowerment with its emotional, and psychological connections to the heroine. As Leon Botstein in his work, *Memory and Nostalgia as Music-Historical Categories*. The *Musical Quarterly* remark that: "The effectiveness is dependent on an experience through music that is plausible only by the act of musical hearing in which memory and association are realized through recollection within the framework of the musical event." (2000, p.534) Once the heroine is at the opera performance with the Marquis, the music of the opera triggers her profound memories of her father and mirrors her fragility that the Marquis desires to exploit and corrupt. However, her talent for playing piano is a key factor for finding her true love since the blind piano tuner, Jean Ives is enchanted by her music not for her beauty. Thus, Jean Ives' disability of seeing the heroine's beauty and the blood stain on her forehead remarks on the fruits of music, which remarks the significance of a deeper level of love instead of the societal value of physical beauty. Besides, her passion for music ultimately forges her career and causes her to turn the castle into a music school for blind people. In this respect, her mother's sacrifice is a significant means in her daughter's career since she sacrifices her jewelry including her wedding ring for the price of her music conservatoire. As Kathleen E. B. Manley states that: "her mother's story helps give the protagonist courage, and her mother's having provided her with the opportunity to study music ultimately gives her daughter both courage and stability." (1998, p. 75) Therefore, the mother's legendary background and her devotion to the daughter forge the heroine's perception of the female power as it becomes the source of inspiration for the heroine's progression. In other words, the wedding ring as a traditional value of her marriage not only shows her as emotionally caring for the sake of her daughter's career but also sacrificing the sign of traditional understanding of marriage transcends the traditional mentality. Thus, she as a pianist owes to her mother and music, which set a bridge for her financial independence in her career. Even though the Marquis assumes her passion for music is a sole reflection of her innocence that he can corrupt her with his sadomasochistic sexual interests, her passion for music builds her career as a source of empowerment that challenges the patriarchal mindset of her time. On the other hand, when the time comes for the pianist's departure from her mother's heart to the Marquis' gloomy castle, her mother constantly questions her love for the

Marquis: “Are you sure you love him?” (Carter, 2006, p. 2). Although the heroine insists that she loves him, she is not aware of the kind of bargain she seals by her marriage. Yet, the mother’s constant questions about her daughter’s true feelings show how much she cares about her daughter’s well-being instead of her material welfare. Thereby, Carter also creates a new model of a mother-daughter in fairy tales, which unleashes a new sense of female power and protection against the patriarchal mindset and economic domination over women.

The price of the bargain is heavier than her imagination since the magic of the Marquis’ wealth gradually begins to corrupt the pianist’s inner power and distances her connection with her economic independence by her career. The indulgence of various richness blinds her and eventually she loses her inner power that music evokes as the heroine confesses the corruption in her:

This ring, the bloody bandage of rubies, the wardrobe of clothes from Poirer and Worth, his scent of Russian leather--all had conspired to seduce me so utterly that I could not say I felt one single twinge of regret for the world of tartines and maman that now receded from me as if drawn away on string, like a child’s toy (Carter, 2006, p. 7).

Her marriage opens a door to her desires for a more luxurious way of life. However, The comfort of the wealth with the Marquis causes the heroine to lose herself in a deeper level of corruption without regret. Her inability to control herself symbolizes her disconnection from her voice that receded after her entrance to the Marquis’ castle. For instance, the Bechstein piano, as a wedding gift by the Marquis, is out of tune, and this symbolizes her desires have moved away from her and are replaced by the Marquis’ sadistic desires. That’s why, while the elements of art and music strengthen the heroine against the brutality of the Marquis, the deformity of these musical elements also reflect the disconnection of the heroine from the Marquis. Thus, her wedding night presents her painful sexual experience of a “one-sided struggle,” which reflects that sexuality is based on male aggression and power. In this regard, the Marquis’ wealth offers opportunities for “aesthetic sadomazochism” as “he uses art to aid in seduction.” (Sheets, p. 645) So, the room is filled with the mirrors as a means of the fulfillment of seduction. Hence, the Marquis’ aesthetic fantasy is over the heroine whereas the mirrors multiply her suffering and vulnerability as she indicates her sexual experience by saying that “a dozen husbands impale a dozen brides.” (Carter, 2006, p. 11) The Marquis’ use of art and music carves her

domination and sadomasochistic disorder into the story while it oppresses the subjectivity of the heroine. The ultimate realization of her objectification in the eyes of her husband starts in the library when she looks for “a cheap novel” to distract herself from the boredom of the marriage. (Carter, 2006, p. 13) The heroine discovers the sadistic nature of the Marquis when she finds a collection of disturbing pornographic images specifically involving women within the connection of death and sex, as she describes the shock in her and illustrates an image in the book:

Her marriage opens a door to her desires for a more luxurious way of life. However, The comfort of the wealth with the Marquis causes the heroine to lose herself in a deeper level of corruption without regret. Her inability to control herself symbolizes her disconnection from her voice that receded after her entrance to the Marquis' castle. For instance, the Bechstein piano, as a wedding gift by the Marquis, is out of tune, and this symbolizes her desires have moved away from her and are replaced by the Marquis' sadistic desires. That's why, while the elements of art and music strengthen the heroine against the brutality of the Marquis, the deformity of these musical elements also reflect the disconnection of the heroine from the Marquis. Thus, her wedding night presents her painful sexual experience of a “one-sided struggle,” which reflects that sexuality is based on male aggression and power. In this regard, the Marquis' wealth offers opportunities for “aesthetic sadomazochism” as “he uses art to aid in seduction.” (Sheets, p. 645) So, the room is filled with the mirrors as a means of the fulfillment of seduction. Hence, the Marquis' aesthetic fantasy is over the heroine whereas the mirrors multiply her suffering and vulnerability as she indicates her sexual experience by saying that “a dozen husbands impale a dozen brides.” (Carter, 2006, p. 11) The Marquis' use of art and music carves her domination and sadomasochistic disorder into the story while it oppresses the subjectivity of the heroine. The ultimate realization of her objectification in the eyes of her husband starts in the library when she looks for “a cheap novel” to distract herself from the boredom of the marriage. (Carter, 2006, p. 13) The heroine discovers the sadistic nature of the Marquis when she finds a collection of disturbing pornographic images specifically involving women within the connection of death and sex, as she describes the shock in her and illustrates an image in the book:

I had not bargained for this, the girl with tears hanging on her cheeks like stuck pearls, her cunt a split fig below the great globes of her buttocks on

which the knotted tails of the cat were about to descend, while a man in a black mask fingered with his free hand his prick, that curved upwards like the scimitar he held. The picture had a caption: ‘Reproof of curiosity’ (Carter, 2006, p. 13).

The Marquis’ pornographic collections uncover his desire for female martyrdom and foreshadow the heroine’s dreadful experience at the hands of his criminal husband with their disturbing content. Thus, using art as a tool for drawing his sadistic sexual schemes is beyond the usage of the heroine’s literary and aesthetic fantasy. Therefore, the division of their understanding of music and art portrays the disconnection between the Marquis’ sadistic desires and the inspiration of the heroine’s female power. For instance, the portrait of Saint Cecilia as a wedding gift for her music room by the Marquis combines the puzzles of the conflict between the heroine and the Marquis through Saint Cecilia’s biography. Saint Cecilia, the patron saint of music, is considered a Christian female martyr in Rome in the 2nd and 3rd centuries AD. Saint Cecilia’s dedication to music triggers a sense of power in the heroine since her singing to God before her death reveals a profound link between music and herself. So, the portrait of Saint Cecilia forms a powerful symbol for the heroine yet also reveals the Marquis’ desire for female martyrdom. When the Marquis finds the heroine in the library, he calls her “my little nun,” reinforcing her association with Saint Cecilia and unfolding a parallel layer to the heroine’s story. (Carter, 2006, p. 14) However, the inability to decapitate Saint Cecilia foreshadows the Marquis’ failure to decapitate the heroine. Thus, the portrait of Saint Cecilia serves a significant purpose of opening a layer to broaden the readers’ perspective on the plot and foreshadows the heroine’s experience at the hands of the aggressive victimizer. The heroine’s passion for music foregrounds a form of female power as Saint Cecilia’s holiness and her devotion to music draws her salvation and liberation from the brutality of the Marquis. Even though Saint Cecilia is martyred and becomes a female victim in history, Carter does not sacrifice her heroine and keeps her alive.

On the question of Wagner’s *Tristan and Isolde* in *The Bloody Chamber*, it plays a significant role in the subversion of the traditional narrative and the realization of the heroine’s desires from the marriage. The heroine’s first opera experience in the company of music relies on her warm memories of her father as she reminisces that: her father “[holding] of [her] sticky little hand, to comfort [her]” to reduce the impact of the *Liebested*, the final

dramatic aria of Wagner's *Tristan and Isolde* in her. (Carter, 2006, p. 5) Carter inserts Wagner's opera as a musical element with its theme of exploration of death and love that triggers internal sensual intensity reminding the heroine of childhood memories and her first opera experience with her father. In this regard, the heroine's first opera experience of Wagner's *Tristan and Isolde* mirrors the heroine's innocence, which the Marquis desires to conquer. In Wagner's *Tristan and Isolde*, the *Liebtestod* as the dramatic last section of the opera means "love-death" which portrays Isolde's love transcending death when she sings over the dead body of Tristan, a Cornish knight. Even though Isolde is promised to King Mark of Cornwall, the influence of the love potion takes both Isolde and Tristan under the control of eternal love, which also crosses the social principles of their time. Isolde's forbidden love for Tristan and her betrayal of King Mark of Cornwall illustrate her intense desire for love and fear of death. So, the heroine finds herself in the same position as being at the edge of fear and desire after her marriage with the Marquis. The influence of story and music relies on her memories of her first opera experience with her father in the opera making her believe "truly love" as she wishes to love him the same way Isolde loves Tristan in the final aria. (Carter, 2006, p. 5) The opera performance bridges the heroine's love for her deceased father with the Marquis existence as Danielle M. Roemer states the link between the Marquis and her father

But it is the person of the Marquis himself that seems to provide the young wife with the most satisfying hope of approaching a lost context of origin: the Marquis as a potential emotional substitute for the wife's deceased father (1998, p. 105).

Wagner's *Tristan and Isolde* evokes her warm memories with her father and the way he cares and comforts her during the *Liebtestod*. However, the death of her father pushes the heroine into a lack of emotion that she can never fill, but can only substitute with the Marquis, as her opera experience with the Marquis conquers her mind and heart. The heroine is mostly fascinated by the theme of love and devotion depicted in *Tristan and Isolde*, whereas the Marquis' interest in *Liebtestod* is based on the theme of death more than love. As Kathleen E.B Manley states: "In the opera, Isolde wishes death for herself and Tristan if he does not requite her love. Carter's Marquis, however, desires death not for a beloved but for a woman whose story he wishes to control." (1998, p. 78) It is possible to understand that the heroine's opera experience with the Marquis opens a window into the sadistic and chaotic

nature of the Marquis “when [she] had first seen [her] flesh in his eyes, [she] was aghast to feel [herself] stirring” (Carter, 2006, p. 12). Thus, the Liebestod as the dramatic final aria of Wagner’s *Tristan and Isolde* shakes the heroine’s emotional expectations from her marriage and foreshadows the Marquis’ sadomasochist pleasure within his perverted love. However, the salvation of the heroine undermines the traditional narratives since Carter’s heroine does not follow the same fate of *Tristan and Isolde*. Therefore, Carter not only disrupts the traditional narrative of female victims and male victimizers with her feminist revision but also cuts the parallelism of the nonfictional contents of the victimization of women to protect her heroine.

CONCLUSION

Carter’s feminist revision of the *Bluebeard* (1697) fairy tale disrupts the ideological foundations of society, which conquers the minds of generations with its striking and stereotypical gender roles. As the fossils of primitive perception of fairy tales once were used by the patriarchal society, the fairy tales stitch the societal gender norms as universal till Carter’s *Bloody Chamber and Other Short Stories* (1997) twists the function of fairy tales by providing an aesthetic sense of reading through the art and musical elements and the subversion of the traditional narratives. In this respect, Carter offers musical and art elements as a layer to the storyline to display the conflict between the heroine and the Marquis. While art and musical elements with their connection to the historical contents grant a female power to the heroine, the Marquis uses them as a vehicle for exploiting the heroine’s innocence and female power. However, this layer becomes more obvious for the division of their understanding of love and sexuality, since it also problematizes the Marquis’ sadomasochistic desires against the heroine. The art and musical elements concrete the countless symbols regarding the female power and its connection to the financial independence and the survivability. It was argued that Carter does not only cross the boundaries of the traditional narratives of the fairy tales that victimize women but also cleans off the historical contents that victimize women through the musical and art elements. Carter knows where to cut the layer that is provided by these elements, and keep her heroine alive unlike the tragic end of *Tristan and Isolde* and the martyred Saint Cecilia. Carter’s heroine does not follow the deadly fate of the martyred Saint Cecilia and *Isolde*. Thus, Carter silences the patriarchal mindset of the fairytales without regarding the victimization of women in these contents, yet these art and musical elements decorate an aesthetic atmosphere that fuses a new sense of female power.

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PATRIARCHAL OPPRESSION AND LIBERATION OF WOMAN IN ELIZABETH INCHBALD'S PLAYS

İsmet TOKSÖZ¹

ABSTRACT

This article delves into the themes of patriarchal oppression and female liberation as portrayed in two significant plays by Elizabeth Inchbald: *Wives as They Were and Maids as They Are* and *A Case of Conscience*. Through a detailed analysis of these works, the study explores the struggles of female characters who are marginalized and oppressed within the confines of marriage, shedding light on the inherent inequalities and restrictions faced by women in a patriarchal society. Drawing parallels with radical feminism, the article emphasizes the need to challenge and dismantle oppressive structures, including marriage, to empower women fully. Inchbald's plays serve as powerful critiques of societal norms, advocating for women's autonomy, freedom of choice, and agency. The study underscores the relevance of these themes in contemporary society and advocates for a future where women are liberated from patriarchal constraints, aligning with the principles of radical feminism.

Keywords: *Elizabeth Inchbald, feminism, patriarchy, patriarchal oppression, female liberation*

¹ Sütçü İmam University, Kahramanmaraş, ismettoksoz@ksu.edu.tr. ORCID: 0000-0001-8882-4888

ELİZABETH INCHBALD'UN OYUNLARINDA ATAERKİL BASKI VE KADIN ÖZGÜRLÜĞÜ: RADİKAL FEMİNİST PERSPEKTİF

ÖZ

Bu makale, Elizabeth Inchbald'un *Wives as They Were and Maids as They Are* ve *A Case of Conscience* adlı iki önemli oyununda işlenen ataerkil baskı ve kadın özgürlüğü temalarını ele almaktadır. Bu eserlerin detaylı analizi aracılığıyla, çalışma, evlilik kurumunun sınırları içinde marjinalleşen ve baskı altında olan kadın karakterlerin mücadelesini keşfeder, kadınların ataerkil bir toplumda karşılaştığı doğuştan gelen eşitsizlikleri ve kısıtlamaları açığa çıkarır. Radikal feminizmle benzerlikler çizerek, makale, kadınları tam anlamıyla güçlendirmek için evlilik dahil olmak üzere baskıcı yapıları sorgulama ve ortadan kaldırma ihtiyacını vurgular. Inchbald'un oyunları, toplumsal normların güçlü eleştirileri olarak hizmet eder, kadınların özerkliğini, seçim özgürlüğünü ve etkinliğini savunur. Çalışma, bu temaların çağdaş toplumda ne kadar önemli olduğunu vurgular ve kadınların radikal feminizm teorisi ile ataerkil kısıtlamalardan kurtulduğu bir geleceği destekler.

Anahtar kelimeler: Elizabeth Inchbald, feminizm, ataerkillik, ataerkil baskı, kadın özgürlüğü

INTRODUCTION

In society there have always been individuals who identify women in a second-class status and gender restrictions have become essential issues in women's cultural, social, intellectual, and political development. "The word 'feminism' is based on the French word 'feminisme' and was first used in English in the 1890s" (Choudaraju 739). Smith defines feminism as follows: "Feminism is the political theory and practice that struggles to free all women: women of colour, working-class women, poor women, disabled women, Jewish women, lesbians, old women – as well as white, economically privileged, heterosexual women" (qtd. in Dicker 7).

