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Editor's Preface

Mustafa Kırca
Editor-in-Chief
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We are honored to present the 18/1 issue of the *Çankaya University Journal of Humanities and Social Sciences*. In this issue, we continue to cover interdisciplinary studies at the intersection of different areas of the human sciences that fall within the scope of the *Journal* and to share new perspectives in the humanities. As in our earlier volumes, we have received valuable submissions at the intersection of literary studies, comparative literature, linguistics, translation and cultural studies for the current issue. We are also honored to give place in this issue to selected articles originally presented as papers at the 10th International Conference on Language, Literature & Culture.

Introduced and hosted as a postgraduate conference in 2012 at Çankaya University, the International Conference on Language, Literature & Culture has since been an annual international conference organized by a different university each year to enable senior and emerging scholars to engage in innovative theoretical discussions and scholarly debates. In 2023, the 10th International Conference on Language, Literature & Culture was co-hosted by Gümüşhane University, Ankara Science University, and University of Évora (Portugal) and was held as an online conference on 15-16 September 2023. The theme of the conference encompassed various interdisciplinary studies with different cultural materialist stances to expand the concept of fashion to include topics such as fashion and literature, fashion and class codes, fashion and discourse, fashion and Anthropocene, and fashion and cultural, gender and sexual identities. The plenary sessions of the conference by Professor Abby Lillethun from Montclair State University, Associate Professor Şebnem Düzgün from Ankara Science University, and Associate Professor Sümeyra Buran from the University of Florida underscored fashion's role in shaping and reflecting cultural, national, and posthuman identities through architectural, material, and aesthetic transformations. We are certain that the articles in this issue will emphasize opportunities for future research into these topics.

We, as the editorial board, would like to thank all the authors wholeheartedly for their scholarly contributions and for their collaboration throughout and our referees for their reviews and valuable comments. We would like to extend our sincere gratitude to the chairs of the organizing committee of the 10th International Conference on Language, Literature & Culture for their valuable contributions. We also thank the Board of Trustees and the Presidency of Çankaya University, and the Dean's Office of the Faculty of Arts and Sciences for their continuous support.

Beckett's *Not I* as a Dramatic Rendition of Kristeva's Semiotic Chora

Kristeva'nın Semiyotik Chora Kavramının Teatral Sunumu Olarak Beckett'ın *Ben Değil* Adlı Oyunu

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Abstract

Samuel Beckett as a dramatist is well-known with his contributions to the landscape of British theatre. His plays reverberate with voices of traumatized, marginalized and war-stricken characters, which function as an implicit criticism of the turbulent atmosphere of the 1900s. When Beckett addresses the problems of his time in a covert way, the playwright deconstructs conventional elements of drama by specifying no plot, no setting or no theme. This Beckettian style also becomes manifest in his use of language which is characterized by the presence of segmented structures, pauses, ellipses and even silence. Considering these tenets of Beckettian drama, the thematic concerns of his theatrical productions are assumed to primarily revolve around the issues of nihilism, language, and ontology. Therefore, Beckett's plays are thought to be read through the lenses of distinguished theorists such as Sigmund Freud, Carl Jung, Jacques Lacan and Julia Kristeva. From among these theorists, the concepts of the semiotic, the symbolic and the semiotic chora of Julia Kristeva as a poststructuralist thinker provide a fertile ground for a theoretical reading of Beckett's play *Not I* (1972). Relevantly, this paper principally examines the applicability of Kristeva's "semiotic chora" into Beckett's *Not I* in all aspects.

Keywords: Samuel Beckett, Julia Kristeva, *Not I*, the Symbolic, the Semiotic Chora

Introduction

Samuel Beckett, who is a well-established figure of the twentieth-century literature and drama, is the writer of many controversial texts, the elusive nature of which raises critical difficulties of interpretation for thinkers and scholars in the literary realm. One of the most fundamental reasons behind the origin of the idea that Beckett's works are hard to conceive is related to his subjugation of plot, character and theme. Beckett is known to pay no attention to developing an identifiable plot, characterization or theme, especially in his theatrical productions, as can be seen in one of his most famous plays *Waiting for Godot* (1953). The playwright's rejection of any readily definable pattern is also compounded by his rejection of surrendering oneself to hypocrisy in the world as he chafes at the decadence in society. He concentrates sharply on the implausibility and absurdity of mundane events by questioning the veracity of assumptions made with respect to ontology, religious doctrines, and more strikingly to one's building a sense of self. Beckett's nihilistic attitude and constant interrogation of the psychological drives of his characters within his works, therefore, enable him to expose the meaninglessness and helplessness of human life to a serious extent.

To understand the potential scope of the theatrical practice of Beckett and how he mirrors emptiness of everything to humanity, critics and readers must initially make sense of Beckett's use of and experimentation with language. The concept of language as the most powerful means of communication is evidently deconstructed in Beckettian oeuvre in that he employs linguistically complex structures and words, which renders it difficult to interpret what he precisely means through his characterization. The presence of

fragmented sentences, silence, pauses and wordplays as integral components of Beckett's theatre and fiction is also accompanied by his interest in reconfiguration of human subjectivity. In other words, Beckett's deployment of a non-linear language becomes a useful instrument of his conceptualization of the issue of subjectivity. As Rahime Çokay Nebioğlu likewise points out that "Beckett sees language as a means of constructing one's identity rather than a means of communication, and focuses on the question of the formulation of subjectivity by and within language in his artistic oeuvre" (2018, p. 1629). Not feeling obliged to follow a traditional pattern of written language composed of grammatically coherent elements intelligible to all readers, Beckett foregrounds a poetic language with linguistic disruptions that are symbolic of the disrupted sense of selves of his characters. It seems fitting to claim that when Beckett's characters articulate their ideas through overlapping dialogues in the context of an unfathomable language, it gives readers the impression that they try to speak what their fragmented sense of selves want to speak, basically the unspeakable.

Beckett's concern with the relationship between language and subjectivity becomes manifest in his going deeper into the recesses of the minds of his characters and turns most of his works into a sort of fertile ground for theoretical analysis. In the light of theoretical framework of distinguished thinkers such as Sigmund Freud, Carl Jung, Jacques Lacan and Julia Kristeva, Beckettian productions resonate with psychoanalytic theory and poststructuralist approaches. The origin of Beckett's enthusiasm for psychoanalysis can be traced back to the years during his treatment at clinic. As Angela Moorjani stresses that "The notebooks Beckett kept on his readings in psychology and psychoanalytic theory at the time of his treatment were discovered only after the author's death" (2004, p. 173).

The influence of Freud as the father of psychoanalysis on Beckett's writings is so vast that the language he uses with its repetitive and complex patterns, particularly within his plays can be said to serve to read psychic condition of his characters in line with Freudian concept of unconscious or repression. Likewise, Beckett accommodates certain aspects of the analysis of his characters with Jung into his works inasmuch as he is known to have a good command of Jungian archetypes. Given the fact that the aforementioned language style of Beckett as a literary figure of modern period aligns with Freudian or Jungian approaches, it must be noted that Beckett's turning his head away from a conventional use of language also makes his work closely associated with Lacanian theory. Akin to Lacan, Beckett problematizes the traditional conceptualization of language with the strong emphasis upon the signifier and signified by drawing attention to the boundlessness of meaning making. This firm belief in the endlessness of signifiers that create meaning out of other signifiers rather than pointing to the fixed signified results in both thinkers' feeding on this side of their argument for the theorization of human subjectivity. Pertinent to this point, Çokay Nebioğlu underlines that "In both Beckett and Lacan, the non-signifying aspect of language, or more precisely a kind of non-language, effectively operates not only in the processes of meaning making but also in the processes of subject-formation" (2018, p. 1631). Furthermore, from among the listed theorists, Bulgarian-French philosopher, linguist and scholar Julia Kristeva's contribution to the theory of language and poststructuralist psychoanalysis cannot be underestimated as explorations of Kristeva's contribution are closely intertwined with Beckettian literary texts.

The post-Lacanian thinker Kristeva, who is believed to develop her ideas based on her intensive studies of Freud and Lacan, postulates her theory of the speaking subject and signification with the distinction she makes between the semiotic and the symbolic as two modalities of signification. In Kristevan perspective, the semiotic is the maternal aspect of language that incorporates unconscious drives whereas the symbolic is the paternal aspect

of language that is marked by rule-bound and patriarchal structures. In line with Kristeva's theory, the semiotic also represents a sense of self that is not developed yet since the child in question is not separated from his/her mother. However, the symbolic represents the child's entrance into the patriarchal world with his/her use of language people use in daily life and separation from the mother. For Kristeva, in the semiotic realm, the child uses a language formed by babblings, certain sounds unbeknownst to listeners and non-grammatical components that evokes Beckettian language characterized by fragmentation and non-linearity. Julia Kristeva sheds light on the dyad between the semiotic and the symbolic as follows:

> It is simply an attempt to think of "meaning" not only as "structure" but also as "process" or "trial" [...] by looking at the same time at syntax, logic, and what transgresses them, or the trans-verbal. [...] The semiotic is not independent of language, but underpins language and, under the control of language, it articulates other aspects of "meaning" which are more than mere "significations," such as rhythmical and melodic inflections. (2010, p. 11)

The bond between Kristeva and Beckett is important to state in that Kristevan theory of language and subjectivity stands out as quite applicable to Beckett's drama. The playwright's indeterminate and non-conventional language in the plays ranging from *Waiting for Godot* to *Footfalls* renders it possible to contend that Beckettian dramatic language can be studied in accordance with Kristevan semiotic chora which will be explained in detail within the present study. Amongst the plays of Beckett that can be analysed by use of Kristeva's theory, *Not I* (1972) is a remarkable one since the play concentrates upon the narration of traumatic memories of an old woman through the reflection of the woman's mouth onto stage as the main character when it is performed in theatre. It is the mouth as the speaking organ that accentuates the pain of the woman with an incomprehensible language all throughout the play, which is reminiscent of how a baby is assumed to speak in Kristevan semiotic realm. Hence, this study aims to examine the ways in which Kristeva's theory of language, particularly her notion of semiotic chora fits into Beckett's *Not I.* In line with the purpose of this study, it must be noted that the study draws on the existing scholarship about *Not I* by major Beckett critics such as Derval Tubridy, Enoch Brater and Gina Masucci MacKenzie. However, it largely differs from them in terms of its specific appropriation of the concept of "the semiotic chora" to *Not I* by extending the scope of their discussion to weave an original contribution.

Kristeva's Notions of the Semiotic, the Symbolic and the Semiotic Chora

The Bulgarian- French philosopher Julia Kristeva, who is famous for a series of seminal works such as *Desire in Language*, *Revolution in Poetic Language,* and *Powers of Horror*, is one of the most distinguished contributors to the fields of linguistics, semiotics and psychoanalysis. Kristeva's influence is strongly felt in discussions pertaining to poststructuralism in that her view of language, speaking subject and the link between language and subjectivity evoke that of Derrida and Lacan to a large extent. Clinging to the notion that language has a prominent role in creating subjectivity, Kristeva looks at speaking subject from a psychoanalytic perspective. She regards the speaking subject in a constant flux and draws attention to the bodily drives fighting against the patriarchal culture by inhabiting a realm she identifies as "the semiotic." The theorist primarily uses this term as an integral component of her studies of the development of the subject in relation to language and identifies the semiotic as the realm of the pre-linguistic phase where signification does not exist. In Kristevan perspective, there is the semiotic angle of signification that permits "the speaking animal to sense the rhythm of the body" (Kristeva

1980, p. 34). The subject in question, basically an infant who has not reached "the mirror phase" in Lacanian terms, discharge bodily drives into language that one can find in the language of poetry, dance or music. As Kristeva in *Revolution in Poetic Language* states that the semiotic is "rhythmic, unfettered, irreducible to its intelligible verbal translation; it is musical, anterior to judgement, but restrained by a single guarantee, syntax" (1984, p. 29). The musical or rhythmic elements of the semiotic are completely liberated from rules of syntax that a child is conditioned to follow upon entrance into "the symbolic order" in Lacanian thinking as well. The child makes some sounds that do not mean anything to users of a rule-bound language in daily life or merely tries to sound like other people around him/her to communicate with them. This language, for Kristeva, is poetic and it can be associated with archaic phases of the process of the construction of the subject as the theorist herself alludes to this point in a recorded interview named as *On Pre-Oedipal Language* as follows:

> We all know that poetic language is musical and that the music can often dominate the meaning. If you take Mallarmé, for example, you often understand the music, but not the meaning. This dominance of music led me to recognise a resurgence of pre-language, of the music of infant echolalias in poetic language. (Kristeva 2011)

Kristeva examines literary texts belonging to certain poets like Mallarmé in *Revolution in Poetic Language* so as to solidify her argument regarding the notion of the semiotic by underlining that the semiotic harkens back to pre-linguistic state of childhood. Aside from her emphasis upon the correspondence between the semiotic and pre-verbal conditions of the subject, the theorist brings to the fore the fact that the semiotic is affiliated with the matriarchal side of language which makes it different from the language the child uses by being a member of the patriarchal society. At this point of her discussion, Kristeva elaborates upon the other component of the signifying process that she identifies as "the symbolic." Unlike the semiotic, the symbolic represents clarity and proper syntax which are characteristics of the paternal side of language the subject begins to use when he/she is cognisant of the difference between self and other. More precisely stated, it designates the language the child uses following the separation from the mother and this language is structured based on certain rules of grammar and communicability. Moya Lloyd (2006) effectively explains the significance of the symbolic within the signifying process in line with Kristevan approach and notes that the symbolic is

> the realm of language understood as a rule-governed system, of grammar and syntax and what Kristeva refers to as "propositions" and "positions." In a more general sense it is also the realm of social order and law. It is, in psychoanalytic terms, post-oedipal, that is, it relates to a time when the mother/baby dyad is separated and the child becomes conscious of itself as an individuated, linguistic being. (2006, pp. 138-139)

Lloyd's explanation clarifies the point that the child gets ready to build his/her own sense of identity thereby separating himself/herself from the mother. From this point onwards, the symbolic occupies a leading position in the child's life since the child makes use of language so as to turn into a speaking subject in the social order. In other words, when the child enters into the realm of the symbolic that stands for the paternal, the dynamics of mother-child relationship changes and the child starts to use a rule-bound language.

It is important to note that even though the semiotic and the symbolic are two different components of the signifying process, Kristeva does not mean that they can be discussed separately. The two complement one another as the opposing poles with their own functions in signification. Kristeva underscores that "because the subject is always both semiotic and symbolic, no signifying system he produces can be either 'exclusively' semiotic

or 'exclusively' symbolic, and is instead necessarily marked by an indebtedness to both" (1984, p. 24). This approach is supported by Spyridoula Athanasopoulou Kypriou who highlights "the interrelation (dialogical relation) of the semiotic and the symbolic is what makes signification possible. That is, the semiotic is the precondition of the symbolic and provides the motivation for engaging in the signifying process" (2005, p. 317).