Radical feminism was defined by MacKinnon as "feminism unmodified" (16). The idea came out in the late 1960s and it was a theory of the conscious groups of this period. The participants of these groups were mostly women and they claimed that they had suffered from the earlier movements of the

1950s and 1960s such as Civil Rights Movement and Anti-War Movement. They had concluded from these movements that “policy is personal”. In the beginning of the period, women were not directly complaining about men’s patriarchy; instead, they began to express their thoughts on their relationships with their husbands:

Though women do not complain of the power of husbands, each complains of her own husband, or of the husbands of her friends. It is the same in all other cases of servitude; at least in the commencement of the emancipatory movement. The serfs did not at first complain of the power of the lords, but only of their tyranny (Wootton 719).

Later, the idea of condemning patriarchy for uneasiness and unhappiness of women enlarged and patriarchy began to be condemned for women’s inequality in society.

It was an undeniable fact that women were unequal in society in the 1960s and there were several reasons forming this inequality. These reasons were social, political, and economic ones. Patriarchy was a dominant idea in that time and radical feminists condemned patriarchy for women’s inequality. Radical feminists believed that the oppression of women was the most devastating oppression observed in the history of the world.

Radical feminism analyses the relationship between social inequality and sexual difference; the domination of women by men is regarded to provide the foundation of social inequality, and the sexual oppression of women is regarded to underlie the economic, cultural and social subordination of women” (Madsen 153). Radical feminists depict patriarchy as the oppression of women by men and only if this patriarchy is abolished in the society women can feel liberated since “not even the most ardent feminist can claim to be ‘liberated’ in a sexist society” (Shulman 604).

Some radical feminists also believe that women must manage what it means to be a woman. Since women have acted their roles as ‘the women depicted by patriarchy’ throughout history they must create new roles and form a culture for themselves to secure their liberation from the patriarchal system. However, radical feminism regards women as superior to men: “radical feminism used an essentialist notion of identity to ground its politics in what was thought to be the superior nature of women” (Rudy 205).

In the first years of the rise of the movement radical feminism became an effective movement; women had high enthusiasm and energy, and they displayed speak-outs and demonstrations. Thus, the radical feminism movement created a public consciousness and later, it called forth the rise of other feminist movements as well. It is worth noting that “it was radical feminism that put women’s liberation on the map, that got sexual politics recognized as a public issue, that created the vocabulary (‘consciousness-raising’, ‘the personal is political’, ‘sisterhood is powerful’, etc.)” (Willis 92).

RADICAL FEMINISM AS A THEORY

Radical feminism as a term was regarded as a part of cultural criticism since it first emerged: “the radical feminism was [...] a theory and practice of cultural criticism” (Yelin 117). In the patriarchal society men have been presented as power-holders; they were the domineering power in institutions and states. However, radical feminists believe that women are innately more democratic and more peaceful than men; therefore, they must build a new matriarchal culture in the society. Accordingly, individuals would be treated equally in the society that radical feminists build and the culture that they construct would be rooted on matriarchal principles.

Radical feminists believe that the root of patriarchy is in the oppressive family structure in which women’s sexuality is controlled and their reproductive capacities are repressed; this patriarchy also supports violence against women, especially, if women do not fit in their roles assigned in the family. “Radical feminist theory in particular, identifies male violence against women as a form of social control” (Mackay 12). In this sense, the supreme power of men could only be achieved by violence if women rebel against the patriarchal system they live in. Therefore, the aim of radical feminism is “to end male supremacy in all areas of social and economic life” (Willis 91).

Some other assertions made by radical feminists are that organized religions and many other cultural structures support patriarchy. They also believe that compulsory heterosexuality is oppressive; therefore, women could be encouraged to choose lesbianism if they want to. “The liberation of women requires a revolutionary change that challenge patriarchal institutions including the family structure” (Graff). Accordingly, radical feminism condemns sex-related institutions of the society as the vehicles of patriarchy: “such sex-related institutions as family, motherhood, chastity, prostitution, birth control and the double standard of morality had been subjected to feminist

analysis by the ‘first wave’ feminists” (Shulman 590-591). Radical feminists also imply that men’s psychology is partly diseased as they are inclined towards violence and apt to dominate women. For radical feminists, men are innately violent and destructive.

Many radical feminists emphasized the violence against women since they observed that the violence supported the idea of patriarchy. Radical feminists were “the driving force behind the rape crisis hotlines and shelters for women subjected to the domestic violence” (Graff). Finally, their effort ended domestic violence for a while and as a result of their high effort victims began to talk about rape. Radical feminists also helped to change the criminal justice system in some countries. They involved in the organizations for women’s right to decide on abortion and they emphasized the foundation of some alternative institutions for women such as places that were allocated for women only.

Radical feminism addresses the idea of sisterhood asserting that “all women are sisters and cherishing women’s mutual understanding and support” (Banks 232). Radical feminists also claim that governments must be ruled by women since men do not have the ability to govern equally. They want to rule out patriarchy since they regard it as the root of all women’s problems. “Radical feminists strongly believe that patriarchy is at the root of all forms of oppression and so they demand the removal of all manmade structures” (Case 63). Therefore, “radical feminists want to establish a structure that destroys patriarchal dominance, hence, defends mainly the primacy of the position of women” (Aston 66).

In the light of the assertions declared by radical feminists, this study is an attempt to analyze a well-known British woman playwright, Elizabeth Inchbald’s two prominent plays *Wives as They Were* and *Maids as They Are* and *A Case of Conscience*. *Wives as They Were* and *Maids as They Are* was produced in the end of the eighteenth century; and *A Case of Conscience* was published in the very beginning of the nineteenth century. Although these were the times when feminism as a movement did not emerge, feminist sensibility and the awareness of the need for a feminist movement were prevalent. In this sense, this study will also prove that this feminist sensibility was fair and the assertions of radical feminists were rightful considering the oppression of the woman characters in two plays via a powerful patriarchal institution in society, marriage.

WIVES AS THEY WERE AND MAIDS AS THEY ARE

Inchbald employs two marginalized woman characters in her play *Wives as They Were and Maids as They Are*. These two characters named Miss Maria Dorrillon and Lady Priory are both under the oppression of their tyrannical husbands. The play centers around the household of Mr. Norberry, Maria's kind-hearted guardian. Maria's mother died when she was six, and she never saw her father, Sir William Dorrillon. Indeed, her father has been staying with Maria, disguised as Mr. Mandred, with the purpose of seeing how his daughter would mature. Maria and Mandred are frequently at odds since Maria is now a matured woman, who likes flirting.

The plot and the ending of the play seem to suggest that it is a typical sentimental comedy; however, Inchbald's depiction of women goes beyond this genre since she clearly portrays the oppressed women in the society. Even in the first scene, the playwright presents how men in the play view women:

Mr. Nor. [...] We, Mr. Norberry, can never be perfect; but surely women, women, might easily be made angels! And if they were, we should soon be glad to make them into women again (Inchbald 9).

This quotation from the play implies that women are regarded as individuals with whom men can play whenever they wish. In this sense, the dominant patriarchal power has the potential to marginalize women in any case. In addition, this act would be realized with a patriarchal institute, marriage since here the word 'angels' refers to the patriarchal assertion about women, 'angel in the house'. The act of becoming an angel, or in other words, the dominant patriarchy's converting women into angels is only realized with marriage. Therefore, marriage is used as a patriarchal institution here to convert women into 'angels', that is, slaves in the house. This idea proves that the assertion made by radical feminists, which suggests that all the oppression of women is caused by patriarchy, seems to be true.

Lord Priory is totally obsessed with controlling his wife's body. His relationship with his wife, Lady Priory is based on obedience and cruelty. Lord Priory believes in absolute patriarchal power asserting that he always behaves his wife according to the ancient mode of treating wives. This system seems brilliant for him because this is the only way that his wife obeys him. He claims that the ancient men seldom gave their wives liberty; therefore, he refuses to give his wife any liberty, and she imposes a patriarchal power

on his wife by keeping her out of the society. He even resorts to violence:

I am still – apt to be hasty and passionate; but that is rather an advantage to me as a husband – it causes me to be obeyed without hesitation – no liberty for contention, tears of repining. I insure conjugal sunshine, by now and then introducing a storm (Inchbald 12).

His opinions prove his views about marriage. He regards marriage as a patriarchal institution to impose oppression over women. His wife exists for his happiness; she will either obey him or pay the consequences of his storm. Lord Priory also uses his wife as his valet:

I have had no employment for a valet since I married: - my wife, for want of dissipation, has not only time to attend upon herself, but upon me. Do you think I could suffer a clumsy man to tie on my neckcloth, or comb out my hair, when the soft, delicate, and tender hands of my wife are at my command? (Inchbald 14).

His ideas make his wife, Lady Prior inferior and marginalized. This case is what radical feminism totally opposes to, oppression and disdain of women. In addition, Lord Priory is also a man who is afraid of being approached even by men. He wishes to keep his wife away from the male body; therefore, he feels that his body must also be kept away.

Lady Priory does not object to her husband's behavior; instead, she looks to follow his rules to prevent any form of storm from him. When Bronzely asks to speak to her, she states: "I am sorry, sir, you should know so little of the rules of our family, as to suppose, that I could give an answer upon any subject in which my husband condescends to be engaged" (Inchbald 39). Her idea about relying on her husband in all matters is simple: "I could have no secrets from my husband" for "He is myself". Therefore, Lady Priory has no identity as a woman, and what might save her from the oppression of her husband could be the sisterhood concept that radical feminists suggest. Then, she could tell her problems to other women, and they could find a solution to end this patriarchal supremacy.

With the characterization of Lord and Lady Priory, Inchbald aims to raise the concerns about women's rights in marriage. As Bronzley states: "this poor woman lives in slavery with her husband" (41). Lady Priory's statement that "He is myself" presents how little liberty she has. Although she does not speak out her displeasure with her marriage, Lady Priory's unhappiness

is revealed when she elopes with Bronzely. Her elopement is interpreted as a revolt to the patriarchal institution, marriage since she is not interested in Bronzely in terms of a sexual relationship. Indeed, she only wants to prove that the patriarchal power imposed on any woman is unjust and oppressive.

Inchbald presents Lady Priory to show the position of women in marriage. Lady Priory tells Bronzely that: “to the best of my understanding, your sex, in respect to us, are all tyrants. I was born to be the slave of some of you – I made the choice to obey my husband” (56). Her idea, with her ironic situation, presents that women have a profound lack of choice over their destinies.

When Bronzely and Lady Priory return to Norberry’s, her husband questions her feeling for Bronzely, and she remains silent. Then, she asserts: “I am at a loss what to say” (Inchbald 83). Her silent resistance makes her husband quiver. She later states that she only has gratitude for Bronzely. She is, indeed, content to have taught her husband a lesson. Lord Priory needs some education about how to behave women; other men in the play do as well. Dorrillon also has a violent temper. Both Priory and Dorillon lack balance between body and mind, and they need some education for anger control. Maria suggests about Dorrillon that “He wants compassion and all the tender virtues” (Inchbald 21). In addition, Bronzely speaks of Lord Priory’s faults: “neither your voice or your looks agree with your words” (Inchbald 46). Both men need education, this idea of giving education to men about women and changing the social norms and values in the society, is also parallel with the assertions of radical feminism.

Inchbald presents a typical ending for the play: all the identities are revealed. However, the oppression of women by patriarchy is not resolved. For instance, Maria cannot speak about her marriage again since marriage remains a patriarchal institution with which men suppress women:

Dorr. The first command I lay upon my daughter is – to take refuge from your [Bronzely’s] pursuits, in the protection of Sir George Evelyn.

Sir G. And may I hope, Maria –

Miss Dor. No – I will instantly put an end to all your hopes.

Sir W. By raising you to summit of your wishes. Alarmed at my severity, she has owned her readiness to become the subject of a milder government (Inchbald 85).

In this exchange, Maria is regarded as a commodity. She is passed by her father to George. She has no chance to refuse this marriage since marriage remains as a patriarchal institution so that the patriarchal power does not let anyone to comment on it. Marriage becomes a contract imposed on women; all what Maria can do is to keep silent about the issue. In this sense, Maria becomes like Lady Prior; she has been reduced to a position of slave.

Maria's statement ends the play: "A maid of the present day, shall become a wife like those – former times" (Inchbald 86). These words assure the continuity of the traditional form of marriage as a patriarchal institution and its use to oppress women. Inchbald addresses the misuse of marriage by men since, when it is misused; it contributes to the destruction of women's female identity and makes them maids or slaves of men. The institution is also believed to give men the power to abuse women physically and socially, which is also an unfair opinion. Therefore, radical feminism as a theory opposes this false traditional opinion and wants women to feel free about deciding upon their marriage. This play by Elizabeth Inchbald clearly proves that radical feminists are rightful in their assertions to free all women in the society.

A CASE OF CONSCIENCE

A Case of Conscience by Elizabeth Inchbald was published in 1800 but it was never performed. The play has an intricate plot. It presents the unhappy marriage of the Marquis and Marchioness of Romono. After twenty years of this marriage, the husband becomes an oppressive patriarchal figure to his wife. Their son who returns from a three-year war gets shocked to find that his father has turned into a furious man, and his mother has become a depressed and oppressed woman. Their family priest, Manuel, visits them and tries to solve the secret behind Romono's anger. The Marchioness, Adriana, only believes that she must endure her husband's anger with patience. She guesses that his anger stems from her decision to leave her earlier fiancé, the Duke of Cordunna, to marry Romono. Romono feels that his anger is rightful since he has discovered that his wife was not a virgin on their wedding day, and their son Oviedo is Cordunna's child. Then, Romono makes up a story to have the neighbouring hermit speak to her wife with the aim of uncovering her true feelings about Cordunna. However, the hermit seems to be Cordunna himself in disguise. Consequently, he begs Adriana to run away with him.

A Case of Conscience differs from *Wives as They Were and Maids as They Are* in that Inchbald presents female desire in a complicated way. The two women in the play, Adriana and Eudora, remain sexually committed to men who they desire regardless of distance. However, Adriana feels guilty for pursuing her desire. Twenty years before, Adriana decides to leave Cordunna although Cordunna loves her. Adriana wants Romono: "the instant [Romono] made love to her, she dismissed his Grace" (Inchbald 320). She refuses him despite her father who demands her marriage to Cordunna. In this sense, as in the case of Inchbald's previously discussed play, *Wives as They Were and Maids as They Are*, marriage is regarded as a patriarchal institution that the patriarchy uses to oppress women. Adriana, then, is portrayed as a woman who follows her own desires. However, every year, she feels guilty for pursuing her desires since she does not fulfil Cordunna's and her father's wishes. Here, Adriana is characterized as a strong woman since she feels free to choose whatever she wishes; this type of a female figure is parallel to the women that radical feminists aim to conceptualize.

Actually, male desire is not presented as a prominent issue in the play. From the beginning of the play, male characters make clear that women are no more than commodities. Romono's married servants, Girone and Beatrix, open the play. Girone has been at war for three years, and Beatrix questions his fidelity. His reply presents the position of age in the patriarchal understanding of the women:

Gir. ...in our very last engagement we stormed and took a city.

Beat. But you were kind to the poor women, I hope.

Gir. Yes, for thy sake.

Beat. And for my sake, I hope not too kind.

Gir. No; for your sake, I spared all of your age: but the young ones we considered as another class of people, and we were less ceremonious with them (Inchbald 297).

Girone's regarding younger women as sexual objects remains throughout the play. In this sense, women are marginalized and objectified by patriarchy. They are reduced to objects. When Girone and Oviedo are arrested for rescuing Eudora from the convent, Girone asserts: "Oh! That we were going to be tried for stealing a pretty girl by any court but a religious one! We should be sure of acquittal before a court-material" (Inchbald 335). Here,

he implies that the patriarchy would understand and not punish them for desiring a young woman.

The distinction between age and desire is based on appearance. When Beatrix informs Girone of the changes in Romono, Girone attributes the case to Adriana's faded beauty:

Beat. My Lord has become an unkind husband! ... my Lady the Marchioness has lost all her power in this house!

Gir. That's a bad piece of news indeed! – and yet I can believe it; for women's power seldom lasts longer than their complexion.

Beat. She is as fair as ever – or, if the rose be faded on her cheek, good sense, compassion, and all the Christian virtues, have rendered doubly bright her sparkling eye (Inchbald 298).

In this sense, although Beatrix emphasizes virtue and intellect, and highlights Adriana's character, Girone has the traditional patriarchal understanding of women: he thinks that it is the appearance that matters.

Several years older than Oviedo's intended, Eudora, Adriana becomes an unwanted woman. When she asks her husband's permission to greet her son, Romono replies: "I forbid your taking in your female train my ward Eudora. Send her instantly to me; then dispose of your vacant hours as best may suit you" (Inchbald 303-304).

Clearly, Romono wants to see the younger beauty himself, and he does not want the older woman to interfere.