The semiotic/the symbolic dyad of Kristeva ostensibly foregrounds the semiotic as the infrastructure of the rule-determined language of the symbolic and the interplay between them corresponds to the essence of the process of signification. In *Revolution in Poetic Language*, the stress Kristeva lays upon the significance of the semiotic as the modality of the signification repressed by the symbolic brings to the fore her explication of the existence of another realm that she names as "the chora" or "the semiotic chora." Despite the fact that much of what Kristeva studies in her exploration of the semiotic as the pre-lingual realm matches with what she identifies as the semiotic chora, the chora in Kristevan understanding of the concept narrows it down a bit and focuses upon the baby/mother relationship in the mother's womb before birth. To put it more clearly in Kristevan terms, the first eighteen months of the developmental stage of a baby, which is named as the Imaginary for Lacan, can be regarded as the period characterized by the non-existence of phallocentric language-dependent system, basically of signification. As has been stated, this period comes before the entrance into the symbolic and the cognitive mechanism of the baby enabling him/her to differentiate between self and (m)other is not developed yet at this time. The articulation of the baby prior to the engagement with the language of the symbolic is the representative of the material and poetic side of the language used in the semiotic and Kristeva contends that this actually begins when the baby resides in the mother's womb and goes on more actively in the first six months following birth. It must be underscored that the chora as the stage or place where all these takes place is unknowable, unfathomable and unrepresentable to a large extent. Vincent B. Leitch in *The Norton Anthology of Theory and Criticism* addresses Kristeva's notion of the chora as follows:

> In Revolution in Poetic Language, Kristeva thus maintains that all signification entails the dialectical interaction of the symbolic and the semiotic. The semiotic represents the discharge of pre-Oedipal instinctual energies and drives within language; it is associated with what Kristeva, following PLATO, designates as the chora (literally, "space"; Greek)- receptacle, space, womb. This semiotic *chora*, which "precedes and underlies figuration," is, in turn, connected to the maternal body, to the feminine in general, and to what remains mysterious, unintelligible and unsignifiable. (2001, p. 2166)

It is seen that the semiotic chora has a constitutive function in the construction of language and subjectivity. This realm of the mother is a place of chaos where expressions prior to language abound and poetic dimension of language becomes manifest. Characterized by fragmentation, non-linearity and musicality, the chora seems to embody a nonexpressive whole. As Adriana Cavarero expresses:

> For Kristeva, the semiotic *chora* is the preverbal and unconscious sphere, not yet inhabited by the law of the sign, where rhythmic and vocalic drives reign. This semiotic *chora* has a profound bodily root and is linked to the indistinct totality of mother and child. It precedes the symbolic system of language, or the sphere of the semantic where syntax and concept rule- the paternal order of the separation between the self and the other, between mother and child, and between signifier and signified. (2005, p. 133)

Based upon Cavarero's description of the chora in Kristevan theory, it can be claimed that the chora represents the very functioning of language deep down. Despite the fact that the language people use in daily life appertains to the sphere of the Other, basically to the language of the Father in Lacanian thinking and to the symbolic for Kristeva, the semiotic chora incorporates what is indefinably essential to the formation of the concept of "I" in the psychosexual development of a child.

Considering all the points made with respect to the notions of the semiotic, the symbolic and the chora, it must be restated that Kristeva in *Revolution in Poetic Language* lays bare two interdependent sides of language. She names them as the semiotic and the symbolic which are indissociably connected to each other in terms of their mutual function in the process of signification. The semiotic is designated as representative of infant/mother relationship that is marked by discharging the inner and bodily drives of the infant into the language while the symbolic is designated as the realm of the paternal laws the infant enters upon realization of the fact that there is a difference between self and the other. As an essential part of the notion of the semiotic, Kristeva also introduces the notion of the semiotic chora as the space in which the baby builds a special communication with the mother in the mother's womb and just after the birth which results in the formation of an elusive language evocative of musical and poetic language of literature. Before the acquisition of language skills, the baby communicates through babblings, unintelligible sounds and non-grammatical expressions in the semiotic sphere which Kristeva regards as the ultimate root of the language of the symbolic and of the process of identity construction in her research pertaining to the link between language and subjectivity.

Beckett's *Not I* Studied through Kristeva's Semiotic Chora

Samuel Beckett's *Not I* (1972) is a short but complex play which is primarily concerned about issues of language, body and subjectivity. The title of the play is highly suggestive of the fact that Beckett is interested in studying the formation of the concept of "I" from a different angle. What lies behind this assertion is that there is an evident emphasis upon the difficulty of acknowledging one's sense of self in "Not" part of the title and makes readers/audiences feel curious about how the events unfold. When the main character appears on the stage as a disembodied mouth accompanied by an auditor rather than a person in flesh and begins to speak by using a completely incomprehensible language reminiscent of the language of a traumatized mind, anyone faced with the scene is certainly thunderstruck by what is shown to them. The articulations of Mouth as the narrator of the story do not follow any logical patterns of the language used in daily life and seem to be lexical representatives of traumatized self of a character that struggles to speak the unspeakable. Enoch Brater in the astute article entitled as *The "I" in Beckett's Not I* makes a direct allusion to the structural aspect of the play that makes it hard to understand and points out that

> In *Not I*, completed in 1972, the stage is in darkness and "the empty space" before us is almost literally empty. To one side is a mouth, disembodied, suspended in space and throbbing with an undulating pulsation of lips, teeth, and tongue. Never formulating any integer as unified or coherent as a sentence, Mouth gives shape to words and phrases as segmented as itself; they begin as an unintelligible verbal onslaught, get beaten into life as they rise in crescendo toward an agonizing scream, then settle themselves down once more into their dull incomprehensible drone. (1974, p. 189)

The opening part of Mouth's above-mentioned inconceivable monologue composed of incomplete segments of sentences awake the attention of readers/audiences as it incorporates hints about what and who is being mentioned indeed. Given the initial portion

of the speech that seems to concentrate upon a parentless girl with the ups and downs in her life journey as a whole, it can be alleged that Mouth in the play represents an old woman who is challenged by the hardship of putting into words her mental distress. The old woman disguised as a mouth salutes her listeners with her agonizing story which can be hitherto repressed because of the inadequacy of language to accentuate it properly. Despite the broken language used by Mouth from the outset of the play, the veracity of the assumption that it gives an account of the life of a person devoid of affection in her upbringing can be endorsed by reading between the lines of what Mouth says in the initial part of the speech which is as follows:

> out ... into this world ...this world ... tiny little thing ... before its time ... in a godfor- ... what? ... girl? ... yes ... tiny little girl ... into this ... out into this ... before her time ... godforsaken hole called ... called ... no matter ... parents unknown ... unheard of ... he having vanished ... thin air ... no sooner buttoned up his breeches ... she similarly ... eight months later ... almost to the tick... so no love ... spared that ... no love such as normally vented on the ... speechless infant ... in the home ... no ... nor indeed for that matter of any kind ... no love of any kind ... at any subsequent stage ... so typical affair ... nothing of any note till coming up to sixty when- ... what? ... seventy? ...good God! (Beckett 1990, p. 376)

The above-cited fragmented opening statements constantly separated by suspension points demonstrate that Beckett's *Not I* revolves around the story of the disrupted-self which can be exclusively expressed through such an anti-logocentric language. As has been indicated, though much of what Mouth verbalizes sounds like nonsensical starting from the first lines of the play, it is clear that the selected words for the narration of the speaker's trauma serve to convey a certain meaning when put together. As Jonathan Boulter states "What *Not I* explores is the intimate connection between Mouth's traumatic story-which is about how she one day began to speak after years of silence- and the image of the traumatized, fragmented body" (2008, p. 71). What is also remarkable in the given part of Mouth's speech is that it includes wh-question components like what or when as self-interrogative items and they can be said to symbolize Mouth's tendency to deny that what is narrated here denotes her own experiences. In other words, the symbolic function of the play's title as *Not I* come into play in Mouth's inaugural and becomes more manifest in the ensuing lines. To illustrate, Mouth goes on speaking by emphasizing an event taking place in an unidentified year in the month of April and utters that "when suddenly ... gradually ... all went out ... all that early April morning light... and she found herself in the- ... what? ... who? ... no! ... she! ... found herself in the dark ... and if not exactly ... insentient ..." (Beckett 1990, p. 377). Mouth's directing questions to herself repetitively corroborates the assumption that this speaker does not want to come to terms with the facts of her own life. By drawing attention to these lines as well, Boulter underlines that "Notice how this initial anxious refusal to admit to herself that she is speaking of personal experience- for surely the questions she asks here, what? who? are responses to herself- is initiated by a crucial crisis in her life" (2008, p. 72). This being the case, Mouth's utterances on the first page of *Not I* even suffice to maintain that this language employed by Beckett can be deemed as a sort of theatrical tool in his engagement with the construction of subjectivity and makes his work align with theoretical approaches. More clearly stated, what is peculiar to *Not I* is that Beckett's use of language within this work turns it into apt forum for relating the ways in which Mouth verbalizes events to Julia Kristeva's theory of the semiotic chora in certain aspects. As MacKenzie broadly speaks about Beckettian style and argues that "The comitragic abjections of Beckett's characters are verbalized through a series of word usage and association that sound like Kristeva's chora" (2009, p. 168).

Considering how Mouth gives utterance to the befallen events from the right outset, it would be plausible to argue that the character's linguistic performance resonates with Kristeva's the semiotic chora in that her utterances are released from the rules associated with the language of the symbolic. When this is more precisely explained in accordance with the semiotic/symbolic dyad for Kristeva, Mouth speaks the language of the self that is not constructed at all yet which is akin to the language of a baby in the realm of the chora. The absence of fidelity to the rule-bound aspect of the patriarchal language is the main characteristic of Mouth's speech all throughout the narration and the totality of all such utterances symbolizes the articulation preceding language. The rhythmic quality of the collection of non-grammatical linguistic components vehemently evokes what Kristeva finds as poetic side of literary language and as representative of her concept of the chora in *Revolution in Poetic Language.* As Kypriou underscores:

> Beckett's play offers a visual and acoustic image of the semiotic *chora*, whatever else it also does. Since *chora* is pre-linguistic and ignores grammatical and syntactical rules, the segmented phrases that Mouth utters remind the readers and the audience of the stage that people go through when they are very young. Moreover, by using short elliptic phrases, Beckett shows that words may have meaning but are also sounds. By pointing to the sensible elements of language and by choosing a disembodied mouth to become his protagonist, Beckett stresses the bodily aspect of language. (2005, p. 318)

The emphasis upon Beckett's foregrounding the bodily aspect of language is crucial since this feature in *Not I* makes one contemplate the range and influence of bodily communication activated by Mouth in different scenes. To demonstrate, when Mouth introduces another unknown incident which occurs at a supermarket during adulthood years of the character, the woman's posture as a standing figure which is both preceded and then interrupted by her reminiscence of what she has experienced on an April morning during childhood while lying face down in the grass is striking and it can be said to be relevant to the discussion of Kristeva's semiotic chora as well. The bodily movements of lying down and standing up as potentially symbolic nonverbal elements for the expression of the vicissitudes in the woman's life are transposed into the narrative concurrently with the fragmented language of the speaker. Mouth deconstructs the notion of I while verbalizing the incidents and whenever a new brief incident is introduced, it directly goes back to the event taking place in April. As Jennifer M. Jeffers puts it "What spews from Mouth's mouth is a tangled group of images that at the core are repeated" (2009, p. 145). Even though what has exactly befallen to her on that April morning remains a mystery, it makes sense to suggest that it comes to the fore as a sort of repressed trauma and verbal language with a proper syntax fails to give voice to it. As language of the symbolic operates in conjunction with specific linguistic regulations, it is merely the semiotic chora of Kristeva as a stage of bodily sensations and syntax-free phrases where a traumatizing event can be articulated. Mouth's expression of this incident in *Not I* is as follows:

> out shopping... busy shopping centre... supermarket... just hand in the list... with the bag... old black shopping bag... then stand there waiting... any length of time ... middle of the throng... motionless ... staring into space... mouth half open as usual... till it was back in her hand... then pay and go... not as much as good-bye... how she survived!... and now this stream... not catching the half of it... not the quarter... no idea... what she was saying... imagine!... no idea what she was saying!... till she began trying to... delude herself... it was not hers at all... not her voice at all... (Beckett 1990, p. 379)

Mouth's vague memories lingering at the back of the mind are presented to readers/audiences with the third strange incident that pivots on the character's sitting on a hill in Croker's Acres. Perpetually disturbed by a buzzing tone in the ears, Mouth seems to verbalize another unspecified experience fully evocative of the former one and still interpelled by the remembrance of the April occurrence. The disjointedness of Mouth's narration characterized by its readability through the semiotic chora leaps to the eye in the lines below:

> One evening on the way home… home!… a little mound in Croker's Acres… dusk… sitting staring at her hand… there in her lap… palm upward… suddenly saw it wet… the palm… tears presumably… hers presumably… no one else for miles… no sound… just the tears… sat and watched them dry… all over in a second… nothing there… on to the next… bad as the voice… worse…as little sense… all that together… can't-… what?… the buzzing?… yes… all the time the buzzing… dull roar like falls… (Beckett 1990, p. 381)

The buzzing sound Mouth hears is worth commenting upon in so far as it is not only a type of annoying sound but also emblematic of the character's feeling unable to focus on the present moment with a well-constructed sense of self. As Rhys Tranter in the comprehensive book entitled as *Beckett's Late Stage: Trauma, Language and Subjectivity* points out, "In Mouth's monologue, the phrase all the time the buzzing denotes both an endless stream of words heard by the protagonist, and an inability to stabilize the present" (2016, p. 125). Furthermore, the mention of Mouth's being bothered by this sound with such a fragmented language conjures up the image of a newly-born baby devoid of a sense of self and making incogitable sounds to express his/her distress in the realm identified as semiotic chora by Kristeva. The language of Mouth is as unfathomable as the language of a baby communicating via babblings in the chora and as Tranter adds that "Language here is not recognized as language at all, but a deep and resounding noise that carries no meaningful message" (2016, p. 125).

The last incident in *Not I* that Mouth addresses locates the character at a court where she is being interrogated for an unspecified reason. What is clear in the scene is that the woman is believed to be guilty of something which she has not done indeed as Mouth says that "that time in court… what had she to say for herself… guilty or not guilty… stand up woman… speak up woman… stood there staring into space… mouth half open as usual…" (Beckett 1990, p. 381) Mouth's reference to what transpires at the court with the broken language is quickly followed by the infiltration of the traumatic scene of April into the narration again and this part of the play towards the end requires to ponder why Auditor has always been silent. The auditor is identified neither as a male nor as a female and its only reaction to what Mouth accentuates is raising arms and making a few bodily moments. However, in theoretical readings of *Not I*, especially in terms of its affinity with Kristeva's the semiotic, the Auditor is considered to be a male figure representing the language of the Father whereas Mouth represents the semiotic superseded by the symbolic. The indifference of the Auditor to the poetic language of Mouth neatly coincides with Kristeva's theory of the semiotic. As Derval Tubridy in *Samuel Beckett and the Language of Subjectivity* evinces:

> The Auditor is described in the stage directions as being of indeterminable sex, but many scholars have assigned this figure a masculine gender. This assignation often results in a reading of this play as an enactment of the tension between two aspects of language, the symbolic and the semiotic. The former is represented by the figure of the Auditor who stands in the place of the Law; the latter is represented by the Mouth

the speech of which approximates the undifferentiated somatic language which undermines the symbolic language of the Law. (2018, p. 102)

When viewed from this aspect, the Auditor can be said to be cocooned within phallogocentric world whereas Mouth speaks through a symbolic discourse that represents an attempt of liberation from the world of the Auditor. An overwhelming sense of insecurity Mouth feels in the presence of the Auditor points to the existing antagonism between them especially because the Auditor is a model of the self dominated by patriarchal precepts.

Conclusion

Samuel Beckett's experimentation with theatrical techniques, particularly with language in his dramatic oeuvre makes his readers/audiences regard him as a playwright of an innovative style. The concept of language constructed with syntactical rules as a conveyor of meaning is substituted by a fragmented language composed of incomplete phrases, sudden cuts and silence in his plays. This aspect of Beckettian drama raises critical questions as regards the readability of Beckett's works in line with the postulations of modern and postmodern or poststructuralist theorists ranging from Sigmund Freud to Julia Kristeva. The consensus of many scholars and literary critics is that his plays coincide with the theoretical perspectives of these thinkers and can be discussed in relation to the fields of ontology, linguistics, and language and subjectivity as well. The best exemplification of the extent to which Beckettian drama can be studied with theoretical framework is *Not I* published in 1972. Despite its conciseness, this play is invariably deemed as one of the most baffling works of Beckett in that it excludes a human character and presents the flow of the events through a speaking mouth and bases all of the work upon a kind of unintelligible language that evokes language of a baby. From the very first set of utterances of Mouth as a character, it is understood that what is verbalized is actually what cannot be verbalized through language dependent on grammar rules to convey clear messages. Hence, Mouth's narrative falls under the category of the narrative of trauma and all the unspecified incidents articulated by this character are transmitted into the narrative via a totally broken language lacking in clarity. When Mouth speaks, it sounds like an anguished figure trying hard to articulate primal repressions. More importantly, Mouth struggles to put into words a series of horrid experiences an old woman seems to have had throughout all her life with a sign of rejecting that these experiences are her own thereby bringing to mind Beckett's deconstruction of a sense of self in *Not I*. In other words, when Mouth does this, it gives the impression that the character aspires to articulate what comes before language acquisition or the symbolic in Kristevan terms. Mouth also sounds like a baby who is incognisant of the distinction to be made between subject and other in that respect too. Highly evocative of the musical baby language Kristeva explicates in her theory of the semiotic chora, the language of Mouth seems to operate on this realm representing the lack of the sense of I and unity with the mother. Kristeva's notion of chora fits into *Not I* and Mouth's voice as the voice of the semiotic realm resounds ever after.

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Representation of Alternate Masculinities
in *Aristotle and Dante Discover the Secrets of the Universe*
Alternatif Erkeklik Temsilleri

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Abstract

Masculinity and its practice in contemporary life cannot be divorced from the constructions of masculinity that are dictated by traditional hegemonic assumptions of machismo that centre on the definition of being a man in the 21st century. This paper takes contemporary popular young adult novel *Aristotle and Dante Discover the Secrets of the Universe* (Sáenz, 2012) to delineate how adolescent boys in their daily lives practice masculinity, identity, and existence. The novel is further scrutinised vis-à-vis the protagonists in the novel who negotiate their identities and their sexualities keeping in mind the heteronormativity and the pressures presented by hegemonic masculinity in school spaces. The novel is examined for any alternate ways of being queer, male, and masculine through the protagonists' navigation of their daily lives, their relations with their family and the analysis of anger within machismo discourses.

Keywords: masculinity, queer, hegemonic, sexuality, homophobia, violence

Introduction

Raewyn Connell's *Masculinities* (1993) defines masculinity as "a place of gender relations through which men and women engage that place in gender, and the effects of these practices in bodily experiences, personality and culture" (p. 71). While theorising hegemonic masculinity, Connell argued how it legitimises men's dominant position not just over marginalised individuals but also justified their dominance over other men and their practices of masculinity across race, class and sexuality, thereby subordinating them. *Masculinities* stated that sex roles and hegemonic masculinity are powerful practices that asserted men's privilege while also oppressing them at the same time because it left no space for alternate practices of masculinity. It is seminal in understanding how very few men, if at all, are hegemonically masculine but all men do benefit, to different extents, from hegemonic masculinity.

Todd W. Reeser in *Masculinities in Theory: An Introduction* (2010) reads the term similarly to Connell but further incorporates a post-structuralist theorising of the same extensively. Masculinity was earlier treated like a singular, stable identity whose characteristics were intrinsic to the idea of being masculine and male. It is this very same stable identity that has been broken down in the last few decades (Connell, 1992; Brod & Kaufman, 1994; Reeser, 2006). Reeser situated the male body as a site of tension and conflict. He sees the contradictions evident in the myriad definitions of masculinity as central to a fuller understanding of the term. This constant tension between various ideas of masculinity leads to a series of paradoxes where culture and representation are the major influence on the definitions and practice of masculinity.

Aristotle and Dante Discover the Secrets of the Universe (Sáenz, 2012) centres around two Mexican-American boys, Aristotle Mendoza and Dante and their adventures in El Paso, Texas in the late 1980s. Aristotle is a loner, somebody who does not identify with any of the boys in his neighbourhood and ends up befriending Dante during languid summer holidays spent at the swimming pool. The novel is a coming-of-age narrative that explores Aristotle's relationship with the people around him, his desire to get to know more about his imprisoned elder brother and his isolation from a culture in which he feels alienated and misunderstood. It further explores Dante's adolescent crisis simultaneously, filtered through Aristotle. This coming-of-age novel focuses on their journeys as they get to learn and discover things about the self and the other. This paper examines the novel and its representation of masculinity, taking cues from the theoretical frameworks of hegemonic masculinity and connecting it to machismo within Latino families and the rituals surrounding family, especially father-son relationships. The paper will scrutinise the father-son relationships in the novel and attempt to understand its relation to dominant forms of masculinity. It will further attempt to analyse the novel for alternate meanings of masculinity, if any.

Homophobia and Hegemonic Masculinity

Masculinity is undoubtedly related to the rejection of same-sex desire culturally and socially. Homophobia is not just about the fear of liking men and one's rejection of the same, but about the hegemonically correct way of acting out this masculinity (Kimmel, 1994). It is also an intolerance of homosexuality and the fear of it at the same time. The reason for the fear rises out of the assumption that men will not be seen as masculine if they do not participate in homophobia and its repetitive derision.

Michael S. Kimmel defines manhood in *Theorising Masculinities* (1994) as having "constantly changing collection of meanings that we construct through our relationships with ourselves, with each other, and with our world" (p. 120). Furthermore, the meaning of the feminine, the female, the woman, exists in relation to the other because, "everything that is not phallic and in line with traditional masculinity is automatically considered other, that is, feminine" (Flannigan-Saint-Aubin, p. 239). The heterosexual body is easily assailed by the fear of being a queer body if the former does not conform to all the social and cultural cues of being a man. Within school spaces everybody must conform to ideals of masculinity and participate in what is categorised as masculine followed by aggressive rejection and ridicule of anything that does not resemble hegemonic masculinity. Therefore, there is a constant policing of behaviour by everyone's peer group inside schools and public spaces because "as adolescents we learn that our peers are a kind of gender police, constantly threatening to unmask us as feminine, as sissies" (Kimmel, p. 89).

Homophobia is seen as synonymous with identifying as male and masculine and being treated like one socially if one practices it in as vocal a manner as possible. Words like "faggot" and "gay" are used as insults and the worst insult a boy can be attacked with at school (Pascoe, p. 55). C. J. Pascoe goes further and uncovers the homophobic discourse that is prevalent in high school spaces in *Dude, You're a Fag: Masculinity and Sexuality in High School* (2012) and states how the reiteration of words like fag and gay is just a way of affirming that they exist in the first place, against which the heterosexual and dominant masculine male must define itself or fear not being "sufficiently masculine" (p. 60).

Normativity creates and constructs an othering of homosexuality. This act of othering is what reinforces homophobia and renders homosexuality as non-normative and unnatural. Aristotle voices a similar sentiment when it is pointed out, "I'm a guy. He's a guy. It's not the way things are supposed to be" (p. 349). He is referring to the socio-cultural rules of courtship and penetrative sex also hinting at the assumptions about gender and its associations with power dynamics within heterosexual relationships. Heteronormativity builds an argument that is borrowed from compulsory heterosexuality where heterosexuality "constitutes the standard for legitimate and prescriptive sociosexual arrangements" (Ingraham, p. 275). Richard T. Rodríguez notes how queer Latino men have been historically marginalised and exiled from larger discourses on masculinity, manhood and nation because of the problematic and heterosexual way that they have been treated and interpreted. He further remarks about how queer men are understood as follows:

> as failed men, literally and figuratively converted into failed women, subjected to a nonreproductive, sexually submissive (that is, anally receptive) role, simultaneously branded as confused men who require a sex change to become women. In either case they thwart the generation of *la familia* and its heteronormative codification. (2011, p. 131)

It is this codification that Aristotle is desperately trying to fight against through his denial of everything at an emotional and verbal level. His self-perception of his machismo does not let him imagine that he could be queer or that alternate sexualities can exist without threatening his masculinity and binaries of dominance/submissiveness within heterosexual relationships. He also practices compulsory[1] heterosexuality because of his own internalised homophobia. Compulsory heterosexuality does not allow Aristotle to entertain any other alternative apart from heterosexuality, for anything removed from the normative is not acknowledged or even thought of as a possibility. David M. Frost and Ian H. Meyer define internalised homophobia as "the feeling that one needs to be heterosexual but is conflicted with the attraction to the same sex" (Frost and Meyer, 2009, p. 1). While internalised homophobia is directed inwards more than outwards for Aristotle, on the other hand, Dante questions that homophobia and wishes to stand up to it.

It is the fear of the feminine and of the othering that leads to the kind of homophobia we see Dante be victim of in the novel. Gender and sexuality being conflated is what is problematic. One of the most important instances of homophobia within the novel is when some boys end up witnessing Dante kiss Daniel (his date) in a back alley. Their automatic response is to assert their own masculinity and define it against what Dante and Daniel represent for them in their queerness and sexual desire. Their violence (physical, verbal and psychological) is a result of their own fear of their sexualities which feels threatened by what they consider non-normative and restructures their own understanding of gender and sexuality. Their violence is a social rejection of such behaviour and assertion of their normative sexual identity through the visibility of "bruises everywhere" on Dante (p. 304). It is this visibility of violence that polices

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[1] Compulsory heterosexuality is a term coined by Adrienne Rich in her essay "Compulsory Heterosexuality and Lesbian Existence" (1980). Adrienne refers to the obligatory practice of heterosexuality that keeps women's sexuality under check while denying them other forms of sexuality. I use the term to refer to the practice of heterosexuality, which is seen as a default sexual orientation, and the practice of the same regardless of personal preferences.

any such behaviour that might happen in the future, consequently silencing any other alternate forms of desire and masculinity.

The trauma at the hands of homophobia is never as simple as it seems, as Aristotle recognises this about Dante, "a part of him would never be the same. They cracked more than his ribs" (p. 325). He sees the everlasting psychological damage that boys did to Dante, something that homophobic acts of violence, make visible and hope to correct. What is broken down for Dante is his interpretation of his sexuality and what it represents about his failure as a man. Within the discourses of machismo, Dante's desire for Daniel threatens the society that metes out violence to him, in turn reinforcing the idea that queer men are failing at being men. Furthermore, Daniel is unable to stand his ground or help Dante in anyway because he runs away, habitual violence of his past making him remember he cannot stop these acts of violence, not if he is not stronger than these boys and the strength in numbers.

The hegemonic standards of masculinity and its performance are what Dante fails at, which he himself feels ashamed of. It is these same hegemonic standards that leads to the homophobic act of violence against him to correct such behaviour. The act of violence against Dante presents itself as one of the instances in which the fear of one's identity (the perpetrators) and its resultant assertion becomes paramount against witnessing acts of romantic love between two boys. The very act of witnessing kissing between boys is seen as self-reflexive of the viewers' gender identity, in this case, his classmates. The act of engaging in homophobic discourse through violence is just one of the ways through which the boys assert their own gender identity that feels threatened at witnessing Dante's sexuality. Violence is also the first reaction that makes the boys refute any homosexual accusations that might be flung against them if they do not respond aggressively to the destabilising of gender boundaries via sexuality. Through their violence, these boys are not just defending a sense of self but also what they think is fundamentally important, the centrality of their gender, mistakenly conflating their gender and sexuality together. Kimmel describes that "violence is often the single most evident marker of manhood. Rather it is the willingness to fight, the desire to fight" (p. 231). Homophobia is not merely a condemnation of sexual activity and identity between boys but also the expression of the perpetrator's own gender identity through an organised form of violence against non-conforming bodies while reinforcing hegemonic masculinity.

Aristotle realises that he is different from the other boys in his neighbourhood and school because he does not participate in locker room conversations or practice any of the standards of hegemonic masculinity extensively. He notes his own behaviour at the shower stalls in the swimming pool and remarks: "guys really made me uncomfortable. I do not know why, not exactly. I just, I don't know, I just didn't belong" (p. 16). Moreover, he does not feel part of any boy's group because he does not constantly perform and prove his masculinity to other boys, not in the way they expect him to and admits when he says: "I always kept my distance from the other boys. I never ever felt like I was a part of their world … Boys. I watched them. Studied them … Being around guys made me feel stupid and inadequate. It was like they were all a part of this club and I wasn't a member" (p. 22).

This sense of loneliness, alienation, and lack of belonging that Aristotle feels is because hegemonic masculinity gives access to privileges that are not accessible to anybody who does not participate in it. One of the privileges is friendship and camaraderie that is granted to anybody who engages in the act of dominant masculinity. Aristotle feels inadequate, a direct

consequence of his inability to conform with the boys that surround him, both because of his Mexican identity and an alienation that is a direct result of his emerging queer identity.

One of the first instances in which Aristotle's masculinity and Mexican identity is called into question is when Charlie Escobedo (local neighbourhood guy who sells drugs) ends up flinging words like "*pinchi joto*" (fucking faggot) and "*gabacho*" (English-speaking non-Hispanic), because Aristotle does not want to use heroin. Aristotle hates that his Mexican identity is always called into question despite being, "as Mexican as he [Charlie] was" (p. 205). Aristotle's sexuality becomes the second thing attacked because he is not being masculine and courageous enough to try heroin. When Aristotle threatens to kiss Charlie in a playful manner, Charlie instantly retorts with anger, "I ought to kick your ass" (p. 205). Charlie's masculinity is threatened the moment anything resembling homosexuality is uttered, and consequently leading to proving his masculinity through homophobic insults. Pascoe discusses the idea of the "fag identity" and she explains it as following:

> becoming a fag has as much to do with failing at the masculine tasks of competence, heterosexual prowess and strength or an anyway revealing weakness or femininity, as it does with a sexual identity. Fluidity of the fag identity is what makes the spectre of the fag such a powerful disciplinary mechanism. It is fluid enough that boys police their behaviour out of fear of having the fag identity permanently adhere and definitive enough so that boys recognize a fag behaviour and strive to avoid it. (p. 210)

Pascoe argues that boys will attempt to refute the "fag" identity that is placed on them, much like how Charlie calls Aristotle a "*pinchi joto*" through which he is attributing to him the "fag identity" and pointing it out. It is as much a recognition of what he considers non-masculine as well as definitive enough for him to employ disciplinary mechanism through insults. Pascoe further elaborates on how this discourse is racialised. This discourse is differently invoked in relation to Aristotle and Dante as they are Mexican American than it would for his white counterparts.

Heterosexuality is what is proper, normative and standard for Aristotle and he sees no other alternatives apart from that. It is the only means through which he can navigate his transition from childhood to adulthood and what it means to be masculine and Mexican because of its performance all around him. However, within normative things like sex and masturbation, Aristotle remains embarrassed and ashamed, even when it is Dante, a close friend, that initiates conversations around it through letters. He even finds the idea of masturbation embarrassing because he feels as if his body is not his anymore, the horror of a lack of control over his body, a direct contrast to claims about machismo and virility of men that men should flaunt and assert it within locker room spaces. It also points to his larger concern of losing control over himself and failing to repress whatever latent feelings he is having regarding Dante, his own body and sex. Even within dreamscapes, his latent desires shock and arouse him in equal measure, something he runs from by obsessing over Ileana (a classmate). It arises out of his desire to counter his feelings for Dante and assert his heterosexuality. He always ends up having nightmares of hitting Dante with his car while sitting behind the wheel with Ileana. His nightmares reflect his latent desires that lie dormant beneath the surface and his desire to suppress them because of his internalised homophobia. Ileana represents Aristotle's forced heterosexuality and Dante, his potential homosexuality.

Aristotle does not see anything in popular culture that even remotely resembles his struggle for a queer, masculine, Mexican identity or might give him the chance to try to make sense of his embodied existence and sexuality. The feeling of anger transforms to feeling of shame and embarrassment in the last few chapters of the novel when Aristotle must finally confront his feelings for Dante after being forced by his parents to see the truth. He feels ashamed for having feelings for Dante because heteronormativity dictates his own reactions to his own desires that he deems disgusting which justifies his self-loathing: "What am I going to do? I'm so ashamed" (p. 349). His love for Dante is something that he does not know how to start comprehending because of the lack of language he has at his disposal to articulate it. He sees his feelings for Dante as arising out of a shameful part of his identity that is not normative, and he articulates this self-hatred when he says, "I hate myself" (p. 349).

The transformation of Aristotle's identity and his own responses to his body and his desires can only happen when his understanding and interpretation of machismo is reached through the transformation in the father-son relationship. It is through the narration of his own life and his experiences that by the end of the novel Aristotle's repressed identity comes out of the closet and he confesses to it to Dante, opening up possibilities.

Father-Son Relationship

Masculinity and its cues are observed silently and imbibed by boys starting from a very young age (Kuebli and Fivush, 1992). A father is the first male influence in any boy's life and becomes a role model for masculinity from thereon. Manhood becomes complicated when Aristotle meets his war-torn father and not the kind of father he was expecting to meet. He reflects his father, emotionally and physically, a fact commented upon by the Church ladies when they spot Aristotle, a resemblance he is not so fond of. It is also a resemblance that his mother's Catholic-Church-Lady friends remarks upon when she says, "Let me look at you. *Dejame ver. Ay que muchacho tan guapo. Ta pareces a tu papa*" (p. 9). Literally translated it means that he looks handsome and resembles his dad. A comparison across generations within Latino families ensures the burden of masculinity is not ever lifted. At the same time Aristotle identifies his dad's qualities in himself when he admits that "[he] wasn't very good at asking for help, a bad habit that [he] inherited from [his] father" (p. 15). The correlations that people around him remind him of are something that Aristotle struggles with because while he aspires to be like his father as he thinks he should, he finds it harder to be like him in the exact same way as the novel progresses. Furthermore, as noted by Jacob Bucher in his essay ""But He Can't Be Gay": The Relationship Between Masculinity and Homophobia in Father-Son Relationships" (2014), the author remarks that "sons not only learn how to be masculine from what they hear their fathers tell them, but from what they see their fathers do. In this sense fathers not only teach the standard but become the standard of masculinity - serving as the reference point" (p. 224). Aristotle's standard of manhood is his father's silent personality where he does not really communicate with Aristotle, choosing to keep it all to himself, a reference point that Aristotle spends the entire novel trying to understand. His father's silence also buries long held secrets about Vietnam War, his elder brother's incarceration in prison and his inability to articulate any of his pain.