Romono's treatment of Adriana presents how much he devalues her. He obviously removes all her power in the household and over her body:

Beat. She, who once, with so much dignity, commanded everything which belonged to him, now has not even the liberty of being out of temper. That is so hard upon her – has not power even to scold the servants.

Gir. But she has leave to cry, I suppose?

Beat. Not before my Lord; and sometimes stifles her tears till she throws herself into a fit of illness.

Gir. And does he give her leave to be ill?

Beat. Oh! Then he is alarmed! Then he looks pale and trembles. Still, his manner don't soften, though his heart seems melting (Inchbald 299).

Romono disdains Adriana's body since he does not find her beautiful any more, and this case makes Adriana ill. In this sense, the damage that the patriarchy gives to women is clearly presented, and marriage as an institution functions as a tool for this wrong attitude. Indeed, throughout the play, female characters become ill when their desires are repressed. This oppression by the patriarchy is what radical feminists oppose to since they believe that women can only be healthy and happy when they are completely free to do whatever they wish.

Despite her sickness, Adriana forces herself to survive in her state. She is a powerful woman, indeed; yet, she is oppressed by patriarchy through her marriage. Although she misses the passionate love that she once lived with Romono, she still loves her husband. Her passionate love turns into a maternal love by time. In addition, she feels bound to her husband; she thinks that she must obey Romono in "atonement for the guilt of having preferred him to Cordunna" (Inchbald 309). Throughout her life, Adriana punishes herself for her desire. However, her husband believes that women must not be motivated by their desires: "women should be stinted in their pleasures" (Inchbald 301).

Adriana's desires are also oppressed by patriarchy. However, she continues to struggle with them. Considering to elope with Cordunna, she states: "When I forsook you, my faithful lover, I deserved the punishment I have known; but should I desert my husband, tenfold misery will avenge the husband's cause" (Inchbald 327). She believes that she still suffers as a result of denying her father's and Cordunna's wishes. Therefore, to leave her husband would contribute to her guilt more. Here, Adriana is presented by Inchbald as a figure who carries the burden of all patriarchal desires, and she suffers from them.

Eudora resembles Adriana in that she is also oppressed by patriarchy. When Romono banishes Eudora to the convent to punish his son, he ignores her pleas:

Marq. You will shed a few tears, and pass a few days in deep melancholy ... but when a short time has elapsed, and you have taken the veil, you'll soon forget you ever knew Oviedo, and the happiest of the joyful sisterhood.

Eud. My Lord, indeed you are mistaken. If you can impute to my frivolous sex inconstancy like this, can you suppose that Count Oviedo will forget me? Marq. Then I'll allow your arguments have reason. He, no doubt, will pine in grief for you till the end of his life – may, perhaps, hasten that end by poison, or a dagger (Inchbald 306).

These expressions suggest that female desire is temporary. However, male desire is much more dangerous and needs to be controlled. Romono's words also reveal why Eudora must be locked: she is smart, beautiful, and passionate. These characteristics of a strong woman threaten the patriarchy who aims to control women. His plan works, then, since she declares that she is ill when she is in convent. Locking her away from the man she loves makes Eudora physically ill. Similar to Lord Priory and Dorrillon in *Wives as They Were* and *Maids as They Are*, Romono needs education about the control of mind and body.

Manuel's presence in the final of the play is crucial as he functions as Inchbald's voice about the female desire. He aims to lessen Adriana's guilt by suggesting that her desire is appropriate:

You, Lady, may at times feel grief for the dire effect of your early promises broken to Duke Cordunna. But, lest such reflection should inspire a sensation like remorse, understand – that it was Virtue, not Vice, to break every promise extorted by your parents, before your judgment and experience were matured, so as to comprehend the nature of the vow you gave (Inchbald 352).

Manuel, here, attacks the marriage as a patriarchal institution. Furthermore, he highlights the necessity of waiting until women gain some experience in life before making marital choices. This process of maturing is vital for women's happiness since marriage must not be a patriarchal institution as well as a tool to dominate women. This idea is also parallel with the assertions of radical feminists in that they stand for free choice in marriage. From both plays of Elizabeth Inchbald and the assertions of radical feminism it could be concluded that women must choose what to do, where to go, and who to marry. They might even choose lesbianism if they wish. Women must stand for whatever oppresses them. Therefore, marriage as an institution must serve for their happiness, rather than as a patriarchal institution and a tool to oppress them. In addition, women's desire is as significant as men's desire. Women must not be condemned and punished for expressing their sexual desires and choices. They must be equal to men in their domesticity.

This way of a social living brings peace and comfort for both men and women in all societies.

CONCLUSION

In conclusion, the plays *Wives as They Were and Maids as They Are* and *A Case of Conscience* by Elizabeth Inchbald provide powerful insights into the patriarchal oppression of women in society, particularly within the institution of marriage. These works vividly portray the struggles of women who are marginalized, objectified, and oppressed by the prevailing patriarchal norms. Through the characters of Lady Priory, Maria Dorrillon, Adriana, and Eudora, Inchbald exposes the deep-rooted inequalities and restrictions faced by women, highlighting the need for their liberation and autonomy. The analysis of these plays resonates strongly with the principles of radical feminism, which vehemently challenges the patriarchal system and advocates for the freedom and equality of all women. Radical feminists, as depicted in the article, emphasize the importance of dismantling oppressive structures, including marriage, to empower women fully. They argue for women's right to make choices about their bodies, desires, and lives without fear of societal condemnation or punishment.

Inchbald's works serve as a powerful critique of the societal norms prevalent in her time, reflecting the broader struggle of women against patriarchal oppression. The characters' desires, choices, and agency in these plays underscore the necessity of redefining marriage as an institution that respects the autonomy and happiness of both partners. Furthermore, Inchbald's portrayal of female characters seeking freedom and asserting their desires aligns with the radical feminist vision of a society where women are liberated from the shackles of patriarchy.

In contemporary times, the messages conveyed by Inchbald's plays and the ideals of radical feminism continue to be relevant. The ongoing fight for gender equality, women's rights, and freedom of choice echoes the themes explored in these works. It is imperative for society to recognize and challenge the patriarchal norms that continue to oppress women and hinder their progress. By embracing the principles advocated by radical feminism and fostering an environment of equality, respect, and empowerment, society can move closer to ensuring a future where women are truly liberated from the patriarchal constraints depicted in these thought-provoking plays.

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POWER, DISCOURSE, AND INSTITUTIONS FOUCAULDIAN ANALYSIS OF ANTONOMY IN WHOSE LIFE IS IT ANYWAY?

Mert CENGİZ¹

ABSTRACT

This article is based on Brian Clark's *Whose Life Is It Anyway?* (1980) and examines the play within the theoretical framework of Michel Foucault. By focusing on Foucault's concepts of power, discourse, and institutions, this study aims to explain how the play both reflects and questions social norms regarding individual autonomy. By analysing in detail, the characters' struggles within institutional structures and the impact of these institutions on their identities, it aims to highlight the complex tension between a person's sense of self and their existence under the dominant influence of institutions. The analysis offers insights into the profound effects of Foucault's theoretical work on the relationship between individuals and institutions in the play. At the center of the analysis are the institutional forces that shape and restrict the lives of the characters and the struggles of individuals against this power. By examining these struggles in detail, it is aimed to understand how these power relations within institutional structures affect the autonomy, stories, and choices of the characters. Foucault's theoretical foundations, especially his views on disciplinary mechanisms within institutions and the bodies of people under authority, shed light on the work done in this field.

Keywords: *Foucault, Whose Life Is It Anyway?, Institutional power, Individual agency, Discourse, Resistance*

¹ Istanbul Aydin University, English Language and Literature, ORCID: 0009-0001-1343-5391

ÖZ

Bu makale, Brian Clark'ın *Whose Life Is It Anyway?* (1980) oyununu Michel Foucault'un teorik çerçevesi içinde örneklendirerek incelemektedir. Foucault'un güç, söylem ve kurumlarla ilgili kavramlarına odaklanarak, bu çalışma oyunun bireysel özerklikle ilgili toplumsal normları hem yansıttığını hem de sorguladığını açıklamayı amaçlamaktadır. Karakterlerin kurumsal yapılar içindeki mücadelelerini ve bu kurumların kimlikleri üzerindeki etkisini detaylı bir şekilde analiz ederek, kişinin öz benlik duygusu ile kurumların baskın etkisi altında kalan varlıklarının arasındaki karmaşık gerilimi vurgulamayı hedeflemektedir. Analiz, Foucault'un teorik çalışmalarının oyundaki birey ve kurumlar arasındaki ilişki üzerindeki derinlemesine etkilerine dair içgörüler sunmaktadır. İncelemenin merkezinde, karakterlerin yaşamlarını şekillendiren ve kısıtlayan kurumsal güçlerle bireylerin bu güce karşı yaptıkları mücadeleler bulunmaktadır. Bu mücadeleleri detaylı bir şekilde inceleyerek, kurumsal yapılar içindeki bu güç ilişkilerinin karakterlerin özerkliği, hikayeleri ve tercihleri üzerinde nasıl etkili olduğunu anlamak amaçlanmıştır. Foucault'nun teorik temelleri, özellikle kurumlar içinde disiplin mekanizmaları ve otorite altında olan insanların bedenleri konusundaki görüşleri, bu alanda yapılan çalışma üzerine ışık tutmaktadır.

Anahtar Kelimeler: *Foucault, Whose Life Is It Anyway?, Kurumsal güç, Bireysel ajans, Söylem, Direniş*

INTRODUCTION

Within the debatable structure of literature, the theme of exploring the complex context between individual autonomy and the dominant influence of institutions stands out as a profound theme. This article shows how the two act play *Whose Life Is It Anyway?* written by Brian Clark gives the power dynamics of institutions and how this discourse of power shown in literature and takes its place as a criticism of power dynamics and institutions. Published in 1978, this play reflects the multifaceted dynamics of power, discourse, and institutional influence on an individual's body.

At the centre of the play, we have the main character Ken Harrison, a talented sculptor whose four limbs are paralyzed after a car accident. This character is a bedridden character with no hope of recovery and he wants to go outside from hospital, and wants to die. The play generally takes place in a hospital. As the play progresses, the hospital, which is a seemingly sterile environment where people pin their hopes and seek help, turns into a battlefield of deep existential questions under the effect of institutional power. Ken struggles to cope not only with the physical limitations imposed on him by his condition but also with the dilemmas arising from his desire to maintain control of his own life, causing an internal conflict in the character.

The core of the conflict stems from Ken's insistence on determining the course of his medical treatment, that is, his assertion that he should have the right to say something about his life, including the right to refuse life-sustaining treatments of doctors. This situation leads the reader into deep reflections on the ethical implications of individual freedom, the right to die, and the role of institutions in shaping the individual. The hospital as an institution becomes a stage for the exploration of social norms and medical ethics and profound ethical dilemmas therefore Foucault's theories on power, discourse, and institutions provide an illuminating framework for the analysis of the play *Whose Life Is It Anyway?* His conceptual apparatus, particularly his ideas about disciplinary mechanisms, becomes a lens and also a key for understanding the complex power dynamics in the play within the institutional walls of the hospital.

In delving into this research, the article aims not only to unravel the layers of meaning embedded in the main character's struggle, but also to contribute to a broader understanding of the intersection of individual agency and corporate influence. By contextualizing Foucault's theoretical foundations within the

thematic narrative of the play, the profound effects of these dynamics on literature are illuminated. It is aimed to examine to what extent individuals change under pressure and turn into “docile bodies”.

HOSPITAL AND LEGAL SYSTEM AS INSTITUTIONS IN THE WHOSE LIFE IS IT ANYWAY? ACCORDING TO FOUCAULT

The analysis of this play will be based on Foucault’s theories. In this context, it is possible to examine the play through issues such as power, discipline, and the effects of institutions on the individual since it clearly shows the impact of the institutions and the authority figures representing these institutions on the individual.

Power dynamics and power relations are phenomena that directly affect an individual’s life and identity formation. When we look at the details of this element of power, we see that power is given to us through some characters or institutions in the play. In this case, it is possible to see this power and the representatives of these power elements everywhere and in every field. In this regard, Foucault’s theories enlighten our way and appear as a solid basis for the analyses to be made. Michael Foucault in his book *Discipline and Punish: The Birth of the Prison* implies that power is everywhere, not because it embraces everything but because it comes from everywhere (Foucault, 1977). He argues that power is not centralized in a single entity or institution. It is not only in the hands of governments or authorities, but this power is dispersed throughout the society we live in. Power operates at multiple levels and emanates from a variety of sources, so everyone who works within an institution becomes the embodiment of that power because this power undeniably ends with the dominance of the powerful over those who are not powerful.

The first institution we encounter in this play is the Hospital. Almost the entire scenes of act one and act two take place in this institution. People who are working in the hospital behave in a way that shows the impact of this institution on the individual. If we look at the characters of Sister Andersen and Nurse Kay Sadler, who follow the orders of the doctors in the play, they are the last step that implements the concept of power. In the examination of the power dynamics between Dr Emerson and Dr Scott, it is seen that Dr Emerson is more experienced and senior. He mentions that he has nearly thirty years of experience, but the same cannot be said for Dr Scott. The topic discussed between two doctors in the first act of the play is their discussion about the medicine called Valium to be given to the

main character, Ken, who represents individuality and the affected body under authority in the play. This medicine is a sedative injection. While Dr Scott, with his knowledge, said that the Valium should be given in 1 dose, at this point, Dr Emerson anchored his idea in the power dynamic using his knowledge and conveyed it using his experiences. At this point, the practitioners of this power acted in line with the information and applied this power state to the patient's body. The medicine called Valium is presented as a representation and metaphor of power. At this juncture, although Dr Emerson was the executor of this power, no one tried to stop him. If we think of the hospital as a society, the medication given has now been accepted as a social norm and the necessity of its application has been considered and accepted by other people in the hospital.

Power dynamics and the effect of health institution are criticized in the debate between two doctors and this debate is about the medicine Valium. We do not see these power dynamics among other hospital employees because they are only reflecting the ideology of the authority and what authority says but this situation is made more visible by presenting it between two doctors.

Dr Emerson: But in spite of two qualified opinions, you accept the decisions of someone completely unqualified to take it?

Dr Scott: He may be unqualified, but he is the one affected.

Dr Emerson: Ours was an objective, his a subjective decision.

(Clark, 1978, p. 12).

As can be seen in this quote, both doctors approach the issue from different perspectives. This shows that the decision on the human body is made by two doctors and that the patient's wishes and thoughts are not important at all. Dr Scott's opinion is that the patient's body is sensitive, and she argues that the patient's decisions can only belong to him. On the other hand, Dr Emerson approaches this issue from the exact opposite point. He is fonder of power and authority and applies his power in the direction of his own experiences. There is a scene in the play that where we see this desire to exert power over Ken's body.

Ken: Don't stick that fucking thing in me.

Dr Emerson: (injecting the syringe) There – it's over now.

Ken: Doctor, I didn't give you permission to stick that needle in me. Why did you do it? (Clark, 1978, pp. 13-14)

Here, the dominance of power on the individual is seen inside of the health institution. If we interpret this situation, it is very compatible with Foucault's concept of "docile bodies". In this concept, Foucault talks about how bodies are under the influence and pressure of institutions and how they become obedient bodies. After the injection, Ken accepts the situation, and he never talks about it later in the play. "The human body was entering a machinery power that explores it, breaks it down and rearranges it" (Foucault, p. 138). This situation, which Michel Foucault mentioned in his book *Discipline and Punish*, provides the analysis of the injection event that took place in this play's first act. The hospital explores the body, breaks it down with medicine and rearranges the body. To understand what kind of institution the hospital is and its effect on the patients, it needs to be examined in detail. At this point, Francesco Guala sheds light on this issue. Francesco Guala, in his book *Understanding institutions: The science and philosophy of living together* (2016), emphasizes the effects of institutions and institutional identities. "According to externalism, the identity of an institution and the meaning of institutional terms is determined by the operative, not by the manifest concept. If we want to know what an institution is, we must study people's practices, not their folk theories" (Guala, 2016, p. 180). When Dr Emerson's actions are examined based on Guala's statement, we see what the hospital institution actually is or how it acts, and this situation clearly shows us that this institution dominates the individual. In this context, we see Dr Emerson in an operative role, and our individual character, Ken, has to do what this operative figure says. Dr Emerson, who is described as an operative, shows us what kind of institution this institution is.

It is noteworthy that from the beginning to the end of the play, the main character, Ken, wants to die and is in a dilemma between life and death. This situation has raised ethical and moral considerations. About morality, William Ray Arney in his article argues that The exercise of power is even seen as preeminent over the constraints of "morality." In fact, power determines that which is moral according to this play; it does not occur the other way around, as we might think. Ken tells Dr. Scott the registrar, that morally she must accept his decision to die because it is his decision (Arney, 1980, p. 107).