Within the structures that Aristotle finds himself a part of, there is a stifling sense of urgency with which his exploration of his identity is connected primarily to his relationship with his parents, especially his dad and the strict structures of Latino masculinity and what machismo represents. Aristotle's father is somewhat of a mystery to him when he confesses, "I didn't

believe he wanted me to know who he was. So, I just collected clues … someday all the clues would come together. And I would solve the mystery of my father" (p. 37). Unlike Dante's father who is overflowing with emotion and easy affection for his family, Aristotle's father never shows emotions openly and his father's overpowering silence frustrates Aristotle in the novel making him think it's because of a lack of affection and tenderness. This is evident when Aristotle remarks, "why couldn't he just talk? How was I supposed to know him when he didn't let me? I hated that" (p. 23). Aristotle's father, as noted by him, is a "careful man," somebody who measures his words carefully. Meaningful conversations that do not keep things repressed are what Aristotle desires and wishes to practice with him. He wants to break the silence around his brother that has kept his family imprisoned for years but assumes that his father would not want to when he remarks, "I wanted to talk, to say something, to ask questions. But I couldn't" (p. 36). This helplessness is what renders his relationship with his dad so complicated and comments on the larger socio-cultural context of his Latino identity. His father never recovered from the Vietnam War as stated by his mother and later admitted by his father, the post-traumatic stress disorder (PTSD) making it harder for him to connect with his son. Aristotle's desire to get to know his father also speaks to his desire to get to know his role-model, his mother's husband, his own father and as a man.

Tomás Almaguer remarks how family as an institution dominates in Mexico and what decides relations between individuals and asserts gender and heterosexuality (p. 82). Manhood and masculinity are complicated terms for Aristotle because of his Mexican- American identity and the lack of involvement of his father in his personal life. He feels that his own sense of self and masculinity suffers because his father does not interact with him, and his brother's presence is non-existent in his life. This is evident when he laments: "I wondered what it would have been like if my brother had been around. Maybe he could have taught me stuff about being a guy and what guys should feel and what they should do and how they should act. Maybe I would be happy" (p. 299). He complaints not having a male role model to emulate and teach him the ropes about masculinity, and we can feel this sense of loss throughout till he meets with an accident.

Aristotle's accident where he saves Dante instead of saving himself is the turning point in the novel in his relationship with his father. It is at this point that Aristotle discovers a different facet of his father as the latter cares tirelessly for him at the hospital. Within the silence shared between them, what Aristotle discovers is a different style of communication his father initiates and participates in. His father converses with him through books after his accident when Aristotle admits "my father decided he would read everything that I read. Maybe that was our way of talking" (p. 141). These silent moments are moments of confinement for Aristotle's body and his desire to escape it through the world of imagination and he shares that world with his father through offering either *War and Peace* (Tolstoy, 1869) or *Grapes of Wrath* (Steinback, 1939). These silent interactions are a way for Aristotle to mask his physical pain, limited mobility and resultant helplessness and loneliness through sharing that space with his father who demands nothing of him unlike others who comes to visit him in the hospital who fuss all around him. He notices and further becomes aware of his father's way of conversation when he starts taking driving lessons from him post his accident recovery. Their form of communication is not focused on words, rather it is focused on reading books to occupy time together, a sharing of the solitude and co-presence that they both value a lot. Both are solitary creatures, comfortable in their own company without many people to call friends. Through Dante's

introduction into Aristotle's life, by extension Dante's father also enters Aristotle's father's life and ends up becoming a dear friend.

Within Aristotle's understanding of a machismo identity, there are also burden of expectations that he and Dante struggle with through their quest to prove their masculinity and their Mexican American identity. Aristotle must act within a rigid set of boundaries and expectations which is evident from his words when he remarks about the burden of his identity: "I felt the weight of a son in a Mexican family" (p. 93). Latino families are particularly traditional in their ideas about masculinity and Aristotle borrows most of these ideas from the way he sees it being performed around him to feeling burdened with expectations of being an ideal son, unlike his brother. These expectations overburden him: "everyone expected something from me. Something I just couldn't give" (p. 84). Aristotle's burdens are like Dante because both, being Mexicans, feel even more pressure to be ideal and authentically Mexican, i.e., cisgender, heterosexual, visibly masculine.

Dante's own fear about his Mexican American identity is reflected in his desire to carry on his father's bloodline but being unable to due to his sexuality. He sees that as his failure as a son and exclaims: "And I keep wondering what they're going to say when I tell them that someday I want to marry a boy. I wonder how that's going to go over? I'm the only son. What's going to happen with the grandchildren thing? I hate that I'm going to disappoint them, Ari" (p. 227).

Dante's disappointment is a result of his sexuality and his inability to father sons now that he knows he will always be attracted to men. Fatherhood and masculinity are directly related because the ability to father children is a clear proof of one's virility and masculinity over other men who are unable to do so (Hoffman, 1977). Modern interventions in reproduction have not yet taken place in the 1980s so Dante's anxiety regarding his sexuality seems devastating for him.

Dante's parents are the ones who reassure him that the continuation of their bloodline is not as important to them as their son. Dante continues to worry about his responsibility as the son of the family, quite like Aristotle. Dante does not see himself as an authentic Mexican because of his sexuality, which he thinks, dictates his claim to his nationality when he says, "I'll never be a real Mexican" (p. 245). Moreover, he does not see himself as Mexican especially because of his sexuality "do real Mexicans like to kiss boys?" (p. 273). His ideas of masculinity are also reflected in his strong desire to have a baby brother rather than a sister to carry on his father's bloodline: "I hope to God my mother has a boy. And he better like girls because if he does not, I'll kill him" (p. 2). As the only son of a Mexican family, he feels the burden of carrying on the family bloodline on his shoulders and meting out violence if in case his younger sibling also turns out queer.

An alternate path to manhood and masculinity is presented to Aristotle when he meets Dante at the pool that makes him question his long-held beliefs on masculinity, father-son relationships, and sexuality. The differences between Dante and Aristotle's masculinity are starkly apparent when Aristotle encounters Dante's father, so very different in his iterations of fatherhood and his practices as a man than his own father. Home is the foremost place where masculinity is reinforced and performed. Their different masculine identifiers force Aristotle to encounter his own masculinity in ways that are opposing and challenging. For example, when he visits Dante's house, he is surprised to see him unashamedly crying, a trait that Dante has also inherited. Emotions and vulnerability through crying does not hold any negative

connotations in the novel for other characters but for Aristotle they are signifiers of a failed masculinity, a thought that Dante challenges.

Dante's masculinity resembles his father as both of them are comfortable in their expressions of love and affection evident in their easy physical affection that shocks Aristotle. Contrastingly, Aristotle is uncomfortable with physical affection and expressing any intimacy of that sort throughout the novel because of strict rules of affection and bonding between men dictated by hegemonic masculinity. It is evident in the way he is surprised after witnessing Dante and his father's physical demonstration of love and how he himself yearns for it:

> It made me smile … the easy and affectionate way they talked to each other … My mom and I, sometimes the thing we had between us was easy and uncomplicated. Sometimes. But me and my dad, we didn't have that. I wondered what that would be like, to walk into a room and kiss my father. (p. 26)

Dante's masculinity is softer and more delicate than Aristotle's, something the latter recognises and celebrates. Aristotle and Dante complement each other as friends and so does their different practice of masculinities when Aristotle admits, "maybe he could like the fact that I was hard just as I liked the fact that he wasn't hard." (p. 55). Dante's desire to not suppress his emotions but to articulate them is what is sorely missing in Aristotle's own life before Dante's entry into it. At the same time Aristotle's own growing awareness of his machismo and hypermasculinity helps in him pushing past his own internalised homophobia.

Aristotle and his father's relationship, though less demonstrative, is later shown to be equally loving and affectionate as we later find out when his father finds alternate ways to communicate with his son, not the way Aristotle wants or expects but a way that works for their relationship as father and son. The unravelling in their relationship happens when it is his father who notices and bring Aristotle's awareness of his feelings for Dante. However, strangely enough, when Aristotle becomes what he hates, a silent person who represses his emotions but rages on the outside and never confronts his own feelings for Dante, it is his dad who becomes aware of it and forces him to confront it. It is at this moment that Aristotle feels for the first time that he has a pure moment of understanding with his father when he remarks, "he understood me" (p. 349). This understanding goes beyond just accepting his son's sexuality but also marks his observation and awareness of his son, an attention that Aristotle has always craved but thought he never had.

Anger and Machismo

Anger and its expression through aggression is an authorised way in which a man can display emotion, with these particular emotions being associated with masculinity itself (Jakupcak et al. 2005). Anger and aggression are seen hegemonically as masculine traits while softness, fragility and kindness are seen as womanly. Anger and aggression are a result of the practice of gender norms. Conventional masculine ideology also leads to extremely aggressive reactions to emotions that seem to be violating masculine norms in any way. Aggression in the form of violence and anger is not seen as emasculating because not only it is culturally accepted but also promoted, especially in social spaces of school and sports.

While Aristotle must constantly practice heterosexuality to not invite violent responses against his body, he defaults to violence itself when anybody questions it. At the start of the novel, it is Aristotle who asserts his masculinity against boys of his neighbourhood when he gestures

rudely at them, inviting aggressive responses that he almost seems to revel in, the anger and the resultant aggression familiar to him. His self-perception is that of an adequately "tough" boy and that his performance of masculinity must be appropriate because he claims how nobody in the neighbourhood, or the school wants to fight with him. His perception of himself is that of somebody who is reasonably strong and tough, as boys are supposed to be, especially Mexican boys and the machismo associated with it in his opinion.

Raewyn Connell in "Arms and the Man: Using the New Research on Masculinity to Understand Violence and Promote Peace in the Contemporary World" (2000) argues against the "natural" belief that it is okay for men to be violent and aggressive as embodied in the popular statement of "boys will be boys" (p. 22). She further argues how the traditional understanding of biology and its appeal to naturalised gender roles is problematic. She problematises biological essentialism and rejects it in the process, claiming that violence does not have anything to do with the male body but everything to do with socio-cultural meanings of gender. Theodore Kemper in "Social Structure and Testosterone" (1990) sees dominance and aggression as a result of social relations and not testosterone. Kemper noted several studies done on men in different fields of work and came to similar conclusions about the effect of testosterone on men. He concluded that the levels of testosterone were dependent not so much on sex but on the experiences and social position of the people under scrutiny. Furthermore, he hypothesised that biology can be and does end up dramatically transformed based on our social experiences.

Sudden emotional outbursts are a result of repression due to the cultural hegemonic understanding of how men are supposed to avoid expressing anything vaguely vulnerable and emotional. Aristotle confesses how emotionally driven conversations are hard for him and comments on it when he confesses, "that's what I did with everything. Kept it inside" (p. 126). It is unacceptable emotions that are transformed into the emotion of anger, something considered legitimate within hegemonic masculinity discourse that Aristotle gives into. What he often feels in regard to his love for Dante and his desire to bridge the gap between his family and his invisible brother, he manifests it through anger and the comfort and physical relief it seems to bring him thereby legitimising of it.

Aristotle's desire to know about his older brother is overpowering but he continues to repress it just like his parents refuse to break the silence on it. He even remarks on it when he tells his mom after coming back from the hospital, "you think you and Dad are the only ones who can keep things on the inside? Dad keeps a whole war inside of him. I can keep things on the inside too" (p. 134). It all ends in a particularly emotional outburst where Aristotle's feelings for Dante and his parents' silence on the topic of his brother ends up being jumbled together and exploding in an exhaustive manner through crying.

Aristotle's repression also leads to feelings of hostility and aggression against Dante when Aristotle is not able to make peace with his feelings for him after the accident in which he was trying to protect Dante and one that renders him temporarily immobile and confined to bed. As Aristotle struggles with his anger towards Dante after the accident, he finds himself withdrawing from him because of his inability to reconcile his anger with what his action meant. At one point, he even says, "And all I wanted to do was put my fist through his jaw. I couldn't stand my own cruelty" (p. 144). His anger is not just directed inwards but also outwards through his unclear attitude towards Dante's confession. When Dante confesses to Ari that he loves him, the latter gets angry: "I knew what he was saying and I wished to God he was someone else, someone who didn't have to say things out loud" (p. 151). When things are

confessed out loud, they cannot remain repressed or ignored and for Aristotle that threatens his buried emotions and forces him to confront.

The reason for Aristotle's anger becomes clear only at the end of novel where it is his parents who sit him down and advise him to think about his anger and his resultant inability to understand himself and his sexuality when they remark, "its time you stopped running ... if you keep running, it will kill you" (p. 348). Aristotle, being unable to modulate his feelings, uses the tactic of avoiding them altogether, compensating it through hypermasculine behaviour like lifting weights and remaining physically fit. Steven Krugman highlights in "The Development and Transformation of Shame" (1995), that shame is what makes males "react with avoidance, compensatory behaviours, and primitive fight-flight responses" (p. 100). Aristotle's entire demeanour is one of avoidance and compensating for what he thinks he is not allowed to feel, wallowing in self-misery that is evident in not just his actions but his words too.

Aristotle's internalised homophobia makes it impossible for him to realise what his latent feelings for Dante mean for him and what it means for their friendship. He is unable to identify it because anything that resembles non-normative is rejected by him promptly. At one point he comments, "there was something swimming around inside me that always made me feel bad," which can be interpreted as his internalised homophobia that he does not acknowledge and the misdirection in his feelings that he practices (p. 299). It is his feelings for Dante that are the real cause of his anger, his hatred towards himself and his inability to forgive himself for the feelings he is having. Acceptance of his identity first must come from him and not from anybody else. Aristotle's anger is a consequence of his conflict with his identity that is located within his supposed stable identity as a heterosexual Mexican American boy. It is his latent sexuality that becomes a problem from the first instance that he lays eyes on Dante in the swimming pool. His parents realise his feelings for Dante much before he ever articulates them: "Aristotle, the problem isn't just that Dante is in love with you. The real problem-*for you*, anyway-is that you're in love with him" (p. 348, my emphasis). His identity is at crossroads unless he accepts his sexuality and what that means for his notions about masculinity.

Aristotle's meeting with Daniel (Dante's date) later to find out the names of Dante's attackers also leads to another outlet where he lets his anger get the better of him. Serving justice where he thinks it would not be served legally. He meets Julian and while initially the conversation centres around greeting each other cordially and talking about trucks, it ventures to Aristotle beating Julian up. "I just went to it. His nose was bleeding. That didn't stop me. It didn't take long before he was on the ground. I was saying things to him, cussing at him. Everything was a blur and I just kept going at him" (p. 314). His anger and helplessness at seeing Dante hurt translates to meting out violence to his perpetrators, a reaction he does not wish to look closely. Anger then becomes the only outlet he thinks he possibly has, linking him directly to the anger and the associate violence of his older brother, Bernardo, who at the age of fifteen, picked up a sex worker who turned out to be a transgender later and consequently in a fit of rage he murdered her. Bernardo's machismo felt threatened the moment he realised who he had picked up. Anger then remains the emotion that connects the two brothers, thereby making the parents keep a closer watch on Aristotle's behaviour lest he take after his brother. Within the discourse on anger and its relation to machismo, both the protagonists navigate it through vastly different ways thereby opening possibilities of alternative understanding of it.

Alternate Masculinity

Aristotle's exposure to alternate forms of masculinity comes in the form of Dante and Dante's immediate family. Aristotle's idea of loneliness is directly related to masculinity as how it only increases in its intensity through his transformation from a young boy to an adult. It is at the precipice of adulthood that he realises it's also a transition between being uncomfortable with it and accepting it as a man, as if one was not a man if they were not lonely. Silence is also associated with loneliness and that is something quite evident in the way he talks about his father's relationship to everybody in the family. Silence rules the household with an iron grip because of what it represents; unprocessed trauma. At the same time, Aristotle feels he should adhere to this silence as a man too but finds himself helpless in his inability to accept it. He is standing on the precipice of adulthood when he remarks:

> I knew I wasn't a boy anymore. But there was other things I was starting to feel. Man things, I guess. Man loneliness was much bigger than boy loneliness. And I didn't want to be treated like a boy anymore. I didn't want to live in my parents' world and I didn't have a world of my own. (Sáenz p. 81)

Aristotle's awareness of his loneliness is directly connected with what it represents for him, an indicator of his dwindling childhood and its innocence but also a growing sense of alienation because he is unable to connect to anyone around him except Dante. This sense of isolation is what he is talking about here as children's sense of awareness is not as acute as Aristotle's growing sense of what all of this means for him. However, its also that fragile transition from childhood to adulthood that Aristote is currently stuck in where his ideas of masculinity, his gender identity, his sexuality become very relevant questions for him to analyse and think about. The growing sense of "man loneliness" can directly be connected to a lack of support system for men and their inability to reach out for any support because that is not expected and neither freely given as hegemonic masculinity ensures that anything that is not strictly masculine is repressed, including concerns related to emotional and mental well-being.

The transformation and real exploration in Aristotle's life starts the moment Dante enters his life and slowly makes him question his strongly held beliefs about masculinity, sexual desire and being young and Mexican. Through the friendship that the two boys share due to their love for swimming, Aristotle is offered an alternate way of existing that is different than what he sees in his own dad, his absent brother and in himself. Suppression of emotion is something that Aristotle acknowledges on a subconscious level but is not willing to confront his reasons. However, during the novel, we see him cry, try hard at communication, and make mistakes.

When Aristotle is down with the flu, even in a delirious state he notices his emotional state and denies it outrightly when he observes, "I knew I was crying ... I wasn't the kind of guy who cried" (p. 61). Throughout the novel, at various points, all the main characters end up expressing their emotions through crying. Crying is traditionally associated with the feminine and is seen rendering someone weak and vulnerable, a position that hegemonic standards iterate through the oft-repeated statement "boys don't cry." Aristotle echoes the same sentiment when he begs Dante to not cry after his accident when he tells him, "No more crying. Boys don't cry" (p. 116). Dante never hesitates from showing emotion unlike Aristotle who cries when things are unbearably bleak. Crying becomes a way to ascertain Aristotle's evolution from a boy who represses his emotions to somebody who lets them flow freely when it is required, without the added worry of seeming weak. Aristotle's avoidance of any conversation that threatens to make

him lose control of his emotions is tightly controlled at the start of the novel, but it is Dante who makes him realise his own desire to be listened, "on the inside I was more like Dante. That really scared me" (p. 200). It is Aristotle who ends up crying in the desert while lying in Dante's arms after having an emotionally wrenching conversation with his father over his imprisoned brother near the end of the novel. Aristotle's vulnerable moments are rarely witnessed by his parents, but he often shows that side to Dante, feeling assured in his masculinity that Dante will never hold him to the standards of masculinity that the society expects him to follow. Their brand of masculinity is not afraid of emotional conversations, of crying, of coming off as vulnerable and fragile and being affectionate. Dante slowly influences Aristotle's masculinity and together they represent the alternate forms of masculinity that Benjamin Alire Sáenz, the author, wants young boys to take inspiration from.

Dante fails to perform hegemonic masculinity throughout the novel, and while questioning his position in it; he also threatens it at the same time. He is unlike any of the other Mexican boys in the novel, unafraid to show emotion and unafraid to be labelled gay or kissing boys in public. He cries at the drop of a hat when he witnesses a sparrow being brutally killed. He cries when he baths Aristotle after the latter's accident, and he cries later after being violently beaten. Aristotle recognises this when he remarks, "it didn't do any good to tell him not to cry because he needed to cry. That's the way he was" (p. 54). However, at the same time, Dante also stands true to his principles and beliefs that involve him not running away from his attackers because he does not think his sexuality is anything to be ashamed of, not in the way Aristotle hides it beneath his own false bravado and machismo.

Aristotle's understanding of his identity becomes deeper when Dante complains he does not write often to him and he explains that "I'm not doing it to upset you, okay? This is my problem. I want other people to tell me how they feel. But I'm not so sure that I want to return the favour. I think I'll go sit in my truck and think about that" (p. 194). The very act of taking space and to sit with his thought processes is something that Aristotle has learned over the course of interacting with Dante who remains in touch with his emotions and his assertion of his masculinity through no-hegemonic ways. It is through his connection with Dante that Aristotle is able to witness not just an alternative form of masculinity in practice but also something that adheres closer to the values he wants to uphold in his life.

Conclusion

This paper attempted to deal with masculinity in practice within the spaces of home, school and life through the protagonists, Aristotle and Dante. The paper focused on the very practice of masculinity, thereby, revealing the hollowness of the concept itself. Masculinity was destabilised from its essential core and exposed for the multitudinous meanings that it can have. Furthermore, it went deeper into the meanings entrenched in queer bodies by analysing Aristotle and Dante and for the alternate representation of masculinity that it offered us. Dante is not afraid to show emotions and express them strongly, a series of assertions that Aristotle comes to understand and later emulate to some extent. The father-son relationship that becomes the blueprint for how masculinities are constructed in society was explored and how it influences Aristotle and Dante's sense of identity and machismo.

Dante's masculinity differs from Aristotle's, and Aristotle's masculinity differs from that of his father's or his classmates'. The different kinds of masculinities discussed have the same essential core that they attempt to reach but never embody, hegemonic masculinity. Alternate

interpretations of masculinity allow queer bodies to envision a world where hegemonic masculinity is stripped off its dominant power and exposed for its hollowness and the harm it does to marginalised identities. This paper attempted to find alternatives to hegemonic masculinity and to an extent sees it embodied in the figure of Dante and his father and to a growing extent in Aristotle's softening attitude and constant questioning and refashioning of his own self and the practices that had centred him all his life. Within the coming-of-age narrative, these individuals find kinship and bonding through the very existence of their fringe Mexican American queer identity and through their experiences transform their own ideas of what it means to be a man in El Paso in the 1980s.

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Strange/Queer Temporalities in Jackie Kay's *Trumpet*
Jackie Kay'in *Trumpet* Adlı Romanında Tuhaf/Kuir Zamansallıklar

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Abstract

This study explores the strange/queer temporalities in Jackie Kay's novel *Trumpet* and investigates how transgender experiences and narratives can effectively subvert the prevailing view of time as a linear and normative concept. Taking the initial cue from Sara Ahmed's concept of "Queer Vandalism", which underscores marginalised identities' deliberate resistance against societal constructs, the study centres on Kay's protagonist, Joss Moody, a transgender jazz trumpeter, and examines the tension between individual identity and societal conformity in relation to time. Diverging from mainstream representations of transgender individuals, which often risk pathologising their experiences, Kay's novel vividly illustrates how Joss Moody defies norms by living as a man while biologically female, bringing into plain view societal reactions when his female body is posthumously revealed. A special emphasis is placed on the transformative role of Jazz in Joss's self-reconstruction and temporal liberation. The article concludes with a discussion of the novel genre's capacity to venture into unconventional temporal dimensions and disrupt normative narratives.

Keywords: Jackie Kay, *Trumpet*, Jazz, Queer Temporalities, Queer Vandalism, Marginalised Identities, Music, Self-reconstruction, Gender Identity

Introduction: Liminal Temporalities and Transgender Body as "Queer Vandalism"

Andreas Huyssen in *Present Pasts* (2003) notes that the discourse of history, not very long ago, offered to ensure "the relative stability of the past in its pastness" (p. 1). Historical discourse, once regarded as the "*mise-en-scene* of modernity", was meant to impart knowledge and enlightenment. For many years, Western history was fairly successful in its goal of establishing an elaborate but gripping narrative of historical time that would operate as a pillar for society and its ever-fleeting modernity. Einstein's ground-breaking theory of relativity ushered in a paradigm shift, fundamentally transforming the traditional Newtonian framework of reality. Whereas the former's reformulation of space and time is fluid and multifaceted, states Brian Greene in *The Fabric of Cosmos* (2004), the latter aims to establish fixed, unchanging spatio-temporal structures (p. 10). Accordingly, Einstein not only offers compelling evidence for the inextricable link between time and space but also unveils how their warping and curving contribute to the unfolding of the universe.

On the other hand, Newtonian physics effectively quantifies much of human sensory experience, as the distinction between classical and relativistic reality only becomes discernible under extreme circumstances, such as extremes of speed and gravity. While, therefore, Newton still offers an estimate that is remarkably concise and practical in numerous scenarios (2004, p. 10), it must be re-established that "utility and reality are very different standards" and that the universe Newton portrays does not correspond to the reality of the actual world: "Ours", as Greene affirms, "is a relativistic reality" (p. 10). This recognition marks a notable shift in the conceptualisation of temporality, demanding a detailed examination of how this relatively nuanced grasp of time shapes navigation through the past, present, and future.

Unorthodox temporal reformulations critique the mainstream focus on narratives aiming to construct "decent" social identities rooted in the idea of (re)productivity. These subversive perspectives challenge how teleological and utilitarian discourses exploit and sustain linear time. Disrupting precise temporal patterns, including linear time and historical representations, is aided by a non-normative conglomeration of past, present, and future tenses. Non-conforming gender and/or sexual orientations provoke inquiries into spatio-temporal gender patterns. Jack Halberstam (*In a Queer Time and Place*, 2005) and Sara Ahmed (*What's the Use*, 2019) explore "strange temporalities" and emphasise how such unconventional temporal frameworks shape the present and empower individuals and communities to envision alternative futures. The concept of liminal, "strange temporalities" thus acts as a catalyst for fostering cooperative communities, allowing the generation of non-linear histories and futures from the vantage point of here and now.

According to Halberstam (2005), the queer is a profoundly unsettling figure as it "literally and figuratively" eludes fixed temporal (as well as spatial) boundaries (p. 16). Standard conceptions of time thus often neglect the atypical chronology of the queer; by perpetuating stereotypes, they potentially contribute to the dissemination of transphobic and homophobic narratives, maintaining that queer lives, by refusing to know their *place*, can undermine commonplace portrayals of (re)production. The queer reconfiguration of spatio-temporality, as proposed by Jack Halberstam through "queer time" and "queer space", is therefore marginalised within the mainstream framework of reproductivity due to its radical departure from the assumptions of progressive time, a trajectory where the "responsible" individual evolves into maturity (from the chaos of formative pre-adult years), prepares for matrimony, and ideally, reproduction, thereby ensuring continuity from one generation to the next.

Sara Ahmed's (2019) exploration of "use as technique" (p. 103) and the term "queer use" (p. 26) becomes pertinent here. "Queer use", according to Ahmed, refers to the act of employing things or concepts in ways that deviate from their initially intended purposes, extending to uses by individuals outside the initially specified target audience (pp. 197-229). Accordingly, the concept entails appropriating societal structures, norms, or tools to cater to the unique needs of those diverging from the parameters of mainstream expectations. Ahmed conceptualises "queer use" as a methodology adopted by unconventional individuals or marginalised groups who redefine and repurpose societal elements (p. 189), paving the way for a more inclusive and dynamic interaction with the world around them.

However, individuals subscribing to progressive frameworks of time often feel entitled to intervene not only in the lives but also in the deaths of those deemed less *use*ful due to their mis*use* of initially intended purposes of things. Prioritising certain lives over others, these individuals may even contend that those involved in "queer use" should operate outside the boundaries outlined by Judith Butler's (2004) concept of "a publicly grievable life" (p. 34). In this context, their lives or losses may not prompt collective mourning or societal recognition. Butler's assessment is frequently paired with Jasbir K. Puar's (2017) views of queer necropolitics and "Homonationalism in Queer Times," which spotlight the preconceived phenomenon that "the homosexual other is white, the racial other is straight" (p. 32). This perspective, Puar holds, fails to recognise systematically racialised queer minorities, perceiving them as non-valuable individuals destined for social, political, or literal death (pp. 32–79). As a counter-discourse to the idea that these individuals are squandering the potential for (re)production and thus not deemed publicly grievable, Sara Ahmed (2019) introduces the concept of "Queer vandalism" to acknowledge the equal validity of the deliberate *misuse* of an otherwise *use*ful and productive entity, i.e., the body.

"Queer vandalism" assigns significance to the act of not utilising things as intended, disrupting decorum and well-established patterns; consequently, the *vandals* become aware of alternative and *profane* uses lurking beneath the mainstream use of "use" (pp. 223-224). Deliberately departing from conventional *uses* is depicted by Ahmed as a disruptive force, transforming into an explorative endeavour that uncovers hidden possibilities, redefines societal boundaries, and prompts a critical reassessment of presumed utility. This transformative process potentially encourages creative and subversive engagement with the world for marginalised identities.

Coming Out of the Transgender Closet for the Public Gaze: Jackie Kay's *Trumpet*

Jackie Kay's *Trumpet* (1998) begins immediately after the death of its central character, Joss Moody. Joss (formerly Josephine Moore), a renowned Black jazz trumpeter assigned the biological sex of a woman at birth, is portrayed as a devoted husband, a loving yet firm father, and a passionate performer dedicated to his love of music. During his lifetime, Joss has to go to extraordinary lengths to conceal his transgender identity from everyone except his wife, Millicent Moody, a white woman whose love from the very beginning proves resilient in the face of the truth about Joss's assigned sex. Even Colman, their adopted son, remains unaware of this *reality* until after his father's death.

The revelation of Joss's female body posthumously, along with the disclosure of his existence as a transgender man within society, sparks an immediate media frenzy. While his wife, Millie, wrestles with the challenge of coping with her loss and the ensuing "scandal", their 30-year-old son, Colman, goes through a spectrum of emotions. His initial astonishment soon transforms into resentment and animosity, navigating a range from perplexity to rage and from shame to dejection. "My father had tits", he utters tempestuously, "My father didn't have a dick. My father had tits. My father had a pussy. My father didn't have any balls. How many people had fathers like mine (Kay, 1998, p. 61)? Being confronted with highly sensational reports about his father and feeling the weight of this exposure, Colman seeks some form of retribution for this deception. Eventually, he agrees to reveal Joss's life to a zealous tabloid journalist, Sophie Stones, who exhibits overt transphobia against Joss's identity but still aspires to publish a book on this "scandal", believing it would boost her career prospects (p. 128). Given Joss's celebrity status, his case is anticipated to stir a mix of sentiments within the wider audience concerning the inclusion and representation of queer identities in mainstream media. After all, it is both exhilarating and alarming for the public, as Halberstam holds, when television networks consider investing in a queer subculture such as drag kings (2005, p. 156). On one hand, public recognition might enable the marginal to surface within the dominant cultural framework to some extent; on the other hand, a concern voiced by Halberstam is that this seeming integration of the subcultural into the mainstream comes at the expense of portraying "maleness as the place of sexualized voyeurism" (pp. 139, 156). The process of integration often comes with a trade-off, particularly influencing how marginalised identities are portrayed, resulting in a reduction of their representation to stereotypical and sexualised images.

Joss(ephine)'s Posthumous Twist

The pitfall highlighted here is distinctively elaborated in *Trumpet* when the somewhat melodramatic media narratives seize upon Joss's passing as an opportunity to, at least in retrospect, reassign Joss's identity to the hitherto *erroneously* renounced *natural* female body. Accordingly, for instance, the tabloid journalist perceives Joss's masculinity as a deception, and the media is full of patronizing, customary narratives on how to "fix" the transgender subject's life story in order to avoid its *threat* to normative gender categories.

Aligned with Halberstam's assertion, the description of transgender lives by non-transgender individuals typically involves a "normalizing" project, portraying it as unsettling or pathological, or validating it with a collectively "reasonable" justification (2005, pp. 36, 55), thereby simultaneously denigrating it. The transgender body is thereby intended to be entirely "defused". For some, in this context, Joss's deceased body epitomises "vandalism" or "a Black queer monstrosity that can be met only with derision and turned into spectacle" (Richardson, 2012, p. 367). This is how the commonplace understanding of *use* is thought to be reinstated to its established position.