In connection with the quotation given above, Ken states that Dr Scott's moral is better than his and that is because Dr Scott is stronger than him. In this example, it is an undeniable fact that power determines what is moral, and

the individual who remains under the rule of power clearly expresses this. In the second act of the play, medical knowledge and power in the play are clearly shown through Dr Emerson. He has the first and last decision on the patient's health. The structure that decides whether the patient should live is the hospital, that is, the doctors, who hold the power dynamics. His analysis in *The Birth of the Clinic* Foucault focuses specifically on the dynamics of medical knowledge and power. He implies that "[...] institutions confront the primary and secondary spatializations with forms of a social space whose genesis, structure, and laws are of a different nature. And yet, or, rather, for this very reason, it is the point of origin of the most radical questionings" (Foucault, 2004, p. 31). While Foucault analyses the clinic as an institution, he discusses how medical knowledge and power are structured within these institutions. It sheds light on how medical discourse, techniques, and practices are used to establish authority over the patient's body, emotions, and thoughts, and to define what constitutes a healthy or unhealthy condition. It is possible to see examples of this situation in the play. The discourse and language used are very much about establishing power and accumulation of knowledge. Foucault argues that the medical establishment shapes and controls the perception and understanding of disease and health through various mechanisms of power. By examining the historical development of medical institutions and their impact on medical perception, Foucault presents us with the broad systems of knowledge and power that shape individuals' experiences and identities. We see medical knowledge in the play throughout Dr Emerson's speech constantly expresses his experiences and relates to his medical knowledge.

Kershaw: Then how do you distinguish between a medical syndrome, and a sane, even justified, depression.

Dr Emerson: By using my thirty years' experience as a physician, dealing with both types.

Kershaw: No more questions, my Lord. (Clark, act 2, p. 42)

As can be seen from this conversation, the doctor's experience is acceptable and trustworthy to other characters. It is clear to see how medical knowledge and power are implicated within these institutions.

While the play deals with the individual's search for control of his own life, it also presents the complex texture of legal conflicts and institutional interactions. By focusing on the legal elements of the play, this article will also examine the effect of the legal situation on the individual and it is

possible to see how the legal system makes the individual obedient through examples through the play.

The main character in the play, Ken, wants to make his own decisions about ending his life, but on the other hand, he encounters the conflict between the hospital and the legal system, and this causes a dilemma and confusion for the character. Ken's choices regarding his health status were intertwined with legal processes and re-questioned the limits of individual autonomy, which were already blunted and altered in the hospital. The play is a dramatic reflection of the conflict between the legal rights of the individual and the intervention of health and legal institutions. This play not only deals with the individual's legal struggle, but also with how social expectations and legal norms shape the individual's decisions, because the judge who makes decisions following the legal rules is the representation of both the legal institution and the society's expectations and norms. The power of legal institutions not only intervenes in the life of the individual, but also affects the individual's decisions by reflecting the social norms.

As the second institution, we see the Judge, who comes to the hospital as the embodiment of the legal system as an institution and also as the decision mechanism. The issue of what the Judge will listen to the parties and decide creates a different contradiction. Because the issue that needs to be decided is not an issue between a criminal and a complainant, but the decision on the body and soul of Ken, who is at war physically and spiritually. The individuals are expected to decide his or her own life with his or her free will and have a say in his or her right to life and thought of death. At this point, the judge's decision is actually a decision made by the authority. Even if the judge decides to stop the patient's treatment and leave him to die, what should be questioned here is whether the decision-making authority belongs to the judge when looking deeper into the incident. At this point, there is no such thing as defending the individuality of the individual with a fifty percent probability. Because the purpose of the legal system as an institution shown in the play is not to defend the autonomy of the individual, but rather to show the power of authority. Leaving a person to die as a social expectation is the main theme that is frequently questioned in the play. In the second act, Judge says, "I shell, therefore, make an order for him to be set free" (p. 45). With this statement, it is clear that the decision to release a person actually depends on the decision or rules of an authority. The situation in the play it is not about euthanasia. We know that this is considered a

legal crime in some countries. But in this play the decision is stopping the treatment. The author's use of this situation as the main subject is actually criticizing this issue. It is not about a legal crime but it is another decision without saying the name of euthanasia. The author presents this to us by showing different authorities.

In his book Foucault's Discipline: The Politics of Subjectivity (1997), John S. Ransom addresses and discusses Foucault's theories about discipline and the politics of subjectivity. In this book, it is also seen that the individual's effort to exist under the influence of institutions is mentioned. "The individual is neither independent of nor wholly defined by social powers but a focal point, a level on which a plurality of forces interacts, struggle, compromise, and end up producing temporary alignments that mark the individual for a period of time" (Ransom, p. 168). What is understood at this point is that when we consider Ken as an individual, we see that many power systems act on this individual.

The judge is actually a character who listens and evaluates different opinions, unlike the doctor's authority, but as a result the decision he makes is the result of the situation he believes or has been led to believe. The judge again reached a conclusion about the patient, who was considered a bedridden and hopeless case. On the one hand, there is a patient struggling to survive under bad conditions, and on the other hand, there are individuals and officials who are not physically affected by this situation. While no one can fully understand Ken's situation, everyone gives their opinion and becomes the decision maker that affect Ken's life and body. The judge's decision in the last scene is the proof that nothing is actually in the hands of the individual. As Foucault claims, our bodies are actually the bodies of authority, not our own. What is meant by authority here is the power that puts pressure and dominates the individual. The end of the play is quite ironic. The judge who made the decision to stop Ken's treatment, said that Ken's hand must be on the bible. But since Ken cannot move his limbs, the judge uses the following expression: "I would like you to take the oath. Dr Scott-- his right hand please" (Clark, p. 43). The fact that Dr Scott, who is morally stronger than Ken, is asked to take Ken's dysfunctional hand and place it on the bible shows the influence and power of the Institution once again and for the last time. Even though it is passive, we see once again how the body is docile.

TENSION BETWEEN AUTONOMY AND INSTITUTIONAL INFLUENCE

The hospital and the legal system, as the institutions at the centre of the play, stand out as two important factors that intervene in Ken Harrison's life. The hospital has an impact on Ken's autonomy through medical intervention and its normative expectations. The legal system, on the other hand, intervenes in Ken's decisions and rights through its legal processes and legal norms. Based on Foucault's theories, the capacity of individuals to resist power relations is frequently emphasized in this play. Ken Harrison's persistent refusal to receive treatment represents resistance on both a legal and institutional level. This resistance helps us to understand what role it plays in the individual's quest for autonomy.

Physical limitations cause Ken to have difficulty performing activities of daily living. However, despite losing his physical freedom, Ken is determined to keep his mind and spirit alive. Also, while coping with the loss of independence, Ken focuses on making his own decisions and directing his life. Even in the midst of social isolation, he communicates with his surroundings using his sense of humour and tries to alleviate the isolation. When he encounters legal struggles, he does not give up defending her rights and tries to fight by focusing on his rights over his own body, even though he has lost control on his body. Ken tries to stand against social expectations and strives to strengthen his own identity. In the process of confronting death, he questions the meaning of life and continues his struggle for life in line with his own values. When we look at it in terms of language and speech, we see that spoken language constantly contains sexual nuances. For example, in the beginning of the first act he says "What do you mean? Have I finished Nurse. I haven't started her yet!" (Clark, p.2). At this point, Ken tries to destroy his physical passivity with the activity of his speech power, but this creates a dilemma for him. He resorts to the sexual joke method as a rebellion against his oppression as a human being under institutions. Because he thinks that if he succeeds in this matter, he will have power at a certain point, because the main thing he is aware of in his speeches is that he is being used both physically and mentally under a power. For this reason, he is very reactive to taking narcotics and calming his mind. Because the only thing he has is the ability to speak. With the injection given by Dr Emerson, he calms down again and has to sleep, and his only weapon is thus taken away from him for a short time. In Michel Foucault's works on sexuality, especially in his book *The History of Sexuality*, he examined the role of sexuality in the social

and cultural context. Foucault argued that sexuality is a subject controlled by society and that this control occurs through language. It emphasizes that sexuality is shaped by the norms and rules of society, and the language used by individuals to express their sexual experiences is affected by these norms. According to Foucault, society regulates sexuality and does this regulation using language as a tool (Foucault, 1990). At this point, if the individual's talk about sexuality originates from and is influenced by social norms, then Ken, the main character, talking on a sexual basis and making jokes sheds light on the fact that he is an individual affected by social norms. In this case, his sexual speech, which we describe as his only weapon, is actually a power effect created by the social institution on him. At this point, Ken is an individual who has lost his individual autonomy in every field and exists completely under the pressure and power of institutions and is trying to disappear from the world.

CONCLUSION

When all the examples and information given are examined from a Foucauldian perspective, the pressure of the hospital and the legal system as an institution on the main character Ken, whom we consider as an individual, is undeniable. At the same time, in the examination of the language spoken by the main character, since the conversations contain sexual references and sexual sense of humour, when we look at this situation from Foucault's perspective, it is seen that the main character speaks this way as a result of the norms conveyed by the society and uses it to create a power dynamic, but since he uses it through the norms of the society, it was obvious that he was influenced by the social institution. In this play written by Brian Clark, it is clearly seen that the individual has been subjected to power systems on the way to becoming an individual, and these power systems have turned bodies into "docile bodies", as Foucault implies in his book *Discipline and Punish*.

In conclusion, Ken thought that he could persuade people or convey his ideas by using his speech, was anesthetized as a result of the injection and was put to sleep. In other words, he has been silenced by a power and adapted to it. It was claimed that he was psychologically ill because he could not make his own decisions, and then the health institution, not satisfied with this issue, applied to the legal system and another institution was involved. Up to this point, his voice has not been listened to and his wishes for discharge have been ignored by the hospital. Although the involvement of the legal system

means that the individual's decision will be evaluated, it does not mean that the individual's autonomy will be ensured. Because the decision to be made will be made by an institution in any way and will not be solely focused on the individual. Likewise, as we see in the last scene, Ken's hand is raised by the doctor and pressed on the Bible, the decision is made by the judge, and while all this is happening, there is no talk of becoming autonomous or creating the individual's own identity from a Foucauldian perspective.

In the *Foucault: A Very Short Introduction*, Garry Gutting implies that "We have seen how Foucault wanted to write books in order to escape from any fixed identity, to continually become someone else, thereby never really being anyone" (Gutting, 2019, p. 9). In the light of this quote, we can say that in the play where everyone has a right to say, when we hear everyone's voice but cannot hear the individual's voice. Only one question comes to our mind. As the author gave this name to the play, whose life is it anyway? This life, now questioned and interpreted, has become the life of the "docile body" and indirectly the life of institutions that reflect power dynamics.

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AMERICAN ADAM MYTH AND AHAB: SARTRE'S MASCULINE PRINCIPLES IN HERMAN MELVILLE'S "MOBY DICK"

Oğuzhan AYRIM¹

ABSTRACT

Herman Melville's *Moby Dick* is open to many readings, but one that has yet to be explored is the existential reading of Ahab's pursuit from a gender perspective. By weaving together biblical, mythical, and mystical elements, the novel promises that Captain Ahab's vengeance on the whale actually transcends the expected qualities of a maritime quest. A self-made man, Ahab endures his ever-present obsession and relentlessly clings to his deadliest struggle, which echoes Sartre's proclamation, "Man is nothing else but what he makes of himself." Yet, intricately entwined with the spirit of nineteenth-century America, Ahab's character also assumes a canonical representation of American ideals. Thus, his hunting pursuit is overlaid onto America's expansionist and imperialist mindset in the nineteenth century, which complements the hegemonically masculine manner camouflaged under this political ethos. Bearing this in mind, Melville subtly indicates that Ahab's urge to assert his superiority over the whale is related to the biblical context of appointing females as something to take revenge on. In this narrative, Ahab's embodiment of the American hero undergoes a metamorphosis into an American Adam figure by asserting dominance over the whale that symbolises female subjugation. Interrogating Ahab's portrayal as an American Adam-type within the broader societal and political contexts of supremacist ideals, this article delves into Ahab's pursuit through the lens of Sartrean Existentialism. By doing so, this article interprets Ahab's idealistic quest to hunt down the whale as a metaphor for hegemonic masculinity and subordinate femininity by exploring the subject/object, and the pursuer/pursued dynamics.

Keywords: *American Adam, Herman Melville, Moby Dick, Sartrean Existentialism, Male Violence, Cultural Expansionism, the Other.*

¹ Independent Researcher, Graduate Student, Ege University, Department of English Language and Literature, ORCID: 0000-0002-2601-1416, e-mail: ayrimoguzhan@gmail.com.

ÖZET

Herman Melville'in *Moby Dick*'i birçok okumaya açıktır, ancak henüz değinilmemiş olanlardan biri, Ahab'ın arayışının toplumsal cinsiyet perspektifinden varoluşsal okumasıdır. Roman, İncil'e ait, mitolojik ve mistik unsurları bir araya getirerek, Kaptan Ahab'ın balinadan intikamının aslında bir denizcilik arayışından beklenen nitelikleri aştığını vaat etmektedir. Kendi kendini yetiştirmiş bir adam olan Ahab, her zaman mevcut olan takıntısına katlanmakta ve en ölümcül mücadelesine amansızca tutunmaktadır; bu da Sartre'in şu beyanını yansıtmaktadır: "İnsan, kendisini yarattığı şeyden başka bir şey değildir." Ancak on dokuzuncu yüzyıl Amerika'sının ruhuyla karmaşık bir biçimde iç içe olan Ahab'ın karakteri aynı zamanda Amerikan ideallerinin kanonik bir temsilini de üstleniyor. Böylece onun avcılık arayışı, Amerika'nın on dokuzuncu yüzyıldaki yayılcı ve emperyalist zihniyetiyle örtüşüyor ve bu siyasi ahlakın altında kamufle edilen baskıcı erkeksi tavrı tamamlamıyor. Bunu akılda tutarak Melville, incelikli bir şekilde Ahab'ın açıkça kendini balinadan üstün kılmasının, kadınları intikam alınacak bir şey olarak öbekleştirme şeklindeki İncil bağlamıyla ilişkili olduğunu belirtiyor. Bu anlatıda, Ahab'ın Amerikan kahramanının vücut bulmuş hali, kadınların boyun eğdirilmesini simgeleyen balina üzerinde hakimiyet kurarak Amerikalı Âdem figürüne dönüşmektedir. Üstünlükçü ideallerin daha geniş toplumsal ve politik bağlamlarında Ahab'ın Amerikan Âdem tipi tasvirini sorgulayan bu makale, Ahab'ın arayışını Sartreci Varoluşçuluk merceğinden incelemektedir. Böylece bu makale, özne/nesne ve kovalayan/kovalanan dinamikleri arasında, Ahab'ın balinaya karşı olan tutumunu hegemonik erillik ve baskılanan dişillik metaforu olarak yorumlamaktadır.

Anahtar Sözcükler: *Amerikan Âdem, Herman Melville, Moby Dick, Sartre'in Varoluşçuluğu, Eril Şiddet, Kültürel Yayılcılık, Öteki.*

INTRODUCTION

In the post-English dominance era of the nineteenth century, America's efforts to assert itself could be likened to the Biblical Adam creating his own existence after the fall. Just as Adam shaped his identity in a post-lapsarian stage, America was navigating a new landscape where it could prove its capabilities and forge a new identity beyond English hegemony. In this figurative overtone, it could not be far stretched to say that both biblical and national incentives seem to correlate with each other, thus leading to a conceptualised literary representation called American Adam, initially introduced by Lewis Mumford in *The American Adam*. This metaphorical figure encompasses various aspects of the American nation as it strives to assert its capabilities in the American Renaissance (1830-65) with an insinuation of a national rebirth. With this figure, Pearce notes that the American literary canon in this timeframe relied heavily on national demonstrations of self-sufficiency with protagonists overcoming deadly struggles in adventurous spaces (1956, p. 104).