Kay's novel, however, taunts the presumptions of Joss's masculinity as being "bogus" by revealing the shiftable nature and porosity of gender constructs, and redefining the conventional boundaries of (re)productivity and *use* in queer terms. It is true that throughout his life, Joss Moody projects an image consistent with the hegemonic ideals of heterosexuality and masculinity. Carole Jones (2009) contends that the radically transgressive potential of Joss' transgender body is compromised by "his conforming masculinity" (p. 114), albeit a prerequisite for him to achieve the desired manner of existence. This is how the Moodys lead their everyday lives as a typical family within an average household. In one obituary, a member of the UK Trumpet Society expresses confusion: "What I can't understand is how he managed to go on the road with us. I never noticed anything exceptional" (Kay, 1998, p. 160). This comment is quite suggestive, because Joss's subversive "self-authorship" while alive, as proposed by Matthew Brown (2007), overtly rejects the "mechanisms that police all subjectivity through external impositions of racial, gender and other cultural norms" (p. 225). Yet, Joss's posthumous twist firmly establishes that he *was* anything but a conformist. That is, the point at which he ceases to breathe is the moment when "his identity is most subversive", as he can no longer "conceal his feminine excess" and maintain the facade of "natural permanence and stability" (Jones, 2009, p. 114). Although the observations of Jones and Brown shed light on the significant tension between individual identity and societal conformity, contributing to a deeper understanding of the complex journey of Kay's transgender protagonist, it is crucial to add nuance in this study to their assertions by highlighting that Joss carries a profound awareness, both in life and posthumously, of the performative and constructed nature of gender. He skilfully manoeuvres through life with this awareness and unequivocally underscores it after his death.

Formerly perceived as exclusively male in his lifetime, the revelation of Joss's dead body lacking male genitalia shocks those familiar with him, sparking reflections about a sudden and visible feminine change unfolding right before their eyes. Albert Holding, the undertaker responsible for organising the funeral, undergoes a shift in perception when confronted with Joss's body:

> He didn't mean to but he happened to glance quickly at the face. It gave him quite a turn. The face had transformed. It looked more round, more womanly. It was without question a woman's face. How anybody could have ever thought that face male was beyond Albert Holding. How he himself could have thought it male! There she was, broad-boned face, black hair, with spatterings of grey, full lips, smooth skin. Quite an extraordinary looking woman. Her body was in good shape. Her stomach lean, muscles taut. Albert wouldn't have said she had a particularly womanly shape, but the fact that she was a woman was now beyond question. (Kay, 1998, pp. 110-111)

Joss's deceased body stands as a catalyst for the fluid nature of people's biases concerning gender. Defying traditional parameters that rigidly define time and history within linear, non-relative premises, Joss's deceased form interrupts potential linear narratives

surrounding his life history. The presumed linear trajectory of Joss's lifetime, which typically depicts temporality as a progression from the past through the present to the future, is subverted. Consequently, the revelation of his transgender identity after death requires a reassessment of this narrative within a non-linear timeframe. The reader is prompted to comprehend how gender identities are modelled and to understand masculinity or femininity as a construct that must be de-naturalised. *Trumpet*, for that matter, creates a universe that has been redefined in reverse by the tangible reality of a transgender body.

Following the repercussions of Joss Moody's death, the Transvestites Anonymous Group protests the controversy surrounding Joss's undisclosed femininity, questioning "this notion that somebody who lives their life as a man and is discovered to be female at the time of death was *really* a woman all along. What is 'really' in this context? What is the force of that *reality*" (Kay, 1998, p. 159, emphasis added)? After Joss departs, Millie raises similar questions concerning what is real and what is not. "It was our secret", she says, "That's all it was. Lots of people have secrets… Our secret was harmless. It did not hurt anybody" (p. 10). Joss does appear to conform to societal standards while alive, without anyone around him noticing. However, in private, Joss and Millie's *reality* is radically distinct from the conventional assumptions about the binary oppositions (and *uses*, for that matter) of male and female. Together, they create a non-conforming world in a non-linear temporal framework, navigating their existence by embracing what Sara Ahmed (2019) terms as queer forms of *use* and queer vandalism. An exemplary manifestation of this is that their marriage supersedes, and operates independently of, the economics tied to the "absence" or "presence" of the phallus; they redefine the terms of a loving relationship and matrimony within their distinctive private reality. Just as Millie remains undeterred by the initial discovery of Joss's "truth" at the onset of their relationship, she reminisces about her late husband with similar sentiments after his passing: "I look at the picture on the album cover, but no matter how hard I try, I can't see him as anything other than him, my Joss, my husband", she confesses (Kay, 1998, p. 35). Indeed, she consistently employs masculine pronouns when referring to Joss and goes so far as to inquire with the registrar about the possibility of listing Joss as male in the official registry. Her rationale is that it would hold particular significance for her husband "to be registered in death as he was in life" (p. 79). Throughout, Millie staunchly supports Joss's quest to go beyond the ordinary, ultimately becoming "the only one who can remember him the way he wanted to be remembered" (p. 40). This unwavering dedication highlights their intentional departure from linear narratives and their joint effort to shape a non-traditional, non-linear temporal trajectory – a private reality for themselves.

Queering the Colonial Past

While the narrative in *Trumpet* is informed by a particular perspective on gender and sexual orientation, it is also embedded within the broader context of the African diasporic community in Scotland. The main setting is London, where the Moodys lived during the 1990s, but the story concludes with Colman and Sophie travelling to Scotland to find out about Joss's origins. The revelation of Joss Moody's true history only occurs when they visit Edith Moore, Joss's mother.

Steven Blevins in *Living Cargo: How Black Britain Performs Its Past* (2016) aims to stimulate a public response to the narratives of colonial undertakings and underscore Black British

culture's[1] grim designation, previously hidden in archives, of some humans, such as slaves, as "human bio-cargo" (p. 16). The expression aptly captures the unsettling concept of characterising certain human lives as commodities in global circulation, echoing historical practises of dehumanisation during periods of colonisation and the transatlantic slave trade (pp. 18-19). In *Trumpet*'s concluding chapters, Colman discovers that Joss has left him a picture of his own father along with a letter labelled "To be opened after my death" (p. 270). This is the first time Joss discloses his own history, and the letter details the journey of Joss's father from Africa to Scotland:

> My father came off a boat right enough, right into a broth of dense fog... He had never seen fog before. The air was damp and eerie on his skin and he was freezing. Ghost country. The people and the weather shrouded in uncertainty. Shadow people, he thought, insubstantial, no colour. He was a young boy full of fears. Life, then, he said, was something that happened to him. Other people pulled the thin strings and he moved his limbs. This new country was a wet ghost, cold fingers searching his cheeks for warmth. It was as if he walked off that ship into nothing, as if the strange grey air might gulp him down, whole. (p. 271)

Joss's father undergoes profound disorientation and discomfort in a new, unfamiliar country. Descriptions such as "broth of dense fog", "damp and eerie air", and "Ghost country" establish a haunting ambiance of sheer uncertainty. The portrayal of the new land as a "wet ghost" and the air as "strange grey" poignantly conveys vulnerability and alienation. Finally, the metaphor of life being something that "happened to him" and others pulling "the thin strings" a significant absence of agency, framing him as merely a puppet manipulated by external forces. As Colman belatedly discovers, his grandfather, in the midst of this disorientation, uncertainty, vulnerability, and alienation, is left without a name and a firm sense of personal history. This fact incenses Joss, evident in his letter, as he writes, "Someone painted a picture of my father which I've left for you amongst the bits and pieces. The picture's called Mumbo Jumbo which has made me more angry than anything... He's not given a name. Even the name he was given, John Moore, was not his original name" (p. 276). However, Joss's rage turns out to be a powerful catalyst, enabling him to refashion his own life in a way that extends beyond the present, unveiling a spectrum of possibilities for redressing the past and tailoring the future.

Joss's stance relates to another concept used by Blevins (2016), "bespoke history", a term that vigorously delineates the ideological, ethical, and political weight of Black British culture (p. 197). The term conveys a deliberately tailored historical narrative, holding the potential for retribution or revenge in the present. Essentially, Blevins argues that this crafted historical understanding shapes current times with the prospect of a vindictive undertone (p. 200). Against a colonial background and within a family narrative of a father haunted by memories from his lost childhood (Kay, 1998, pp. 274-275), Joss explores avenues to rebuild his fractured identity and history. As the narrative unfolds, Joss's

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[1] Joseph H. Jackson (2021) in *Writing Black Scotland: Race, Nation and the Devolution of Black Britain* examines the distinctions between "black Britain" and "black Scotland". He discusses the historical presence of black people in Scotland, including plantation slaves, members of the Scottish diaspora from the Caribbean, or skilled labour immigrants from the United States (p. 1). Jackson argues that the concept of "a black Scotland" encompasses critical and representational practises focused on "a national history of race, racism, and racialized experience" (p. 3). He suggests that black Scottish writing opposes racism and imperialism and analyses race signifiers and political culture. Accordingly, while "Black Britain" has been used to promote political multiculturalism, it remains tied to institutionalised racism and neo-colonial trade (p. 4).

odyssey of self-discovery and personal transformation becomes more prominent, affording him the ability to de-construct and then re-construct his identity through what Chela Sandoval in *Methodology of the Oppressed* (2000) characterises as a systematic practise developed by the oppressed (p. 179). In response to experiences of slavery, colonisation, or oppression, individuals often develop a form of resistance and resilience as a means of emancipating themselves from the persistent impacts of their past subjugation and marginalisation:

> Under conditions of colonization, poverty, racism, gender, or sexual subordination, dominated populations are often held away from the comforts of dominant ideology, or ripped out of legitimized social narratives, in a process of power... The skills they might develop, if they survive, have included the ability to self-consciously navigate modes of dominant consciousness, learning to interrupt the "turnstile" that alternately reveals history, as against the dominant forms of masquerade that history can take... not only with the hope of surviving, but with a desire to create a better world. (p. 105)

For Joss's physical and psychological survival, it becomes imperative to construct a new narrative for his past, present, and future, accompanied by the formation of a new gender identity. Indeed, Joss's metaphorical assertion, "The present is just a loop stitch" (Kay, 1998, p. 277), depicts the interconnectedness of the current moment with both the past and the future in an uninterrupted, looping manner. This expression communicates the idea that time does not follow a linear progression but rather possesses a cyclical nature, in which events and experiences from the past influence the present, and the present, in turn, plays a role in shaping the future.

Joss Moody thus makes the choice to shed his assigned gender, initiating a journey of manhood, akin to the act of opening a blank canvas in his life. This is his unique method of disrupting the "turnstile" (Sandoval, 2000, p. 105) that depicts past events linearly and demands adherence to this progression. Consequently, he weds a woman, adopts a child, and rises to international fame as a jazz trumpeter without any remnants of old friends, family, or ties from his past (Kay, 1998, p. 29). Colman recounts Joss's customised viewpoint as follows:

> He said you make up your own bloodline, Colman. Make it up and trace it back. Design your own family tree... Look, Colman, I could tell you a story about my father. I could say he came off a boat one day in the nineteen hundreds, say a winter day... Or I could say my father was a black American... Or I could say my father was a soldier or a sailor... Or I could say my father was from an island in the Caribbean... Any of these stories might be true, Colman... You pick the one you like best and that one is true. (p. 59)

Clearly aware of the constructed nature of history, Joss dedicates himself to the intricate process of decolonizing his identity by unveiling suppressed aspects of his male self. This marks the moment when he flips the codes of conventional discourses about being confined in the "wrong" body, and the narrative, in line with Halberstam's contention, portrays "the image of a man trapped *outside* a woman's body" (2005, p. 111). This metaphor underscores the feasibility of surpassing the constraints imposed by a binary framework of embodiment, encouraging the adoption of a more inclusive appreciation of diverse gender experiences. The funeral director's startling experience upon encountering the female body of a once male-identified celebrity underscores the lack of awareness concerning what Halberstam terms "transgender hybridity" (p. 97). This concept accentuates non-conforming gender expressions, emphasising that individuals may embody a blend of gender identities, roles,

or traits that do not neatly fit into conventional norms. It also manifests as a form of resistance against normative gender binaries and challenges linear spatio-temporal patterns. As the son of a nameless and outcast man, Joss adeptly delineates and reinforces "particular forms of resistance to dominant social hierarchy" (Sandoval, 2000, p. 69), steering away from a mere endeavour to rectify what Sally Hines (2007) terms "nature's anatomical error" (p. 11). Joss's active engagement in recreating his own sense of self therefore reflects a deliberate effort to liberate his identity from both colonial imprints and societal expectations.

Stretching Temporality and Warping Gender through Jazz

A descendant of a "bio-cargo" whose colonial heritage persists in a *ghostly* manner, Joss Moody chooses to reinvent his gender identity according to his own *reality*, freeing himself from the notion of a lifelong female essentiality and imprisonment. This temporal reinvention of self is driven by a specific catalyst: Joss acquires his distinct form of defiance through the power of Jazz, a genre that, as characterised by Fred Moten (2003), embodies "the aesthetics of the black radical tradition" (p. 243). Jazz music and Joss's trumpet alike stand as epitomes of vandalistic expressions of queerness that can not only bend gender identity but also warp time, especially during the musical activity. Scott Hames (2013) emphasises the significance of "voice" which, during the past several decades, has been characterised by its attributes of "giving and joining" and has been central "in Scottish literary and political discourse" (p. 204). Hames portrays "voice" as a symbol of national stamina and articulation, serving as a versatile "display identity" (p. 204) within a diverse cultural context and representing deep-seated aspirations for self-determination. Alice Ferrebe (2007) also posits that "the idea of 'voice' as an emancipatory potentiality is a concept central to Kay's jazz novel *Trumpet*" (p. 278). As a corollary, "music" refers to the unique sensation in the national Scottish framework (Jackson, 2021, p. 109); "Scotland" and "Africa" are two of the opposing forces, two ends of the pendulum, between which Joss navigates and, at times, swings. Musical activity is where Joss is able to present recuperations of his past as well as "black Scotland" and, at large, "black Britain". Catherine Lynette Innes's (2002) analysis of *Trumpet*, a novel obviously marked by both personal and societal reimaginings, exemplifies this reconfiguration: "Like so much of the writing by black and Asian people in Britain throughout the previous two centuries", she maintains, *Trumpet* "allows the reader to understand the extent to which individual selves as well as visions of Britain may be continually invented and reinvented" (p. 244). At the core of this reinvention stands Jazz music.

With a narrative based on the flashbacks of Joss's wife, son, friends, and those who interacted with him before passing, the novel is a striking expression of strange temporalities in the queer processes of identifying with music which, in *Trumpet*, is treated as the locus of not only artistic but also temporal liberation. The narrative in the novel describes how Joss Moody's professional involvement in music at once enables him to revise his personal history and provides the marginalised protagonist with the ability to envision other ways of experiencing time and reiterating his existence in the world at present. Therefore, the storyline in *Trumpet* is frequently made more convoluted by references to Joss's musical activity, which at once accelerates and slows down time, embraces rhythm and circularity, helps regenerate the past in the present and project the present version into the future, and physicalises the otherwise impossible imaginings in a narratively clear present. This makes room for the excess that is most likely to challenge naturalised assumptions of historical and progressive time as well as congruent presumptions concerning gender, sexuality, and racial identities. Hence, the narrative makes use of the aesthetic principles of musical activity, which might go against the

mainstream consensus to embrace identities in difference. The jazz trumpeter, Joss Moody, is able to remain in the interstitial timespaces, acting as a bulwark of prevailing antagonism and public gaze.

Musical activity serves as Joss Moody's methodology to evade the convoluted mechanisms that rest on stereotypical tropes to subjugate nonconformity, crafting a life of his own making and constructing his own past. His trumpet, the *sine qua non* for his memory, functions as an instrument to re-member and re-design his past and origins. This resonates with Sara Ahmed's discussion of the queer *use* of things, a practise she notes is often conventionally construed as "the willful destruction of the venerable and the beautiful" (2019, p. 208) – vandalism. Deliberate refusal to *use* objects conventionally and a purposeful disregard for propriety are encapsulated in the concept of "queer vandalism", which seeks to reclaim the potential for inherent subversive uses within the materials.