Politically, when we consider America's collective trauma of English dominance to resonate with Adam's fall from the realm of authority, the American Adam notion gains another layer to deepen the context of this article. The American Adam, functioning as a narrative device, seems to nullify the national traumatic past by embodying both a biblical sense of self-creation and a national sense of "expansionism" as a therapeutic action to showcase the nation's potential in the nineteenth century (Brodhead, 1984, p. 10). At the microcosmic and macrocosmic levels, Herman Melville's *Moby Dick*² exemplifies this through the renowned presence of a sea captain, Ahab, with a traumatic past, who seeks redemption through vengeance. Ahab's magnetic presence in his isolated cabin, like an Adam figure, predisposes each crew member to act and think in the same way as well, as explicitly uttered by Ishmael: "I feel deadly faint, and bowed, and humped, as though I were Adam staggering beneath the piled centuries since Paradise" (MD, p. 507). Therefore, Ahab's personal seclusion digresses through the crew. It manifests that Ahab's spearheading incentives to prove his potential to make himself in a biblical reference are accompanied by a wholistic idea of making the nation through the homosocial activity to hunt the whale, as in the American policy on androcentric expansionism (Brodhead, 1989, p. 10). However, what begs an answer is: in what sense do Ahab and the crew

² In subsequent quotations, the novel will be identified parenthetically by work and page numbers within the text. The work will be abbreviated as MD.

try to prove themselves, and how is the American nation in accordance with this premise? My answer to both is hegemonic masculinity.

Melville's textual perception of masculine emphasis operates at the level of the political and sociological growth of nineteenth-century American policy. As Anderson (2006) notes, the novel as a genre befits all substances to "provide the technical means for *representing* the kind of imagined community that is the nation" (p. 25; emphasis in original). Drawing a similarity on the nation's extra-territorial expansionism, the personal trauma of Ahab's results in masculine domination being utilised as therapeutic redemption on the whale. At this point, what American identity relied on in the first place, expansionism, reaches its connotative point of "masculinity" (Brodhead, 1984, p. 10). The convergence of masculinity and expansionism in Ahab's quest reflects the ideal community of American identity, which is bound to a supremacist hierarchy in the social and historical context because "critics have demonstrated the degree to which Melville's writing often reveals a sensitivity to issues of gender, to the uneven power dynamics [...] to the reclamation of attributes conventionally associated with femininity but integral to humanity at large" (Boone, 2022, p. 2).

The symbolism of the white whale, representing a female emphasis on a semantic level³, draws a parallel between the nation's "absolute potency" and Ahab's "aggressive assertion of masculine strength" (Brodhead, 1984, p.10). Therefore, Ahab, embodying the American Adam archetype, aligns national purposes with a rejection of femininity, creating an oppressor/oppressed binary akin to Sartre's two modes of being.⁴ This binary reflects Sartre's philosophical inquiry, where the subject violently negates external constraints and, according to Simone de Beauvoir's *The Second Sex*, oppresses the female Other to cherish transcendental freedom.⁵

³ See Vlasopolos, A. (2009). Intercourse with Animals: Nature and Sadism during the Rise of the Industrial Revolution. *Interdisciplinary Studies in Literature and Environment*, where she notes that culturally, "[i]t is a given that nature from the beginning of time has been represented as female and thus open to exploitation of various kinds" (p. 23). Within this spectrum, the white whale meets all criteria to represent feminine ideals. To reinforce it, see Mumford, L. (1929). *Herman Melville*. (New York: Literary Guild of America Inc.), where he observes the embodiments of dialectics between Ahab and the whale: "Mr D. H. Lawrence sees in the conflict a battle between the blood consciousness of the white race and its own abstract intellect, which attempts to hunt and slay it; Mr Percy Boynton sees in the whale all property and vested privilege, laming the spirit of man; Mr Van Wyck Brooks has found in the white whale an image like that of Grendel in *Beowulf*" (p. 194). All in all, then, Mumford's following statement is very well applied to the dialectics: "Each age will find its own symbols in *Moby Dick*" (p. 194).

⁴ The modes of existence include "being-for-itself" and "being-in-itself," referring to the subject and object respectively.

⁵ In Sartre's philosophy, the Other is characterised by being-in-itself, which is associated with feminine qualities.

In this regard, Ahab's quest encapsulates both concepts, fabricating a motto of self-creation with vengeful intent while limiting the whale's freedom on a pragmatic level. Ahab's masculine freedom symbolises the categorical imperative of androcentrism, balancing expansionist policy through male emphasis and shedding light on female oppression in the process of expansionism. Within these sexual and historical principles, this article analyses the hunting quest as a shared phenomenological experience between Ahab and the whale, unveiling the oppression of female/nature within the context of male/androcentric expansionism in the nineteenth-century American mindset.

FREEDOM OF MAN-AS-MAN

Moby Dick is such a dense piece of work that it provides the reader with a nourishing basis to comment on and meditate upon. Universal expressions in characterizations and about life offer an existential and erudite passageway for each reader to sympathise with. Not only do Melville's direct statements in describing a futile quest echo universality in this way, but also his utilisation of temporal poetics in the novel's space evinces existential remarks through Ishmael as a mouthpiece:

I so keep pushing, and crowding, and jamming myself on all the time; recklessly making me ready to do what in my own proper, natural heart, I durst not so much as dare? Is Ahab, Ahab? Is it I, God, or who, that lifts this arm? But if the great sun move not of himself; but is as an errand-boy in heaven; nor one single star can revolve, but by some invisible power; how then can this one small heart beat; this one small brain think thoughts; unless God does that beating, does that thinking, does that living, and not I. By heaven, man, we are turned round and round in this world, like yonder windlass, and Fate is the handspike. (MD, p. 508)

This awareness is subsequent to the absurdity of the hunting quest. Besides, within the spectrum of this quotation, it could be understood that the pursuit extends beyond traditional heroism, signifying an amalgamation of a glorified search for identity with heroism. So, Ishmael's shouting aligns with the notion of human struggle, depicted as neither fluid nor solid, much like Beckett's *How It Is*.⁶ Ishmael's indignation marks the ambiguity of

⁶ *How It Is* (1964) self-translated from *Comment C'est* (1961) is a renovating novel in which there is neither a solid plot nor punctuation marks. In this narrative, the narrator is nameless while struggling in the mud. The amorphous, but universal, quality of the mud seems to be the perfect personal narrative for a person to solidify their identity in life, just like the speaker in the novel, who soon takes up the name Pim. However, Beckett's absurd vision shows itself in the closing remark of the novel, "[I]t was end of quotation" (London: Faber & Faber,

life and existence, hinting at the existential question of whether one's life narrative is self-authored or merely a fleeting quotation suspended between birth and death on God's lips.

In this context, the appropriate way to delve deeply into this essay's context would be the first lesson of Existentialism: the maxim of existence precedes essence. In *Being and Nothingness*, Sartre upholds this maxim as the individual's privilege of free choice and self-conduct against the external codes of society. This existential action involves inner negation between for-itself and in-itself, that is, the subject and the Other, with a specific emphasis on the future (Sartre, 1978, p. 78).⁷

In a general overview, Sartre distinguishes two modes of existence: the subject conducting their identity (for-itself) and the subject of their ascribed identity (in-itself). Sartre's vivid example involves the situation of a café waiter. In the example, the waiter's adherence to social expectations becomes so ingrained in his actions that his authentic and free identity (for-itself) undergoes distortion for the sake of pleasing the customers, eventually manifesting as a constrained and predetermined entity (in-itself) as if being an "automaton" (1978, p. 59). On the other hand, the state of being a subject, for-itself, represents infinite progress by choice, actively transcending the societal givens through constant evolution. This constant negation of the social givens allows the subject to make choices and determine their own course of action, leading to the famous declaration in "Existentialism is Humanism" that "Man is nothing else but that which he makes of himself," which recalls Nietzsche's God is dead and highlights the individual's assumption of responsibility through self-choice.

Moby Dick, in this respect, gives a detailed elaboration on that kind of subject, Ahab, who is introduced as "a grand, ungodly, god-like man" (MD, p. 92). Ahab's conscious act of choice happens to be a powerful existential gesture in line with Sartre's for-itself. The mythic quest to capture Moby Dick highlights Ahab's subjective choice while "stand[ing] lost in the infinite series of the sea" (MD, p. 159):

2009), p. 129. The reason is that without any punctuation marks, the reader is instilled into believing that the novel is Pim's personal self-orientation in life, which is turned upside down in the end. Therefore, the pronoun in the title, It, suggests absurd universality to search for something in our existence, which may be in vain all along."

⁷ The emphasis on the future is important since Pearce also notes that the American Adam archetype is depicted with the quality of "looking only one direction, forward" (1956, p.104). The reason is that the future is considered to be untainted by societal codes, which brings the notion of freedom on par with America's national identity embodied by Ahab.

What I've dared, I've willed; and what I've willed, I will do! They think me mad [...] I am madness maddened! That wild madness that's only calm to comprehend itself! The prophecy was that I should be dismembered; and—Aye! I lost this leg. *I now prophesy that I will dismember my dismemberer.* (MD, p. 171; emphasis added)

Ahab's existential acumen to kill the white whale is revealed under his conscious attitude towards his Other, through which he becomes a future project by "penetrat[ing] through the thick haze of the future" (MD, p. 158) with Pequod's bulbous bow. The point coming to the forefront in the case of choice not only curtails Ahab's fall into bad faith (*mauvaise foi*) but also evinces the masculine manner of enjoying freedom.

PENETRATING DEPTHS: MARITIME ODYSSEY AND SEXUAL UNDERTONES OF EXISTENCE

As much as Ahab's maritime journey as a consequence becomes somewhat a symbol of his freedom, Ishmael's subtle remark in the word choice there, namely penetration, opens up the gateway for a masculine resonance, thus imploring us to be preoccupied with the sexual underside of that pursuit. The account that Meszaros gives unequivocally explains such an underside, stating that "sexuality is understood as a fundamental existential project which aims simultaneously (a) at the Other and (b) at being in general" (2012, p. 179). To Sartre, the desire to be is disguised under the mask of a desire to play with and act against. In other words, if Ahab's actions presuppose his free existence, his actions must be inherently linked to the subjugation of the Other. In accordance with this idea, this preoccupation goes hand in hand with the common behaviour of the novel's zeitgeist to build a slow but surely free identity with an archetypal body of new beginnings in an identity-in-difference: Adam/Ahab who tries to exist with the egress from God/England in his action of playing with or against Eve/the whale.

Therefore, Ahab, who is apparelled with semi-god qualities, symbolically bears the responsibility for authentic existence that is distended to encompass realistic national purposes, too. Given that, Ahab's portrayal as out of the ordinary is misleading. Apart from the unstable balance of his extreme actions, Ahab is by nature, as Peleg says, "a good man" (MD, p. 93). This brief description that downplays Ahab's biblical investiture is far more to the point than his usual cited descriptions, which are connotatively interpreted as Ahab being an alien. Besides, he acts and observes his surroundings in accordance with humane responses replete with subjective fluctuations in manners. In a nutshell, "Ahab has his humanities" (MD, p. 93). Melville,

thus, obliquely pens down a character much closer to home with esteemed virtues. At this point, McWilliams observes that Ahab's "qualities are endemic to American population" en masse (2012, p. 236). Therefore, the deduction from this statement suggests a constitutive reflection between Ahab and American society in a single body "with long roots in the nation's history" (2012, p. 235). With a high degree of clarity, McWilliam's statement has an implied proposal within. If Ahab's distinctive traits and American society are endemically interrelated, then means and purposes equally converge into one another: They both playfully stand on their own two feet but gratuitously allow no room for heterotopic presence for the Other in an allegorical narrative applicable to both the text and the context.

Here, we run a notable privilege of resorting to the archetypal Ship of State metaphor through Pequod to explain the conservative overtone in the (con)text. The metaphor's expressive quality is responsive to the nation's ordeal, posing the question of whether the republic will shatter in the tempest of political upheaval or be able to deck at the safe shore once again. Standing in the blurry line between socio-political and figurative rhetoric, as Thompson writes, "[t]he sailing ships of the ship of state image were coherent arrangements of *opposing tensions* set in a constantly adjusting dynamic" (2001, p. 172; emphasis in original). The storm of the Mexican-American War in 1848 is a key greeting of ours to oscillate between the text and the context, Pequod and the American nation, so as to afford a reading based on realistic opposing tensions. Of more interest is the Texas annexation during this storm of conflict, which served as a stark reminder to America that its policies could be challenged at any time by a formidable adversary. Recognising this connection between the Pequod and the metaphor, Heimert gives a crucial reference to Daniel Webster's speech on March 7, 1850: "The Ship of State [...] approaches the awful maelstrom of disunion [...] Yes, we approach the whirlpool – the sails are rending, the masts are shivering" (1963, p. 500). Building on the national discomfort of dichotomies, a compelling argument could be made that Melville reaches a plateau in an obvious conclusion to negate the pernicious possibility of disunion related to the idea of oppositions: The captain of the nation must "stand alone among the millions of the peopled earth, nor gods nor men as his neighbors" (MD, p. 517). Since the political iconography mentioned construes oneness, it gains an implicit and gradual sanction based on a pure delusion of the American Dream or realising the self, both of which are symbiotic if personal desires come into play.

Ahab's robust persona, as the captain of the nation, is influenced by the placement of desire as a conduit for self-realisation; being at liberty to do, choose, or volitionally create a muscular frenzied culture "in those semidivine terms" are the items true to the supremacist build-up (McWilliams 2012, p. 235). Furthermore, in a metaphorical sense, desire inherently carries an elusive quality, intertwining the notion of shaping an autonomous self with the suffix "-ing" as a symbol that remains forever beyond reach. In alignment with Sartre's perspective on the divinity embraced by Ahab, the notion of God's demise serves as an impetus for individuals to assume the roles of gods in their own lives, a horizon eternally unreachable. Gillespie's note about free existence in the Sartrean notion shifts the idea of desire for God to desire for freedom: "Sartre holds in tension the desire for the impossible absolute and the reality of the non-existence of God through his drive for freedom" (2016, p. 54). Only the elusive desire treated here allows any room for free action and existence in the process.

The metaphor of making oneself lies in the elusiveness of the whale as Ahab's object of desire. With eloquent symbolism, we see Ahab in a seemingly inevitable cause-and-effect relationship with the whale. This kind of dynamic balances Ahab's aspirations to capture the whale with the explicit impossibility of such a feat. This trope speaks volumes regarding existential insights. Rather than fixating on a predetermined destination, his elusive nature of desire foregrounds the lacuna created by the whale. As long as Ahab's "unachieved revengeful desire" (MD, p. 201) continues to exist in its current unfulfilled state, the essence of this experience remains valid – something that Melville strategically weaves into the narrative.

The symbolic attribution of desire stems from the white whale's laconic complexion, namely whiteness, which triggers male desire. If desire is the nucleus for Ahab's self-existence, tangent to American rebirth for independence, it must be associated with male desire within the broader societal context because Sartre discusses the erudite remark of "smooth whiteness" (1978, p. 576) as an echo of the ideal female body in the erotic descriptions and thus comes to the conclusion that such a fantasy incites male desire at its most. What renders Sartre's meditation is the necessity of desire for a continual process for the self against stable predeterminations since smooth whiteness "is like water" (1978, p. 576). It defies societal appropriation and thus ensures freedom, for which the whale's symbolic albino skin is the perfect metaphor:

The symbol represents the dream of a non-destructive assimilation. It is an unhappy fact-as Hegel noted-that desire destroys its object. In this sense, he said, desire is the desire of devouring. In reaction against this dialectical necessity, the For-itself dreams of an object which may be entirely assimilated by me, which would be me, without dissolving into me but still keeping the structure of the in-itself; for what I desire exactly is this object; and if I eat it, I do not have it anymore, I find nothing remaining except myself. (1978, p. 579)

It is needless to opine that the metaphorical device of devouring is replaced with Ahab's revenge for the cold dish. To adapt desire into this scheme, Ahab's completed revenge would signal the end of his journey and the attainment of his freedom. In other words, he would lose all the dialectical necessity after the assimilative digestion. This account of Sartre's complements Ishmael's consensus on the hue's "elusive quality" (MD, p. 190). In firm belief of this quality, the "whale must [...] *indefinitely run away* [...] as often happens" (MD, p. 496; emphasis added).

Not surprisingly, the novel's main pillar revolves around the concept of Ahab's insatiable appetite or desire. In this artifice, the linear trajectory rooted in Ahab's starting point is elongated, passing on vast meridians and parallels whose endpoint is clearly determined by the whale. Likewise, the more the whale keeps its evasive manoeuvres, the more Ahab chases. For this very reason, Ishmael chooses to describe the white whale with an "unnearable spout" (MD, p. 231), a description crucial for Ahab's hegemonic existence. Ishmael explicitly utters, "I now regard this whole voyage of the Pequod, and the great White Whale its object" (MD, p. 226). In this portrayal, Ishmael subtly alludes to the telos of the pursuit, identifying it as Ahab's "reality [as] the pure effort to become for-itself" (Sartre, 1978, p. 575), either in terms of masculinity or humanity in toto, all entwined in the dialectical necessity of desire. After all, "[d]esire expresses this endeavour" (1978, p. 576). Yet, this desire is absolutely the male desire for Ogilvy's primary approach, which elides the distinction between the male/female and for-itself/in-itself under the overarching themes of imperialism/nature (1980, p. 201). In this extrapolation, the pursuit of dominating the Other is inseparable from the quest to conquer the self. Hence Ahab's desire for domination.