Colman reminisces about his father's assertion that music is the exclusive means to keep the past alive: "There is more future in the past than there is in the future", Joss once conveys to his son, "Our stories, his father said, our history. You can't understand the history of slavery without knowing about the slave songs" (Kay, 1998, p. 190). Music becomes an essential aspect of Joss's existence, leading Millie to assert,

> If it wasn't for his horn he would be dead and gone. Years ago. Dead in his spirit and still living. It doesn't matter a damn he is somebody he is not. None of it matters. The suit is just the suit the body holds. The body needs the suit to wear the horn. Only the music knows everything. Only the dark sweet heart of the music. Only he who knew who he was, who he had been, could let it all go. (pp. 135-136)

Implicit in this testimony is the intricate connection between music and temporality in Joss's life. Millie reflects on the pivotal role of music, particularly Joss's trumpet, in sustaining him physically and spiritually. She contemplates the potential solace a final "big trumpet breath" could bring to Joss on his deathbed (p. 10), underscoring the profound association between music and his sense of relief. Joss's engagement with jazz music, epitomised by his trumpet, operates as a subversive mechanism, initiating a temporal fluidity in his self-identity. This transformation culminates in the dissolution of boundaries, merging into a broader collective consciousness and memory.

Halberstam examines the dynamic interplay between the predominant cultural milieu and the queer subcultures, particularly in the domain of music, and posits that musicians within the subculture view themselves as contributors to a collective endeavour that is "rewarded not by capital and visibility, not by the market, but by an affective connection with those people who will eventually be the vessels of memory" (2005, p. 187). Diverging from the mainstream cultural paradigm where commercial success and visibility take precedence, these musicians prioritise the intrinsic value of their art and its impact on a more intimate level. The fluid identity achieved by Joss through music is particularly noteworthy in this context:

> He loses his sex, his race, his memory. He strips himself bare, takes everything off, till he is barely human... He could be the ferryman. The migrant. The dispossessed. He can't stop himself changing... It is liberating. To be a girl. To be a man... He unwraps himself with his trumpet. Down at the bottom, face to face with the fact that he is nobody. The more he can be nobody the more he can play that horn. Playing the horn is not about being somebody coming from something. It is about being nobody coming from nothing. The horn ruthlessly strips him bare till he ends up with no body, no past, nothing... So when he takes off he is the whole century galloping to

its close… Scotland. Africa. Slavery. Freedom. He is a girl. A man. Everything, nothing. (Kay, 1998, pp. 131, 135-136)

Joss recognises the vitality of bringing attention to oppressed identities, including his own. Through his artistic expression, rather than verbal discourse, he adeptly communicates narratives of struggle, resilience, and identity. In this context, Joss represents individuals who have experienced a loss of freedom, equality, and fluidity, succumbing to the systemic impositions of prevailing societal norms. As DeNora (2000) deftly puts it, music serves as an embodiment of the yearning to "regain" that lost "realm" (p. 93).

Diverging from Well-Trodden Paths:
The Novel Reclaiming Time and Affording Strange Temporalities

With its potential for exploration and innovation, the novel genre frequently surpasses the constraints of mainstream historical narratives. Its unique potential lies in the ability to explore (re)adjustments that break free from utilitarian or customary parameters, creating a rich landscape for the examination of various temporal dimensions, particularly within the context of queer experiences. Embedded within the vast tapestry of the novel genre, the narrative emerges as a potent instrument for capturing and conveying the intricate and multifaceted perception of time within the transgender community. This temporal territory is commonly marked by its volatility, causing disruptions in the linear flow of time to which society typically adheres. Despite its seemingly inhospitable nature to those bound by conventional norms and linear temporal constructs, the novel genre serves as a means to elucidate these strange/queer temporalities, affording readers a portal into the real-life experiences of transgender individuals.

Kay's novel invites readers to contemplate the diverse ways individuals navigate the ever-shifting currents of time. It offers a thought-provoking inquiry into "the pseudo-temporal order" in which events are arranged within the narrative (Genette, 1980, p. 35). It skilfully delineates two distinct temporal modalities: the time of the events being recounted and the time of the storytelling itself. This dual perspective encourages readers to consider that "one of the functions of narrative is to invent one time scheme in terms of another time scheme", a duality that "renders possible all the temporal distortions that are commonplace in narratives" (Metz, 1974, p. 18). The multi-generational storyline of *Trumpet* also intertwines the life stories of three men: John Moore, Joss Moody, and Colman Moody. A notable aspect of this narrative is the profound connection each man maintains with both their Black heritage and Scottish identity. Their interwoven lives create a complex narrative where past, present, and future converge, embodying Jackson's (2021) concept of "intergenerational memory", where "the lives of the fathers are told from the temporally displaced perspectives of the sons, displaced further by the spectral presence of a 'ghost writer' who re-presents the narrative" (pp. 88-89). This distinct vantage point ushers in a temporal displacement, enabling the sons to interpret and provide fresh context for the experiences of their fathers. Additionally, the author's spectral presence amplifies the narrative's intricacy and introduces an element of temporal fluidity, thereby adding yet another layer to the storytelling process through the re-presentation of the narrative. At its core, *Trumpet*'s multi-generational narrative stands as a reflection of the dynamic and ever-evolving nature of history, memory, and identity, fostering a profound exploration of both personal and collective stories. Kay's novel hence actively seeks to disrupt the narratives framed within normative parameters, specifically repositioning conceptualisations of "strange times" in the context of gender and racialised embodiment.

Conclusion

The primary focus of this paper is on the disruption of linear narratives of time within Jackie Kay's *Trumpet*, and the analysis presented here foregrounds the concept of "queer temporalities" and strange temporalities, particularly within the framework of Jazz music through which Joss Moody's transgender identity finds expression within temporal flux. Returning to the theoretical framework once again, it is evident that the concept of "queer temporalities" serves as a lens through which to interpret Joss's journey of self-discovery and resistance against normative constructions of gender and identity. By engaging with concepts such as non-linear storytelling, temporal fluidity, and the coexistence of past, present, and future, this analysis aims to shed light on the complexities of Joss's temporal experiences and the ways in which they intersect with his transgender identity.

Moreover, this paper expands the examination of "queer temporalities" by engaging with the concept of "strange temporalities", which encapsulate the unorthodox and disorienting temporal experiences that permeate Joss's narrative. Through an investigation of the temporal disruptions instigated by Joss's immersion in Jazz music, this analysis accentuates the fluid and non-conforming facets of his identity, thereby interrogating conventional understandings of temporality and historical progress.

In conclusion, Jackie Kay's *Trumpet* not only pivots on the way the manifold facets of a musical activity can, instead of subsuming into a homogeneous whole, stand apart and provide a vibrantly quirky coexistence of different and multiple selves, but the novel also demonstrates how the musical activity can be temporally and aesthetically integrated into a transgender identity. The book promotes discussions of "strange times" while simultaneously addressing the issues of gender and embodiment by inquiring how "strange temporalities" can address transgender people's perception of time as unreliable, ruptured, or estranged and how time could be salvaged for marginalised bodies, particularly those marked by their racial mismatch. Joss Moody refuses to wrap himself up in a woman's persona by being true to himself and using his own practises of survival. He leads a fulfilling life. As a man. A husband. A father. And yet, one wonders, did he really not wear any masks at all?

At one pivotal moment in the book, Maggie, the housekeeper of the Moody family, recalls the day Mrs. Moody showed her a set of Russian dolls, each one nestled inside the other. Reflecting on the intricate layers of humanity they represent, Mrs. Moody muses, "We're all like that, aren't we? We've all got lots of little people inside us" (Kay, 1998, p. 173). As Joss's life draws to a close, despite his adherence to his own reality and orientation throughout his life, he somehow seems to simultaneously embrace his assigned gender. Millie remembers Joss telling her "a few days before he died more about being a girl than he had ever done in a lifetime of marriage", and she states elsewhere in the book, "I can see the dead Joss quite clearly now. He is quite different to the living one. He looked unlike himself when he was dying. Unlike the man I married. I don't know who he looked like. Maybe he looked more like her in the end. More like Josephine Moore" (pp. 203, 94). As his death approaches, John assumes a multifaceted identity reminiscent of Russian dolls, each layer submerged in the intricacies of his past in the bloom of youth, only to resurface with the imminence of death. This convergence of identities may explain Millie's conviction that only a resounding final trumpet breath could offer solace to Joss, with music serving as his sole sanctuary from all his predicaments. Perhaps it could afford him a moment of selflessness and transcendence, shedding all identity constructs to become maskless and nameless, everything and nothing, as he nears the ultimate unknown.

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"Lost in Austen," Found in Regency
"Austen'da Kaybolan," Regency'de Bulunan[1]

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Abstract

The charm of Jane Austen's writing and the historical context of the Regency era are so appealing that even in the 21st century, Austen texts and contents have continued to be produced through adaptations. These adaptations that function as re-visitings of the Austenian Regency have presented visual realms where we voyeuristically gaze and miss the Austenian past with nostalgic feelings. Austen, as a keen observer and social critic of her time, occupies such a place at the heart of the cultural heritage that she has become the symbol of Englishness whose works are the tools to remind longed notions of perfection and innocence lost after the Industrial Revolution. With the reflection of the romance plot, in these adaptations, the remote space of the Austenian Regency has become a "heterotopia" where past and present coexist simultaneously. In this article, I assert that the ITV mini-series *Lost in Austen* (2008), directed by Dan Zeff as an example of current adaptations, compares the Regency and the contemporary in such a way that it leads the forthcoming 21st-century adaptations to evolve into neo-Austenian phase that evokes a postmodern sense of nostalgia.

Keywords: Adaptation, *Lost in Austen*, neo-Austenian, heterotopia, Regency

> *"You never look at me from the place which I see you."*
> *"The Line and the Light," Jacques Lacan*[2]

The attraction of Jane Austen's texts and their Regency-era contexts is so culturally irresistible that adaptations with a renewed interest related to her life and works have been produced continuously even now in the third decade of the 21st century. Despite the ongoing productions of Austen texts, one peculiar appropriation is the television series *Lost in Austen* (2008), directed by Dan Zeff, which is inspired by Jane Austen's novel *Pride and Prejudice* that re-handles the Austenique and the 1990s adaptation of her novel nostalgically. Guy Andrews scripts this re-assessment and juxtaposes a modern world entrapping Amanda Price, a twenty-six-year-old young woman who is fond of reading Austen's *Pride and Prejudice* to escape her daily problems and the world of the Regency era that preserves its confinements that are known via Austen's reflections in her fictional worlds that she had created. When her favourite character, Elisabeth Bennet, is seen in her bathroom from a door that would lead Amanda to reach the Austenian Regency, the moment of challenge happens for the spectators with the Foucauldian notion of "heterotopia" that leads people to experience different temporalities both at once. Refocusing on the Austenian world of Regency, in this article, I propose that through this juxtaposition of the two historical sites via heterotopic lapse, *Lost in Austen* leads the

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ensuing Austen screen adaptations to evolve into neo-Austenian phase evoking a sense of postmodern nostalgia.

Through the continuing adaptations, we celebrate an Austenian past with a nostalgic gaze, utilising a visual reminiscence realm. These re-workings of Austenian, which are about her life, her texts, and her observations of the Regency era, are "appropriations" that appeal to the interests of modern audiences. Primarily through her work, we may evaluate and conceptualise Britain's late 18th and early 19th century issues, which is why we continuously adapt her works. As an astute observer and a social critic of her times, Austen narrates largely country life in rural parts of England like Hampshire and her contemporary high society's socialisation between classes via balls in Bath and London. Although Austen is known for reflecting the life of upper-class people, she was from a middle-class family within the rural gentry, which was itself in a time of change. Austen "drew upper-middle class life in the English provinces: the hopes and intrigues and pleasures and disappointments of the limited class which she knew. … She described them with humour, compassion, occasional tartness, and with inevitable accuracy… Austen concerned herself with the present" (Richardson, 1973, p. 127). In other words, her works appeal to the interests of the people of her time but somehow continue to offer charm or enchantment for contemporary readers and audiences now, perhaps concerning the emerging changes in the class structure of those times. Her writing from 1811 to 1817 is also peculiar to the transition period of the extravagant Prince Regent's reign between the French Revolution and before the Industrial Revolution, which transformed Britain as a nation into an unrivalled industrial global power. Thus, despite the existence of the lower class people and their tough life conditions, these are perhaps the last times before the ills of industrialisation, and an attraction to Austen's world might inherently be the ways it can remind us of the good old times of British country life.

Being remembered via the Prince Regent's excessive preferences for luxury, loose sexual life, fashion, and the upper middle class following him in drinking, gambling, and Dandyism, the Regency Era is a rich resource for a social observer like Austen, who monitors the changes within the society and utilises this for the advancement of the new literary form of the (romance) novel. As an attractive historical site for the contemporary audience, Austen's world of Regency, deployed concurrently as remote and close in time through the renewed adaptations, leads the audience to find close associations, sometimes with a sense of admiration and longing and sometimes as a perplexing trophy. Since the 21st century, remembering the past is somewhat different, "diagnosed as a socio-cultural condition" (Higson, 2014, p. 123), which stands outside the differentiation between past and present by having a notion of simultaneity. Nevertheless, we cannot be sure if we want to be there by refraining from the present outcomes because we are directing our present concerns to a lost era we can never reach.

Another reason for this modern appeal of the Regency is its being the last period before the turmoil of the transformations within the society experienced through industrialisation, the tremendous metropolitan shifts of population and the expansive imperial project: as Roger Sales suggests, "[a] fantasy of total perfection is projected back onto the Regency period so that it becomes a safe haven that is completely uncontaminated by what are taken to be the vulgarities of the modern world" (1996, p. 20). Hence, using the Regency materials to assess the social ills of contemporary times, like class barriers, economic issues, gender divisions, and racial problems, becomes more accessible for modern perspectives: this is related to the temporal distance provided by the period drama. Thus, for either reason, we turn our faces to the past before the excesses of consuming and exhausting, when craftsmanship, originality, honesty, authenticity, and innocent gender relations were counted as virtuous

societal notions, which is why paradoxically, we proceed with consuming the inconsumable world of Regency with the newly produced Austenian adaptations.

Why do we evoke Austen when we recollect the reminiscences of the Regency era? Is it because of Austen's being accepted as a "thoroughly English" (Sales, 1996, p. 11) Regency figure and being "often used to symbolise a lost innocence" (p. 14) of the good old times, reminding us of the behaviours, social codes and identity of the rural spheres? This innocence might also be related to gender norms and the relations within close social circles. Through the courtships within the polite society, genteel words, and treatments of men towards women, women's waiting for the appropriate time for their responses about a possible match may indicate that "… modern Regency romances also represent a sexually innocent society" (p.14). This innocence is valid for the adaptations made before the 21st century, within which the physical intimacies of the protagonists are still not shown to maintain fidelity to Austen's texts. Within a close social circle, together with the respectable behaviours of the members within a stabilised small domestic world, is the sphere created by Austen. However, somehow, it also reminds us of the luxuriousness of the Regency (especially with the visual images of the television and cinema adaptations). Hence, these continuous Austen adaptations, on the one hand, may be accepted as "an effort to capitalise on people's desires for a stable, recognisable world – a cultured world – such as we associate with Austen, whose world was guided by rules for proper conduct and social structure determining people's relations…" (Bowles, 2003, p. 23). On the other hand, visually and romantically speaking, this remote land of charm sparks off a heterotopic space for the audience to simultaneously encounter the lost (past) and found (present). As Andrew Higson claims, these adaptations: "articulate a nostalgic and conservative celebration of the values and lifestyles of the privileged classes [and they imagine] an England that no longer existed … as something fondly remembered and desirable" (2003, p. 12). Perhaps this is because of the desire to escape from the entanglements of the intertwined lives and relations of modern times in favour of the charms of a more simplified existence focused on individuals, families, and communities in which identity is more solid and less diffuse.

Nonetheless, despite the so-called coherence of the world that Austen reminds us of Englishness, as a social observer, in her works, she maintains her ironical tone about the English society of those times and her perception of the power mechanisms of society related to money. Her scrutinisation of the culture around her was meaningful because she had written at such a time that "England's social structure was changing in response to pressures from various historical factors, including the Industrial Revolution, developments within capitalism, and the French Revolution followed by the Napoleonic Wars" (Margolis, 2003, p. 35). For the followers of Austen, her work means tranquillity, kindness, familiarity and warmth, which is why "[t]o Janeites… her novels evoked a world before history blew up before manners were archaic" (Johnson, 2000, p. 33). The pastness of what she represents is not accepted as "old-fashioned" for the modern perceptions instead they prefer to continue reading her work, watching the innovations that the adaptations bring, visit the places she lived; they lost themselves in Austen. What is more, her collocutors are from different cultures, nations, times and those who are literate or fond of popular culture, which is why Austenmania incrementally continues: "… the cultural Jane Austen has been a crossover phenomenon and acknowledging that Austenmania straddles the divides between high and low culture, and between the canon and the cineplex can be humbling experiences" (Lynch, 2000, p. 5). We somehow insert Austenian Regency in our present time, as Reinhart Koselleck explains about situating the human beings over time by suggesting 'space of experience' as a category: "Experience is present past, whose events

have been incorporated and could be remembered" (qtd. in Boym, 2001, p. 10) and adaptations are the very entities that embrace this "present past." In other words, through "space of experience," we insert the past into the present and reach co-instantaneity.