MEMORY, ADAM AND AHAB

Another point to consider by means of masculine measurement is the historical thematic perception of the novel in the first place, setting the tone that succinctly reverberates throughout the text. The brief account is as follows: “Call me Ishmael,” in the instant aftermath of which he articulates, “I account high time to get sea as soon as I can” (MD, p. 21). This sentence’s contextual frame is neither the past nor the future but the present of the zeitgeist with which Melville absolutely shows accordance. Far more complex than it seems, Ishmael’s memorable statement instantiates a general overview of the American Renaissance, exactly unfolding as “[w]haling is imperial” (MD, p. 119). In this historical share of nationalist thinking, the premise was the general paradigm of the cultural spirit, which was not just an inevitable result of whale-hunting for the nation’s economy but rather for glory. This essence is reflected in the following elucidation: “Butchers we are, that is true” (MD, p. 117). Nonetheless, the intercourse with animals for the pursuit of domination also implies a parallel impact action on female bodies because female subjugation, despite being persuasively absent in prospect, has mostly been referred to by this show of strength since the time androcentric ideology took a hegemonic posture against nature.⁸ In a “man-book” (Broadhead, 1984, p. 9), Ishmael is required to embody this masculine ethos prevalent in the collective consciousness. He, like the glorified heroes being memorialised in gold letters on marble tablets, including Ahab, is compelled to navigate the path where destiny might inscribe his name to be remembered as a man: “Yes, Ishmael, the same fate may be thine” (MD, p. 53).

The conscious actions of authority against females, however, are isomorphic with cultural memory, biblically etched on Adam’s fall from locus amoenus and thereafter the sense of shame. Theologically speaking, in a civilised activity in a post-lapsarian sense, Tomkins argues that “shame is an anthropological a priori” (as cited in Ward, 2012, p. 309). Western cosmology provides collective consciousness with the incentive of shame in the passage of civilization. The shame is generally attributed to Eve’s infamous transgression of limits, that is, her consumption of the prohibited apple. While the act of ingestion has various metaphorical implications, the acquisition of knowledge, in general, culminates in Adam’s recognition of nakedness and concupiscence. There are

⁸ See Adams C. (2010). *The Sexual Politics of Meat: A Feminist-Vegetarian Critical Theory* (London: Continuum). In her analysis, she contends that there exists a profound connection between the digestion of meat and patriarchy. According to Adams, butchering animals as an act, in this context, is metaphorically cut into the fabric of butchering female bodies.

two consequences on behalf of Adam: On the one hand, Adam, as the ancestor of civilization, steers for inhabitation on earth; on the other hand, through shame, Adam feels rectified since "it [...] gives] evidence of Adam's innate nobility because [he is] ashamed of the sexual arousal and this could act as a spur to remedy" (Ward, 2012, p. 308). The positive disclosure of shame, then, avails American Adam to avoid further "continuing embarrassment" (2012, p. 309) in a dramatic way of coping strategy that one may call an androcentric design of dichotomies, like nature-culture and understandably female-male, in which the latter uncongenially suppresses the other.

In this cosmological cultural meta-discourse, a deliberate choice is reflected in the novel's sparse female presence. When looked at from a pervasive perspective, the spatial ethos of the novel is nothing but an archaic *symposium*⁹ with the proper criteria of female interdiction. The novel actually goes beyond the slightly benevolent nature of such an account and comes to pass that a piece of martial music is played on Pequod, orchestrated by Ahab. The crew's musical aptitudes skilfully get in tune with "a sound so strange, long drawn, and musically wild and unearthly" reverberating in the marine landscape (MD, p. 214). In a connived possibility, Ishmael's memorable psychological torture of an "everlasting itch for things remote" (MD, p. 26) upon seeing the horizon of the landscape at the very onset of the novel is also reminiscent of this disclosure to play his part at a certain level. The rhapsody of this wild and unearthly harmony eventually culminates in the absence of female voices and their inability to contribute to the narrative's tune. As a result, the cosmological economy in its nominal form particularises why the novel is so male-dominated.

The unity of shame does not take place in isolation. A sense of shame is felt by every member of the crew; it is a shared experience of universal shame. As Ishmael goes his way to divulge Ahab's traumatic past in the aftermath of being informed about Ahab's mutilated body, he glosses over the universality of "desperate, moody, and savage" attitudes that Ahab acts in, stating that "it will all pass off" (MD, p. 93). What we know is that he later finds himself in the spotlight of the narrative and events as the narrator of the persecution that the voyage intends. Perhaps intuitively, he understands the existential universality of Ahab's shame, in which the crew somehow finds a share. They become the national voice in responding as

⁹ Symposia encompassed a wide range of entertainments, such as weddings and festivals. The important thing is that in ancient Greece, only men were allowed to join while putting a blanket ban on women's attendance.

“Aye, aye!” to Ahab’s declaration: “[T]his is what ye have shipped for, men! to chase that white whale” (MD, p. 166). What they all share is shame in a theological and cultural sense in the axiom of female transgression that is to be negated, endorsed in the embodiment of women/nature reciprocity in an ecofeminist sense as well.

In this sense, the exposition of Ahab’s revenge is the extension of this cultural artistry composed of social gestures of male dominance, which brings Ishmael’s own narrativization on par with Ahab’s archetypal narrative of heroism. Ishmael admires Ahab as well as sharing his psychology. In this homosocial dynamism, cultural markers signify that Melville’s exploration of the revenge theme maintains a configuration by seeking to neutralise the perceived threat of the white whale in a cultural context that labels women and nature as inherently malevolent. Just as we might expect, then, the white whale refers to a body in which “all the subtle demonisms of life and thought; all evil, to crazy Ahab, were personified” (MD, pp. 185-6), providing all of the crew members with an antithetical embodiment to inveigh against without a second thought. It denotes, in this respect, the evocation of how the female body is projected to the subject as evil as Eve in supremacist cosmology. The only way that can soothe the shame here, as Natanson pinpoints, is “a *retaliation* against the Other” (1973, p. 35; emphasis added).

The concept of retaliation, the generic effect of retribution that we see in the novel, results from the carnivalesque performances of both Eve and the whale, whose actions point out the resistance to subjugation as far as the sexual imbalance of the world picture is concerned. The case handled here is reminiscent of “Other-as-subject” (Sartre, 1978, p. 277). Sartre reminds us that existence is a symbiosis; the actions of transcendentalism transpire in the sphere of the Other’s subjectivity, which is epitomised in a single sentence: “[The whale]’s chasing me now; not I” (MD, p. 526). Sticking with the concept of Other as a subject, Ishmael narrates during the voyage that the white whale has capsized several ships, as recounted by a few encounters. Ahab, akin to a troubled mythic figure, becomes increasingly distressed, mirroring his escalating desire to master the whale in the aftermath of his shame. In this ontological fencing game, the white whale’s touché becomes imperative to revoke the shame and reinforce the therapeutic action: “Inasmuch as the Other as the-Other-as-a-look [...] the for-itself experiences itself as an object in the Universe beneath the Other’s look. But [...] soon [...] the for-itself by surpassing the Other towards its

ends makes of him a transcendence-transcended" (Sartre, 1978, p. 520), which both maintains the idea of retaliation in the novel and thus configures Ahab's will to dismember his dismemberer.

The white whale's intricate entanglement with feminine qualities reinforces the masculine therapy enacted by Ahab. Adapting Stack and Band's approach, which handles sexual and metaphysical superiority together, we doctrinally understand that "[i]n this experience of shame" (1982, p. 370), Ahab foregrounds the pretext of oppression, including "sexual intentionality" (1982, p. 359) beneath the guise of his vengeance. What renders this idea's presence in the novel is the fact that over the course of the novel's linear structure, the reception of the white whale varies; her pronouns oscillate between he and she, the climax of which is reflected in Daggoo's shouting: "There she blows!—there she blows!" (MD, p. 510). This "magnified mouse" (MD, p. 125) that they all have been chasing for a long time now is held as a desideratum to equilibrate an androcentric pre-eminence over nature and gender disparity: "*Penetrating* further and further into the heart of [...] [t]he long drawn virgin vales" (MD, p. 463; emphasis added). Nor, in any optimistic sense here, does there open any other but Fleming's statement to conclude this paragraph about the constitutive conduct of actions endorsed with violence for the subject. Sartre, Fleming maintains,

is describing Man in a particular situation, a form of praxis, a specific act of re-creation that is only unfolding since alternative paths to re-creation and to reciprocity have been blocked. The endorsement of physical violence is firmly situated in a realist narrative of [retaliation] and is temporally limited [...] to [...] the general view that Man makes himself through action. (2001, p. 28)

The narrative of Fleming's point here is the illusion of creating a one-and-only nation for America. This is undeniably the narrative of male history in the author(ity) of Ishmael and Ahab's on a smooth white paper represented by the whale's albino skin. The clear cut is here: The more they write on it, the more her skin becomes scraped and tarnished.

SUPREMACIST VIOLENCE AGAINST WOMEN IN MOBY DICK

Fleming's remark about violence remains relevant to gendered hermeneutics in the novel. Ishmael's one-sided narration not only affirms making oneself but also designates a transposition of self-knowledge to know the Other without permission, which is saturated in violence. Here, the inner negation

for the sake of freedom is superseded by external negation to the extent of Hegelian master-slave dialectics. Only in so far as Sartre's piece of work is concerned do we see that Sartre's negation is thoroughly exemplified within the framework of daily life since the pursuit of being a subject takes place in temporality for an active consciousness. Whether willingly or not, the first-oriented sensation in temporality becomes the gaze in the process of knowing.

The violence identified here lies in the subject's potential to see and know the Other without being reciprocally known, which is the first principle of voyeurism. Regardless of the Other's potential to disrupt the subject's equilibrium, as illustrated through Ahab's disturbingly vivid memory of the whale, the subject observes others without their consent and somehow asserts domination in the ocular agency. As for the sexual underside of this practice, Donovan observes that since the Other demonstrates participation in "being" only as an object, "women are cast into the role of en-soi [in-itself], while men take up the independent transcending position of the pour-soi [for-itself]" (2000, p. 136). In Donovan's formula, female bodies and consciousness are subject to the second-hand creation of the male gaze, whereas the first-hand originality of self-portrait resides with masculine dominance. Highlighting the masculine perspective on the physical construction of the female body, the biblical Adam's words are as follows: "This is now bone of my bones, and flesh of my flesh: she shall be called Woman, because she was taken out of Man" (Genesis 2: 23, *Authorized King James Version*). The strict and unchanging biblical reminder is symbolically attached to Ahab's "despot eye" (MD, p. 500) as a male gaze in the continual process of male desire.

In its order of providing active self-constitution and Other-as-a-constituted-body, Ahab's "master eye" (MD, p. 130) befits the Sartrean notion of voyeuristic gaze and, in so doing, effaces any transgressive counter-play happening again by the white whale. The adventurous space of the novel is attributed to the metaphorical connotations grown into Sartre's analogy. We can interchangeably use this analogy between the ocean or sea and a shower in this regard: *What is seen is possessed; to see is to deflower [...]* [T]he object is *ignorant of the investigations [...]* It is unconscious of being known; it goes its business without noticing the glance which spies on it, like a woman whom a passerby catches unaware at her bath. (Sartre, 1978, pp. 577-8; emphasis added)

Here, the image of a woman could be easily superseded by the white whale.

The symbolic focalization of the male gaze is doctrinally attributed to each member of Pequod in general. Consider this time what Ishmael recounts in seeing the whale: "At length, the breathless hunter came so nigh his seemingly *unsuspecting prey*, that [her] entire dazzling hump was distinctly visible, sliding along the sea *as if an isolated thing*, and continually set in revolving ring of finest" (MD, p. 511; emphasis added). Despite being the target of both scopophilic and physical violence, the crucial element is the whale's unawareness of the gaze fixated upon her. Hence, the novel encapsulates a quintessential facet of deep male fantasy: Voyeurism. Unaware of the scrutiny, the whale remains "calm, enticing calm" (MD, p. 511) during the whole process until "Moby Dick move[s] on" (MD, p. 512). In so doing, the white whale's own "malicious intelligence" (MD, p. 513) undergoes a scopophilic butchery under the male gaze, succumbing to being a constituted subject. Of course, it points out a melting pot of broad concepts to deduce from, like whether the female body is entrapped in a panoptic male gaze or forced to be deprived of any intelligence for autonomy. On any scale, it is accosted by the crew in such ways, revelling in the oppressing masculinity alluded to by the novel.

In order to develop a further argument on the white whale's passive position, I will dedicate the following paragraphs to expounding on the analogy of the whale's skin as paper. After Ishmael makes a similar statement on the white whale's elusiveness bound to her complexion, he also opines after long pages of meditation: "But not have we solved the incantation of this whiteness, and learn why it appeals with such power to the soul" (MD, p. 196).

Ishmael's intellectual impasse could be answered through my paper-pen analogy construed in three ways formed gradually: First, that Eve has been banished from the domain of knowledge in the first place, thus rendering her deficient in knowledge's suggestive practices as well, i.e., writing, or claiming the author(ity) in her autonomy; secondly, backing on this biblical discourse, that the voiceless white whale with the baggage of Eve's incarnated aspects represents just as much deficiency for women in author(ity) in an altruistic gesture as in paper in its relation to pen; lastly, that knowledge has pertained to masculinity since then and hence manoeuvred into a Foucauldian insight of hegemonic power when utilized manipulatively. In this quasi-equality, when all cards seem to be laid out, feminine freedom in self-knowledge is confined to a deck of cards counting on the fingers of one hand, while the rest is preserved for manipulative tricks up the opponent's sleeve.

In order to answer Ishmael's questioning, this time explicitly, I must draw attention to Stokes, who coins a domineering practice entitled "the power of pen" on a page (2001, p. 2); he goes on meditating:

White supremacy is a fleshy ideology; it's very much about bodies. An obsession with skin color is only the most obvious manifestation of this. Put simply, for all its fascination with color, white supremacy is perhaps equally driven by its fascination with sex [...] White female bodies become sexual territory to be displayed, fought over, and protected [...] And white male bodies, for all their apparent visibility, depend on the bodies of others to feed the various systems that their invisibility maintains (2001, p. 133).

In this approach, the white skin is an ideological territory and a landscape. It promises abundant space for male sovereignty to write on, reifying authorship at play since the power of pen, as a personal observation, also turns into the power of ink by indelibly staining the surface.

By and large, "[i]mplicated in the same bodily/textual economics" (2001, p. 2), this quintessential practice is to be seen nowhere more conspicuously and readily than in the whale's white skin like a paper, laying a perfect ground for a palimpsestic structure. Either metonymically or metaphorically, Ishmael's author(ity) is affirmatively practiced through the cetological categorizations of the whale, justifying the sense of authorship affiliated with the whiteness: "Nothing but to take hold of the whales bodily, in their entire liberal volume, and boldly sort them that way" (MD, p. 144). Through the whale's anatomical peculiarities, the chains of Ishmael's words in recording the Cetology ensnare the whale, but the intention of authorship has been boded ill by Ishmael: "Dissect [her] how I may, then, I but go skin deep" (MD, p. 363) or "I have been blessed with an opportunity to dissect [her] in miniature" (MD, p. 426). The sheet of paper-like being, the whale, succumbs to being a wordless victim since "the whale has no voice" (MD, p. 357). The objectified body of hers grants Ishmael's author(ity) to conjure another preferential layer, going as far as describing her by choice as a "marbleized body" (MD, p. 512). This is all in the Cetology; easy to fathom, it is subject to Ishmael's supremacist narrativization in exchange for the whale's wordlessness. The clarity emerges as we recognise that knowledge and the written material about the oppressed body are found within the understanding of the oppressor, Ishmael; that is why, although what is written on the surface of the Cetology seems to be an informative dialogism with whales, the systematic value is maintained invisibly, making

it deformative diabolism inside.¹⁰ In parallel with this idea, Sartre comes to the conclusion that the privileged state of knowing things is another form of sexual caress: "Knowledge is at one hand and the same time a penetration and a superficial caress, a digestion and the contemplation from afar of an object" (1978, pp. 579-80). It is violence, both subtle and explicit, that has been overlooked since the novel's publication.

Most of the time, just because for-itself aims at the future-oriented self, especially when we consider Sartre's Existentialism in a political stance, it befits the most crucial extension of progress, that is, American expansionism, whose inimical underside is dominant masculinity as exemplified above. This entanglement is symbolically woven into the Pequod's "imperial beak" as a phallic symbol (MD, p. 535) penetrating through the masterless ocean in order to ideologically superintend "some violent, ungovernable, unintelligent" (MD, p. 455) women. The need for further exploration seems to be in vain when Ishmael's description of nature as a female in "Schools & Schoolmasters" is considered, which equally hovers around the sea that is described as a tigress in "Brit." If the last feminine resonance occurs in the calm atmosphere of "The Symphony" just before the trio of chases, it is, without a doubt, the symphony of nineteenth-century American whalers who put heart into proving their independence as American Adams. Then, as the calm gives way to the storm, "[t]hey [become] one man" (MD, p. 519), compiling the national identity on the axis of masculinity. That is the cliché way of making oneself at the expense of femininity, be it national or ideological.

BAD FAITH: MELVILLE'S CRITICISM OF EXPANSIONISM

Delving deep into *Moby Dick* is reminiscent of opening up a superbly crafted Pandora's box, unexpected and sharp in its cultural insights. To Lawrence (2009), the relentless triumphalism in America's ebullient expansion in the nineteenth century is also accompanied by anxiety about multicultural national identity; therefore, the mainstay of Melville's writing, by all means, stirs the same concern, so much so that Melville "interweaves counter-imperial, dissenting rhetorics into [his] narratives" (p. 61). I intend

¹⁰ To understand further the relationship between information and deformation, see Han, B.- C. (2018). *Topology of Violence* (London: MIT Press), where Han adapts Nietzsche's idea of communicating oneself as "extending one's violence over the Other" (as cited in Han, p. 104). Therefore, Han pinpoints that communicative language is doctrinally a means of violence: "The subject and object of a sentence behave in relationship to each other like master and slave" (2018, p. 104). Therefore, Ishmael's seemingly communicative language in mapping out the whale's anatomical parts is a part of narratological violence since the whale is the object for which each syntactic declension and inflexion are darted.

to use the Sartean way of seeing the past as a conceptual form to demystify Melville's ventriloquism in *Moby Dick*, pivoting on Ahab's demonic and troubled psyche.

Alongside the imperialist outlook on androcentrism, Melville also makes a point of his criticism about that idea digressing through extra-textual materials, like Ahab's formative past that influences the present. Melville's approach is distinctive, compelling readers to scrutinise not only the current plot but also the underlying motivations rooted in Ahab's mnemonic experiences in the story. This is particularly obvious in his relentless pursuit of the whale following the loss of his leg. This aspect, though situated in the obvious past, assumes paramount significance as it continues to shape Ahab's actions. Then, the question is: is it not falling short of the idea of progress, as in Sartre's for-itself that changes himself ad infinitum in the prospect of the future? In a peculiar sense, it is. Therefore, Melville offers an accurate description of his disfavour of such practices in the spirit of progressive expansionism, both culturally and metaphysically, by referring to a personal and ideological cul-de-sac, that is, the past.

Sartre stands out from any existentialist philosopher by bringing forth an ideal unity of past, present, and future with his relevant perception of freedom. According to this trio, the subject is in the midst of being formed by their already and not yet at the same time. This being is in the present, which "is a presence to being, and such it is not" (1978, p. 208) with its continual flow into the future. In this process of extension towards the future, however, the "instrument of apprehension [...] is the Past – that is, as that which no longer" (1978, p. 208) in the principle of causality. Therefore, the past is clearly a temporal collage "without any operation [towards the future]. [I]t is a recollection" (1978, p. 205). Therefore, "it is in-itself by virtue of transcendence" (1978, p. 205). Still, it is a crucial formative element for the subject.

To clarify the complexity here, Sartre opines that "[m]y past is past in the world, belonging to the totality of past being [...] which I flee" (1978, p. 208). It is or should be a mere departure point for a transcendental subject since it is unchangeable. Yet, the matter is redefinition with choices anchored towards the future. Even though the past seems pressing, "by action I decide its meaning" (1978, p. 498). Through the actions that the subject chooses to do, "the past is thus created" (1978, p. 500). It is not problematic when we consider it the way Sartre does: The experience in the past loses

its value when we attribute different meanings to it, especially when we claim new perspectives in our free living, that is, for-itself. Remembering Sartre's laconic description of such a state of existence: Not being what it is and being what it is not. By doing so, it seems evident that the past is thus created or redefined to some extent. This granted mental possibility is what we could call freedom; it is in progress both in mentality and actions under the banner of free existence.

In the novel, however, Ahab's actions unfold predictably, driven more by the weight of his past than by the transcendental interplay suggested earlier. Epitomising Sartre's "a limit-of-potentiality" (1978, p. 206), Ahab is consumed by what could have been better, not what he wants to do. Ishmael articulates: "[M]emory shot her crystals as the clear ice most forms of noiseless twilights. And all these subtle agencies, more and more they wrought on Ahab's texture" (MD, p. 132). This ongoing absurd feud to kill the whale, affecting the present, renders Ahab blind to the endless potential of the future: "He seemed ready to sacrifice all mortal interests to that one passion" (MD, p. 211; emphasis added). Despite his formal bodily frame flexing into the future with each whale to kill, he has been trapped somewhere that could be pinpointed amidst the past and now, thanks to his dour experience with the whale. All in all, Ahab fails to invest in the future, as for-itself must do. In simple terms, he is blind.

Hence, what is left as cultural criticism within its metanarrative? First of all, Ahab's psyche pertains to not a post- but rather a pre-lapsarian state of mind, carrying the troublesome thoughts after God's punishment in the form of his mutilated leg. Ahab's mental orientation looks backwards, zooming in on the very moment of his punishment. It is prosaic and inept at the core of mental delimitation, which predisposes Ahab's actions.

Second of all, additionally, Ahab has overtly fallen into the world of *mauvaise foi* (bad faith) from the very onset of the novel. Expounding on this, Ahab's myopic agency does not fit in with the notion of American Adam looking towards the future with the hope of making himself. In fact, the nostalgia remains significant for Ahab, who is entrapped in a self-consuming knit, like Sisyphus, called the past that he fails to untie.

This two-fold biblical inscription is not only etched on Ahab's memory throughout the novel but also insinuates the progressive ideal's hollowness or its overlapping regression. Clearly, Ahab's mutilated leg does not meet

the criteria for transcendental progress. In the novel, as we follow Pequod's misbalance through the waves, the inert absurdity of the quest piles on top of one another. The description of the experience is as follows in Ishmael's words: "The prospect was unlimited, but exceedingly monotonous and forbidding; not the slightest variety that I could see" (MD, p. 86). Then, what is thought to be a continual process on the surface is a stagnant point in reality. The illusion of progressive ideals, in Melville's idea, does not go beyond a brick wall of looping around.

Moreover, even if Ahab uses a replica to cure this parasitic error in the ideological lacuna, it is an artificial leg crafted from ivory. Melville's ideology shows itself when I adopt Joseph Conrad's approach towards ivory as emblematic of imperialist power in *Heart of Darkness* into the argument, unfolding that ivory is corrupted inside regardless of its shiny exterior. Besides, it is worth mentioning that in the last confrontation, Ahab's ivory leg becomes chopped off by the whale again. Despite Ahab's motives to oppress the whale, Melville explicitly reduces the oppressor and the oppressed alike.¹¹ This is another form of the Horror! the Horror! It is a mere cultural criticism, acknowledging that the asinine idea of progress with all the connotations of imperialism is destined to come to a deadlock – eventually. After all, "t's an ill voyage" that Melville writes down, "ill begun, ill continued" (MD, p. 478).

CONCLUSION

As this analysis illustrates, Melville's masterful work, *Moby Dick*, unveils various facets of the American Adam, an entity in the process of self-creation on Earth after the fall. Initially, this concept manifests in the novel as the fictional creation of an ideal nation through Ahab, who serves as a biblical embodiment. In a symbiotic unity of the microcosm and macrocosm, Ahab's self-creation narrative is overlaid onto America's expansionist and imperialist pursuits in the nineteenth century, as the nation sought to establish its post-independence from England or, metaphorically, God.

However, the implications of this analogy deviate from its seemingly innocent application due to the underbelly of expansionism, specifically the embodiment of masculine ideals. The narrative of expansionism in the novel, symbolized by the hunting quest, metaphorically aligns with a

¹¹ It is related to Sartre's notion called boomerang reading in his preface for Frantz Fanon's *The Wretched of the Earth* (1961), meaning that actions that we are responsible for are coming back in the exact form that we launched them.

masculine impulse to subjugate the female nature, embodied by Ahab and the whale, respectively. This process of self-making, therefore, resonates with Sartre's notion that "man is nothing else but that which he makes of himself," encompassing various manifestations of oppressing the feminine Other through male desire. Consequently, the broader narrative of the novel, characterised by masculine ideals, not only shapes the vision of an ideal community but also underlines the pervasive theme of female oppression embedded in the androcentric quest of hunting.

Nonetheless, within a world where everything solid seems to melt into thin air, Ahab's demise, portrayed as Melville's repudiation of progressive imperialism, reveals the flip side of the ever-evolving quest to subdue the whale. This compelling argument contends that both Adam and Eve share an equal set of rights in philosophical and ideological senses.

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**СОПОСТАВИТЕЛЬНЫЙ АНАЛИЗ МОРФОЛОГИИ
РУССКОГО И ТУРЕЦКОГО И ПРАКТИЧЕСКИЕ МЕТОДЫ
ОБУЧЕНИЯ РУССКОГО ДЛЯ ТУРЕЦКОГОВОРЯЩИХ**

**RUSÇA VE TÜRKÇE MORFOLOJİSİNİN KARŞILAŞTIRMALI
ANALİZİ VE TÜRKÇE KONUŞANLAR İÇİN RUSÇA ÖĞRETİM
YÖNTEMLERİ**

**COMPARATIVE ANALYSIS OF RUSSIAN AND TURKISH
MORPHOLOGY AND PRACTICAL METHODS OF TEACHING
RUSSIAN FOR PEOPLE SPEAK TURKISH**

Zeynep SOYLU¹

ÖZET

Bu makalede Rusçanın morfolojik yapısına hâkim olmanın Türkçe konuşan öğrenciler için önemi ele alınmaktadır. Türkçe ve Rusça arasındaki morfolojik farklılıklar, hallerin kullanımı, fiil çeşitleri, öğrenme ve anlama sürecinde karmaşık olabilecek diğer dil bilimsel zorluklar incelenmiştir. Bu zorlukların üstesinden gelmek için çeşitli eğitim metotları sunulmuştur. Bu metotlar, öğrencilerin etkileşimli derslere katılımını, oyun kullanımını, bulmacaların ve oyunlara dayalı öğretim yöntemlerini ve multimedya araçlarının eğitimde kullanımını içermektedir. Bu yaklaşımlar, gramer yapılarının ve morfolojinin temelini öğrenilmesini kolaylaştırmayı amaçlamaktadır. Çalışmamızın sonuç bölümünde, Rus dilinin morfolojik özelliklerinin derinlemesine anlaşılmasının, öğrencilerin dil hedeflerine başarılı bir şekilde ulaşmaları için ne kadar önemli olduğuna vurgu yapılmıştır. Ayrıca, öğrencilere Rusça öğrenme ve dil becerilerini geliştirme konusunda kendi kendine öğrenme ve pratik yapma konusunda tavsiyeler sunulmuştur.

Anahtar Kelimeler: Morfoloji, Rusça, Türk öğrenciler.

¹ İstanbul Aydın Üniversitesi Rusça Mütercim – Tercümanlık YL Öğrencisi, İstanbul, zeynepsoylu@stu.aydin.edu.tr, <https://orcid.org/0009-0007-2450-4704>

ABSTRACT

The importance of mastering the morphology of the Russian language among Turkish-speaking students is examined. The analysis highlights the fundamental differences in morphological aspects between Turkish and Russian, using of postfixes for tenses, kinds of verbs, and other grammatical complexities that may be challenging for students who learn and comprehend Russian. To overcome these challenges, a wide range of educational methodologies is proposed, including interactive lessons involving active student participation, game-based learning, crossword puzzle development, and utilization of multimedia learning tools. These approaches aim to facilitate the acquisition of grammatical structures and morphological foundations. At the end of the article, the importance of a deep understanding of the morphological features of the Russian language is emphasized for the successful reaching of students' language goals, and also provides tips and recommendations for further independent learning and improving skills in studying Russian language.

Keywords: Morphology, Russian language, Turkish students.

АННОТАЦИЯ

В данной статье рассматривается значимость освоения морфологии русского языка среди турецкоговорящих студентов. В процессе анализа выявляются различия в морфологических аспектах между турецким и русским языками, включая употребление падежей, особенности видов глаголов и другие грамматические трудности, что может оказаться сложным для обучения и понимания. Для преодоления этих сложностей предлагается широкий спектр образовательных методик, включая интерактивные уроки с активным участием студентов, использование игр, разработку кроссвордов и других игровых методов, а также привлечение мультимедийных средств обучения. Эти подходы направлены на облегчение усвоения грамматических конструкций и основ морфологии. В завершении статьи подчеркивается важность глубокого осмысления морфологических особенностей русского языка для успешного достижения языковых целей студентов, а также предоставляются советы и рекомендации для дальнейшего самостоятельного обучения и совершенствования навыков в изучении русского языка.

Ключевые слова: Морфология, Русский язык, Турецкие студенты.

ВВЕДЕНИЕ

Изучение иностранных языков всегда представляет увлекательное и захватывающее путешествие в мир новых знаний. Однако, когда речь идет о изучении русского языка, морфологическая структура становится одной из наиболее интересных, но и сложных областей для освоения. Морфологическая структура русского языка включает в себя множество грамматических форм, изменяемых основ и аффиксов, формируя сложные конструкции, определяющие смысл и функцию слова в предложении и это представляет значительные трудности для изучающих его студентов.

Данная статья направлена на рассмотрение методов и подходов к преподаванию морфологической структуры русского языка турецким студентам. Мы исследуем основные сложности, с которыми сталкиваются учащиеся в процессе освоения этой области. Взглянув на проблему через призму уникальности морфологической структуры русского языка и потребностей турецких студентов, мы предлагаем практические рекомендации и методы. Наша цель – помочь студентам преодолеть языковые барьеры и обрести уверенность в использовании русского языка через понимание его морфологической структуры.

Важно начать с основ: что такое морфология? Морфология – это та часть грамматического строя языка, которая объединяет грамматические классы слов (части речи), принадлежащие этим классам грамматические (морфологические) категории и формы слов. (Наумова, 2014, стр. 6) Морфология фокусируется на изучении частей речи.

Части речи, такие как существительные, прилагательные, глаголы и другие, имеют свои характерные морфологические свойства. Например, у существительных есть категории падежа, числа и рода; у глаголов – времена, виды, залоги и т.д. Эти грамматические категории и их формы определяют способы изменения и использования слов в предложении. Морфология позволяет систематизировать эти грамматические классы, категории и формы, разбираясь в правилах изменения слов и их взаимосвязи в языке.

«Морфология подобна «костяку» или скелету, на котором держится все остальное. Морфология – центр «языкового пространства», и для того, чтобы узнать язык, надо прежде всего понять его морфологию. Без морфологии нет языков.» (Реформатский, 1979, стр. 58) Как сказал

Анатолий Александрович Реформатский подобно костяку, который определяет форму и функцию тела, морфология является базовым строительным блоком языка, определяющим его основную структуру и функции. Знание морфологии необходимо для грамотного общения на любом языке, так как она формирует базу для построения предложений, выражения мыслей и идей.

ОСНОВНЫЕ АСПЕКТЫ МОРФОЛОГИИ РУССКОГО ЯЗЫКА И ОТЛИЧИЯ ОТ ТУРЕЦКОГО ЯЗЫКА

Части речи являются ключевым объектом изучения в морфологии, поскольку каждая из них обладает своими уникальными морфологическими свойствами и правилами изменения. Изучение морфологии частей речи позволяет понять, каким образом слова изменяются и как эти изменения связаны с их грамматическими функциями в предложении. Имена существительные: Имена существительные в русском языке являются основными элементами речи, обозначающими предметы, явления, сущности или абстрактные понятия.

В русском языке существительные относятся к мужскому, женскому, среднему роду. В турецком языке нет такой разновидности рода поэтому это представляет определенную сложность для турецких студентов, изучающих русский язык. Существительные могут быть в единственном или множественном числе, указывая на количество предметов или сущностей. (Стол – столы, книга – книги, окно – окна) В турецком языке также существует различие между единственным и множественным числом, но в отличие от русского языка, где суффиксы множественного числа различаются в зависимости от рода существительного, в турецком языке такого различия по родам нет. (Masa – masalar, kitap – kitaplar, pencere – pencereler)

Еще существительные изменяются по шести падежам. Каждый падеж выполняет свою функцию: именительный, родительный, дательный, винительный, творительный и предложный и каждый падеж имеет свои специфические окончания, которые зависят от рода и числа существительного.

Именительный падеж (кто? что?): «Это стол, это книга, это окно»
Родительный падеж (кого? чего?): «Здесь нет стола, автор этой книги написал множество других произведений, из окна дома виден прекрасный вид на горы.»

Дательный падеж (кому? чему?): «Она подошла к столу, чтобы поставить книгу, Она подошла к книге, лежащей на столе, Он подошел к окну, чтобы закрыть шторы.»

Винительный падеж (кого? что? куда?): «Я положил книгу на стол (В данном предложении слова «книгу» и «на столу» находятся в винительном падеже.) Она закрыла окно.»

Творительный падеж (кем? чем?): «Я работаю за столом, человек с книгой, перед окном стоит кошка.»

Предложный падеж (где? о ком? о чем?): «Я пишу ручкой на столе, автор мечтает о книге, цветы стоит на окне.»

В турецком языке также существуют падежи и используются постфиксы, которые добавляются к основе слова: основной падеж, местный падеж, дательный падеж, исходный падеж, винительный падеж. В отличие от русского языка они не изменяются в зависимости от рода или числа. Основной падеж: «Masa kırık geldi, kitap çok ilginç, pencere açıldı.»

Местный падеж: «Masada birçok yemek vardı, kitapta enteresan bilgiler var, pencerede leke vardı.»

Дательный падеж: «Çocuk masaya koştu, kitaba biraz baktım, çiçeği pencereye koydum.»

Исходный падеж: «Masadan hızlıca kalktı, öğretmen kitaptan özet çıkarmamızı istedi, pencereden sinek girdi.»

Винительный падеж: «Masayı yeni aldım, bu kitabı çok sevdim, pencereyi dün sildim.»

Для турецких студентов изучение падежей в русском языке представляет сложность из-за изменения окончаний в зависимости от рода и числа существительного. Важно уделить время практике и освоению конкретных правил изменения окончаний в падежах, чтобы лучше понять и применять их в разных контекстах.

Имена прилагательные: Прилагательные также изменяются по родам, числам и падежам, чтобы согласовываться со склоняемыми существительными. Окончания прилагательных также меняются в зависимости от рода, числа и падежа существительного, к которому они относятся.

Например: Это новый стол, за новым столом сидит мальчик.

В турецком языке прилагательные не склоняются по родам, числам или падежам в том же смысле, как в русском языке. Например: «*Bu yeni masa, yeni masada çocuk oturuyor.*»

Эти различия в структуре грамматических категорий представляет сложности при изучении русского языка.

Местоимение: Это слова, которые указывают на предметы и лица или их признаки, но не называют их. (Пехливанова & Лебедева, 2003, стр. 100) В русском языке местоимения склоняются по падежам, числам и родам, так же как и существительные и прилагательные. Они могут быть личными (я, ты, меня, о нас), указательными (этот, этому, эту), возвратными (себя, себе), притяжательными (мой, нашу, вашему), определительными (каждый, вся, целую), вопросительными (кто, какой, чей), относительными (который, которого, в которой), отрицательными (некто, ничего, никто) и неопределительными (кто-то, какой-нибудь).

В турецком языке также существуют местоимения, но их система отличается от русского языка. Они могут быть личными (*ben, sen, o*), указательными (*bu, şu, o*), притяжательными (*benim, benim, bizim*), неопределенными (*herkes, hiç kimse, bazı*), вопросительными (*ne, nasıl, nerede*). Турецкие местоимения не склоняются так же, как существительные. Они остаются неизменными в различных падежах. Только личные местоимения изменяются как существительные. Например: «*beni, seni, bana, sana, benden, senden*»

Числительные: Это слова используемые для обозначения чисел. В русском языке они могут быть количественными (один, пять), порядковыми (первый, второй), собирательными (двое, трое, четверо) и дробными (три пятых, одна десятая). Они, как и другие слова, могут склоняться по падежам, числам и родам, чтобы согласовываться с существительными, к которым они относятся. В турецком языке числительные тоже могут быть количественными (*iki, üç*), порядковыми (*ikinci, üçüncü*), дробными (*üçte bir, sekizde iki*), разделительными (*ikişer, üçer*). Они остаются неизменными, не склоняясь по падежам, родам или числам, как это делается в русском языке.

Глаголы: Глагол – это самостоятельная часть речи, которая обозначает действие и отвечает на вопросы что делать? что сделать? (Антанькова, Добижи, & Сафронова, 2021, стр. 4) В русском языке глаголы изменяются

по различным категориям. Например:

Время: (настоящее - читаю, прошедшее - читал, будущее - буду читать)

Лицо: относится к лицам в разговоре (я читаю, он читает, они читают)

Число: единственное (читаю), множественное (читаем)

Наклонение: изъявительное (я читаю) , повелительное (читай)

Вид: совершенный (прочитать), несовершенный (читать)

Залог: действительный (я читаю книгу), страдательный (книга читается мной)

В турецком языке глаголы также выражают действия и состояния и могут изменяться по времени, наклонению, залогу и лицу.

Время: Okurum, okuyorum (настоящее время), okudum (прошедшее время), okuyacağım (будущее время).

Наклонение: В турецком языке существует несколько наклонений, но основные - это повелительное (oku, okuyun), желательного-условно наклонение (okusa, okunsa).

Залог: Ben kitap okuyorum (действительный залог), kitap okundu (страдательный залог)

Лицо: Okurum, okursun, okur, okuruz, okursunuz, okurlar.

Наречия: Наречие – знаменательная часть речи, обозначающая признак действия, состояния, а иногда признак другого признака или предмета. (Антанькова, Добижи, & Сафронова, 2021, стр. 4) Они не склоняются, не изменяются по числам, родам или падежам, в отличие от существительных, прилагательных или местоимений и предоставляют ответы на различные вопросы, такие как: где? когда? как? почему? и в какой степени? В русском языке наречия могут обозначать обстоятельства времени, места, способа и степени:

Наречия места: тут, здесь, там, далеко, слева, справа.

Наречия времени: сейчас, рано, поздно, недавно.

Наречия способа: быстро, хорошо.

Наречия степени: ближе, раньше, выше.

Турецкие наречия, согласно формальным признакам, могут быть разделены на четыре основных группы.

Наречия времени: dün, bugün, sonra, yakında

Наречия места: burada, orada, uzakta

Наречия образом: hızlı, iyi

Наречия частоты: sık sık, bazen, her zaman

Предлоги: Предлог – это служебная часть речи, которая указывает на зависимость, связь самостоятельных частей речи в словосочетании

или предложении и выражает различные отношения между ними. (Яницкая & Зуева, 2017, стр. 92) В русском языке предлоги указывают на различные отношения между словами и фразами и имеют тесную связь с падежами существительных, определяя их форму.

Родительный падеж: без, до, от, из, около, возле, подле, у, с, для, ради, кроме.

Дательный падеж: к, по, благодаря, согласно, вопреки.

Винительный падеж: на, за, под, перед, в, про, по, с, о.

Творительный падеж: за, над, под, перед, между, с.

Предложный падеж: о, об, на, в, при, по.

А в турецком языке вместо предлогов есть послелог. Послелогии делятся на три группы: одни требуют постановки предшествующего имени в основном (нулевом) падеже, другие - в дательном, третьи — в исходном. (Кузнецов, 2000, стр. 246)

Послелог «ile» в турецком языке имеет несколько значений, которые обычно используются для указания орудия действия или совместности совершения действия: Makas ile kesiyorum. İşe otobüsle gidiyorum. Annemle geziyorum.

Послелог «arasında» в турецком языке обычно используется для выражения слов «среди» или «между». Чаще всего перед «arasında» стоит существительное в нулевом падеже, обозначающее группу или множество людей или предметов, среди которых происходит сравнение. Например: Öğrenciler arasında en yüksek notu alan öğrenci ödül kazandı. Послелогии в турецком языке управляют падежами и позволяют выражать местоположение, направление, временные отношения и другие обстоятельства. Некоторые из наиболее часто используемых предлогов в турецком: için (для), de (тоже), dan/den (от, с, из), e/a (в, на), gibi (как, вроде, подобно), sonra (после).

Союзы: В русском языке союзы играют важную роль в соединении слов, фраз и предложений, выражая различные отношения между ними. В русском языке союзы могут быть одиночными или повторяющимися и не изменяются по форме. По своим синтаксическим свойствам союзы делятся на сочинительные и подчинительные. В турецком языке союзы также играют важную роль в установлении связей между словами, фразами и предложениями.

Частица: Частицы - это такие служебные слова, которые придают выразительность, модальные значения или интонационные оттенки высказываниям, не несут синтаксических связей или грамматических отношений. В русском языке частицы играют важную роль, выражая оттенки эмоций, усиливая значение слов или фраз, указывая на настроение говорящего или даже подчеркивая его отношение к высказыванию. Например, частица «же» может использоваться для выделения, усиления или добавления информации к предыдущему высказыванию, а «бы», «же», «ли» и другие могут выражать условие, сомнение или желание. Частицы в турецком языке добавляют оттенки смысла или уточняют связь между словами и предложениями. Некоторые частицы имеют разнообразные значения в зависимости от контекста. Например, частица «de» (иногда «da») используется для выражения включения или подтверждения, в то время как “ise” часто используется для противопоставления или введения альтернативы.

СЛОЖНОСТИ ДЛЯ ТУРЕЦКИХ СТУДЕНТОВ И МЕТОДЫ И ПОДХОДЫ ДЛЯ ПРЕОДОЛЕНИЯ ЭТИХ ТРУДНОСТЕЙ

Мы обсудили множество важных аспектов морфологии русского языка и выявили основные отличия от турецкого. У турецких студентов, изучающих русский язык, возникают различные трудности, особенно в морфологии, из-за существенных различий между русским и турецким языками.

В русском языке существительные, прилагательные, местоимения и числительные изменяются по родам, числам и падежам. Это значит, что слова могут менять свои окончания в зависимости от рода (мужской, женский, средний) и числа (единственное, множественное). Это одно из значительных отличий русского языка от турецкого, где такие различия в родах отсутствуют.

В русском языке широкий спектр падежей, каждый из которых имеет свои уникальные формы и падежи служат для указания синтаксических отношений между словами в предложении, меняя окончания слов в зависимости от их функции в контексте предложения. В турецком языке также есть падежи, хотя система падежей в русском и турецком различается. В русском языке существительные, прилагательные, местоимения и числительные изменяют свои формы для выражения разных падежей. Это может быть непривычно для турецкоговорящих

студентов, потому что в турецком языке только существительные изменяют свои формы. Прилагательные, числительные и местоимения (кроме личных) остаются неизменными.

В турецком глаголы изменяются по времени и по лицу, а в русском языке изменяются по времени, по лицу, числу или роду. Эта разница может создавать трудности для тех, кто изучает русский язык, поскольку требуется запоминать больше форм для разных лиц и чисел. Еще в русском языке глаголы имеют виды: совершенный и несовершенный, что отражает характер действия. В турецком языке нет такой разветвленной системы видов глаголов. Это отличие может быть вызовом для турецких студентов, изучающих русский язык, так как в турецком подобного разделения по видам глаголов нет.

«Методика обучения русскому языку – это наука, исследующая цели, содержание, методы, принципы и средства обучения, а также способы учения и воспитания учащихся на материале языка». (Щукин, 1990, стр. 7) Методика обучения русскому языку для турецких студентов имеет ключевое значение, особенно в контексте морфологии, где есть значительные различия между русским и турецким языками и должна учитывать эти различия и предоставлять эффективные инструменты для преодоления сложностей морфологии. «Методика» охватывает обширное изучение стратегий, целей и содержания, в то время как «метод» представляет собой конкретный подход или инструмент, используемый для достижения этих целей. Важно создавать эффективные методы обучения, которые учитывают эти различия и помогают студентам успешно осваивать морфологию в контексте изучения русского языка турецкоговорящими. Это подразумевает применение конкретных методов, таких как интерактивные уроки, игры или практические задания, для достижения общих целей, определенных методикой. Чтобы преодолеть трудности в изучении морфологии русского языка турецкими студентами, можно применять различные методы:

Интерактивные уроки: Интерактивные уроки направлены на активное участие студентов в процессе обучения. Вот несколько способов, как можно реализовать интерактивные уроки при изучении русского языка: Скороговорки могут быть полезны при изучении иностранного языка, в том числе и русского. Они помогают развивать речевые навыки, улучшают произношение и помогают сформировать более четкую дикцию. Некоторые скороговорки содержат интересные грамматические

конструкции или формы слов, что помогает лучше усвоить правила. Использование песен в учебном процессе помогает создать привлекательную и эмоционально насыщенную атмосферу для изучения языка. Они предоставляют обилие примеров, демонстрируя различные времена, формы глаголов, структуры предложений и используемые грамматические конструкции.

Создание кроссвордов может быть забавным и эффективным методом обучения грамматике. Crossword Labs - отличный онлайн-ресурс для создания кроссвордов. (Crossword Labs, б.д.) Это позволит студентам активно взаимодействовать с материалом, укреплять понимание грамматики и учить новые формы слов.

Kahoot - отличный ресурс для создания интерактивных квизов и игровых заданий, которые могут быть полезными при обучении грамматике. (Kahoot, б.д.) Этот метод позволяет студентам провести увлекательную викторину, в процессе которой они закрепят и углубят свои знания о грамматике русского языка, играя и соревнуясь друг с другом.

Презентации могут быть отличным способом для студентов продемонстрировать свои знания морфологии. Предложите им выбрать тему, связанную с основными правилами грамматики русского языка, например, образование формы слова в разных падежах, изменение глаголов по временам и лицам, склонение существительных и прилагательных. Игровые подходы: Можно создать игровые задания, где студенты должны правильно применить падежи, глаголы, наречия и другие морфологические аспекты.

Карточки с различными формами слов, предложениями или грамматическими правилами - отличный способ обучения. Студенты могут играть в игры, составляя предложения.

Игры типа «Кто хочет стать миллионером» отлично подходят для учебного процесса, поскольку делают изучение более увлекательным и интерактивным. Вопросы могут быть о правилах и формах слов разных падежей, времен, лиц, чисел, а также о других морфологических аспектах.

Игра «Тик Так Бум» может быть полезной для изучения морфологии. В этой игре участники отвечают на вопросы, но ответ должен быть дан в течение ограниченного времени, пока «бомба» не взорвется.

Это способствует быстрому принятию решений и повышает уровень вовлеченности.

Игра «Заверши предложение»: Создайте набор неполных предложений, в которых отсутствуют слова определенных частей речи или формы. Пусть студенты дополняют эти предложения правильными словами или формами слов.

«Морфологический пазл»: Разделите слова на части (приставки, корни, суффиксы), напишите эти части на карточках разных цветов. Пусть студенты составляют слова, комбинируя разные части.

«Где ошибка?»: Подготовьте предложения с ошибками в морфологии. Задача студентов - найти и исправить эти ошибки.

Эти игры помогут учащимся весело и интерактивно погрузиться в мир морфологии, запомнить правила и формы слов, а также развить лингвистические навыки.

Использование мультимедийных ресурсов: Использование мультимедийных ресурсов для обучения морфологии русского языка - отличный способ сделать учебный процесс более интересным и доступным.

Практические упражнения: Задания на составление предложений, решение грамматических пазлов, преобразование предложений в разные времена и падежи.

ЗАКЛЮЧЕНИЕ

Итак, изучение морфологии русского языка представляет собой ключевой аспект при освоении русской грамматики для турецких студентов. Это позволяет понять структуру слов, их изменения по падежам, числам, родам и временам. Важно осознать, что различия между турецким и русским языками в морфологии могут представлять определенные трудности для студентов.

Понимание морфологической структуры русского языка является фундаментальным для формирования правильной грамматической основы. Для успешного освоения морфологии студентам следует использовать разнообразные методы обучения: от интерактивных уроков и игр до мультимедийных ресурсов и практических занятий. Это позволит им визуализировать, запомнить и применить полученные знания на

практике. Рекомендации для дальнейшего изучения включают в себя регулярную практику, постоянное повторение материала, использование разнообразных учебных ресурсов, общение на русском языке, просмотр фильмов и аудиоуроков для закрепления знаний.

Понимание и владение морфологией русского языка открывает двери к глубокому пониманию и свободному владению русским языком, помогая студентам успешно общаться и достигать своих языковых целей.

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