The ambiguous classification of Austen's works

Although Jane Austen was writing in the early 19th century, her works, which may be accepted as romances, are not categorised as a part of Romantic literature, nor are they - despite the inclination to position them otherwise- Victorian due to the historiographic differences between the two eras. Instead, Austen's oeuvre is the representation of the fluctuation between the "dynamic, commercially expanding society" and the "vaguer notions of the Regency times" (Sales, 1996, p. xvi). Her minute observations depict life, characters, and circumstances accurately. However, this mode of realism is unique in its handling of the subject matters, variety of characters and being true to daily life:

> In describing her heroines, or in self-consciously eschewing the full-blown tragic melodrama of Gothic or the seduction plot, Austen's fiction signals its commitment to a new realism. But the imperative of the ending re-establishes fictionality. Austenian realism comes in the contradictory, and some would argue inherently conservative, form of comedy. (Jones, 2015, pp. 285-6)

When her ironical tone about society's expectations of the two sexes and her free indirect narrative voice sometimes a clash between the rationality and genuine emotions of the characters, her novels become closer to "realist romance" (2015, p. 294), which is why, even though the tendency is to categorise Austen's writing as works of "romance" about the emotional sides of her heroines, they are not solely about romance. Austen texts, classified as gothic, domestic, or courtship novels, become entities beyond romance but also has an affinity to the label regarding their "suffering heroines, along with their sailor brothers and lovers, to their safe harbor – that is, to the traditional happy marriage of the romantic and comic denouement" (Ross, 1991, p. 168). Even if her novels reflect the realities of her times, since it is inevitable to abstain from the romantic plot from a feminine perspective, romance is somehow associated with her work.

Austen's work with several attributions is one thing, but romance as a novelistic genre is also a tricky entity in its essence since its meaning has changed with time. Romance as a fantasy quest genre presents the ideal object of attainment in terms of spiritual and material fulfilment, and the Regency romances, in particular, inevitably delve into the impossibility of accurately showing the past. An anachronistic attitude paves the way to create something new, so we recognise and misrecognise the past presented in romances all at once. In a way, it combines the real and the fantasy at the same time, and it achieves this duality by carrying the essentialist generic conventions and providing alternative dimensions by fantasising about the expected notions of life and by "remak[ing] the world in the image of desire" (Beer, 1970, p. 79). Primarily through the adapted versions of Austen's novels, we associate them with Regency romances, but "[r]omance makes us in a word uncomfortable because we are never quite sure what romance may mean. Romance seems in excess of itself, stepping beyond the times which have always limited its definition" (Elam, 1992, p. 7). In romance novels, the conventions offered are known, and, interestingly, present-day readers continue to long for those relations, conflicts, and the expected happy endings: "In a romance novel, we know that, whatever the odds against them, the hero and heroine will come together in the end and live happily ever after … So why read a novel when we already know how it is going to end? Because it is the process, not the conclusion, that we are reading for" (Krentz, 1992, p. 153). Likewise, the expected outcome in the adaptations of Austen novels is the heroine's struggles to reach a happy ending with the hero, who both

undergo a transformation process. Why are romance readers and viewers stiff in expecting specific codes? Is it because of the inherent nature of the genre? Are there also particular criteria for the romance audiences as well? If "[g]enres are essentially contracts between a writer and his readers" (1975, p. 135), as Frederick Jameson claims, then there are some expected reactions from the readers and the audience as well. Lisa Fletcher explains this requirement inspired by Beer: "[I]n order to enjoy reading romance, in order to read it properly, we must 'surrender' to its demands by accepting first and foremost the fictional world it compels us to inhabit…" (2016, p. 14).

Austen-world adaptations that include Regency-era presentations may mean juxtaposing an alternative romantic world to the present for the contemporary audience. With these romances, "[t]hrough the lens of nostalgia, the past can pose a significant challenge to the present. This sense of romance [is seen] as an alternative to contemporary reality" (Fuchs, 2004, p. 7). With this kind of nostalgic appeal, the remoteness of time has become a resourceful notion in creating alternate worlds within the sphere of romance by maintaining the ambivalence of the past and present fluctuation, swinging among the gaps by preserving the distance from the realities. Whereas in the postmodern era, we have a different conceptualisation of nostalgia since we are conscious of the "textuality of history and the historicity of texts" (Montrose, 1992, p. 410). Namely, we are aware of the embeddedness of the textualised materials within the socio-political spheres and the fictionalisation of the historical sources, which is why what we long for in the past is no longer maintained by the juxtaposition between the so-called good old times and the negatively perceived present.

> Although a concept of 'now' is necessary to determine a distinction between what follows and what has come before (what is post and what is pre) at the same moment such a 'now' is always vanishing. It is always 'both too late and too soon for grasping something like an identifiable 'now.' Temporality as presence is always deferred (as either coming or going) by the excesses of temporality itself. (Elam, 1992, p. 11)

We are also conscious of the inherent "belatedness" of the past, and romance as a sphere of fantasy paves the way for acclaiming that kind of indistinctness of the historical material inserted into the present. Regency-era romances pave the way to blur the lines by adding love and desire at the heart of their plots; in this way, while glimpsing the glamorous world of Regency, temporality simultaneously "vanishes." This kind of time perception creates such an effect on the audience that they wait for the expected moment as the outcomes of the struggles they have followed both with a nostalgic feeling and perhaps just for escapism. As Michel Foucault asserts: "The present epoch will perhaps be above all the epoch of space. We are in the epoch of simultaneity: we are in the epoch of juxtaposition, the epoch of the near and far, of the side-by-side, of the dispersed. … Our epoch is one in which space takes for us the form of relations among sites" (1986, pp. 22-3). That means we are into that kind of losing and longing for the past, remembering and repositioning the past by fantasising, fictionalising and adapting the past as the present.

Both the dual temporality and the longing for the past are achieved by the romance genre in the costume dramas that are inspired by Austen's oeuvre. When the romantic side of romances is concerned, it is related to the notion of "love." Loving somebody is a timeless, placeless, and irrevocable feeling, simultaneously complex and multi-dimensional, including the opposites of uncompromising. Perhaps this is why the romance genre maintains popularity and is beyond temporalities like a magical mirror. As Henri de Montherlant asserts: "We like someone *because* … we love someone *although*" (Soble, 1990, p. 163). The question is: "What these romance narratives conceal/ reveal about romantic

love itself? Why is love experienced 'as a story' and why do we need to keep telling it?" (Pearce, 2007, p. 13). Still, the question is relevant: do we want to hear the phrase "I love you" from the idealised hero's mouth and identify ourselves with the heroine in return, perhaps to escape or refrain from the everyday monotony or realities? In other words, despite the "banality" of the phrase, it is the most desired thing "we long to hear" (Fletcher, 2016, pp. 19, 76). Women do not read romances only to reach a compromise with the expectations of society; most probably, Austen did not aim to surrender to the norms. "To say that Austen's novels are intelligent love stories is to risk bathos; however, ... they are intelligent about love as well as being about 'intelligent love'" (Dow, Gillian and Hanson, 2012, p. 47), which is why we continue to consume her works that include love stories within and against the social confinements. If that is the case, we may deduce that romances provide "... a vision of another society than that of rationality. Romances depict a utopia of intimacy in which closeness and love are not identical with weakness and loss of self but with force and true self-esteem" (Larsson, 1994, p. 284). The charm of the romance stems from its own innately unique world, as Gillian Beer succinctly puts it: "The romance is essentially subjective. ... We have to depend entirely on the narrator of the romance: he remakes the rules of what is possible, what impossible. Our enjoyment depends on our willing surrender to his power. We are transported" (1970, p. 8).

Depiction of love that leads the characters and the readers to an unknown world of desires with the subjective path of the writer, romance creates an alternate world to the restricted sphere of reality and present. Also, we tend to relate romance immediately to the feminine sphere or "feminised love" (Giddens, 1992, p. 43); what is more, we presume that "[w]omen want love, men want sex!" (1992, p. 66). Yet, as a timeless and eternal essentialist requirement, men also fall in love, and women want sexual fulfilment. Despite the burial of that kind of intermingled notion of love and sex in the romance tradition, because of the contemporary romance novels and recent adaptations of Austen and Regency romances, seeking sexual pleasure as a part of love and relations is inserted into the genre. Contemporary romance adaptations are affected by the cultural productions that handled the romance genre previously. Harlequin[3] romances, for instance, provide sole entertainment for women who follow the heroine who "turns against her own better self, the part of her which feels anger at men" (Modleski, 1982, p. 14). Within these Harlequinised versions of the female fantasy world, it is questioned why men ignore some necessities of the relations expected by women: "According to popular romances, it is possible really to be taken care of and to achieve that state of self-transcendence and self-forgetfulness promised by the ideology of love" (1982, p. 37). In Harlequin romances and the Mills and Boon as the English version of these contemporary romances, the hero treats the heroine harshly, and the heroine rejects him and her true desires; and then somehow,

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[3] "When Mary Bonnycastle noticed the popularity of their reprints of the romance novels of British publisher Mills and Boon, she suggested that Harlequin focus on romances alone. Her idea was so successful that by 1971 Harlequin had bought Mills and Boon and begun to amass its own stable of writers to churn out romances... In the 1970s, Larry Heisey, a marketing specialist ... developed the Harlequin Presents series with uniform trademark covers, differing only by the particular title, author, and racy cover art. Further, he marketed the books in the places where women already shopped: the grocery store, the drug store, and the variety store... In the years following the start of the women's liberation movement, social critics had predicted the death of the pulp romance novel... The critics turned out to be wrong... By the 1990s, it had become the world's largest publisher of romance fiction, releasing over 60 new titles per month and selling over 165 million books per year, in 23 languages and in over 100 countries."
(https://www.encyclopedia.com/media/encyclopedias-almanacs-transcripts-and-maps/harlequin-romances).

through the voyage to find her own self, she also finds a way out, and they reach reconciliation. Both the hero and the heroine are doomed to a transformation process to achieve happiness, love and marriage; and it is proven in this adventure that while the heroine is powerful, the hero is vulnerable. It has been accepted that Harlequin and Mills and Boon novels are known as non-qualified novels compared to Austen books since "… they are mass-produced, formulaic, limited in scope, accepting of a patriarchal status quo, overly concerned with sex, almost exclusively concerned with heterosexual sex, an appealing only to an unintelligent readership incapable of appreciating better writing" (Margolis, 2003, p. 24). Yet, the familiarity of the Austen oeuvre's settings, relations, and dialogues led the modern audience to follow the attractive sides of contemporary romances, which might be inspired by Harlequin or Mills and Boon. If we admit that there exists a sense of "romance nostalgia," it is apt to claim that "(n)ostalgia (from nostos – return home, and algia – longing) is a longing for a home that no longer exists or has ever existed. Nostalgia is a sentiment of loss and displacement, but it is also a romance with one's own fantasy" (Boym, 2001, p. xiii). Throughout the generic voyage of romances, we have accompanied the fantasy worlds presented, and by adapting and re-adapting them, we keep our nostalgia for romances.

1990s Austen Adaptations

The continuous adaptations of Austenian romance, irrespective of culture, time, or space differences, have not been left deploying this good old story of the desire of woman and man to be united and live happily ever after. Thus, we long for the Austenian kind of Regency romances, which is why we want to continue fantasising about it. These fantasies are aptly satisfied via visual sensations created by the adapted versions of Austen texts: *Clueless* (1995), *Bridget Jones's Diary* (2001), *Bride and Prejudice* (2004), *Kocan Kadar Konuş* (*Husband Factor*) (2015), *Pride, Prejudice and Zombies* (2016), are just some of the examples that both hint at Austenian world of Regency and deviate from the conventional by either playing with the generic conventions or applying the romance formula to different cultural landscapes. For J. C. Smith, "The romance heroine not only acts and wins, she discovers a new sense of self, a new sense of what it means to be female as she struggles through her story, and so does the romance reader as she reads it" (Crusie, 1998, n.p). Perhaps this struggle to gain a new sense of identity without sacrificing love is one of the indispensables of the audience's preference for romances. Since Austen romances concisely provide this transformation story within the known domain of Regency, her work continues to appeal to the tastes of the current audience.

Interestingly, in the 1990s, several Austen adaptations in television and cinema were similar to what we have now in the cultural sphere. The 1990s re-visiting of Jane Austen novels is a known cultural adaptation trend. As Austen text adaptations or re-visitings, there were many productions: *Pride and Prejudice* (1995), *Persuasion* (1995), *Sense and Sensibility* (1995), *Clueless* (1995), *Emma* (1996), *Mansfield Park* (1999) and *Bridget Jones's Diary* (1997-8). It seems there is again an enthusiasm to set forth the Austen world by reminding the sparkling sides of the Regency era. We inevitably remember the reminiscences of 1990s adaptations as well. The question is whether we have a nostalgic longing for the world of Austen or the 1990s adaptations of Austen, which seem more innocent compared to the current adaptations of the 21st century. As if every twenty or thirty years, we have a fracture in the time-lapse and re-exhibit the Austenian Regency romances. The renewed adaptations make sense because of our ambivalent feelings towards the Austenian Regency: "A cinematic image of nostalgia is a double exposure, or a superimposition of two images – of home and abroad, past and present, dream and everyday life. The moment we try to force it into a single image, it breaks the frame or burns

the surface" (Boym, 2001, p. xiv). Another point is whether the Regency or the 90ies are familiar to the contemporary audience is a question to be evaluated. In the 1990s, some critics believed that "Hollywood has 'harlequinizied' Jane Austen" as a result of a retro-nostalgic" (Bowles, 2003, p. 15) impulse. In a way, those adaptations deviate from the classical adaptations, which tried to follow the Austen texts strictly. Andrew Davies, who adapted Jane Austen's *Pride and Prejudice* in 1995 to BBC as a TV series, claims that adapting Austen's texts has its own boundaries:

> 'You can't change the actual story'... [Yet,] the scriptwriter must take 'a certain amount of liberty,' justifying this presumption as filling in 'little gaps,' especially where there are 'hidden scenes ... that Austen did not get around to writing herself. Since the film must be coherent to communicate successfully with a mass audience, improvising with the original materials is required.' (Macdonald and Macdonald, 2003, p. 5)

Thus, these adapted versions both trace the Austen texts and, in a way, transform them to the audience's expectations. Despite the existence of other productions and adaptations of *Pride and Prejudice*, Andrew Davies, who with his adaptation paved the way to a concept called "Darcymania" together with Colin Firth's acting that hinted at erotic feelings of sexual desire for female spectators, is the one which became an unforgettable phenomenon. As Davies comments:

> We wanted lots of energy in the show, and the book justifies it, because Elizabeth is always running about and going on long country walks and getting all flushed and sweaty and getting the bottom of her petticoat muddy, which seems to be quite a turn-on for Darcy. So we thought, let's make it as physical as we can without being ridiculous about it. Let's remind the audience that this isn't just a social comedy – it's about desire and young people. (Barber, 2015, n.p.)

Together with Davies' adaptation, the question is: did the other adaptations in the '90s share several common points in their depictions of the source material? "Austen has been marketed as, at once, sexually restrained and sexually explicit, safely in the past and less safely in the present" (North, 1999, p. 40). One way or another, while adapting, "'the past' is mobilized so that the meanings presented by the literary film adaptation for its contemporary audience are *rehistoricized*" (Sonnet, 1999, p. 54). As Higson asked: "Was there a good reason for so many Austen adaptations appearing at the same time? Several commentators argued that there was. It was a response to the loss of genuine social values, argued some, a response to the collapse of a caring, ordered society, a search for a more ethical stance in an increasingly unethical world" (2004, p. 38). Perhaps, in those times, they longed for the lost authenticity of romantic feelings and natural relations. Like gazing at one's image from a mirror, nearly after 30 years, we again have a similar tendency to re-create the Austenique. This time, we also remember the 90s.

Apart from being the re-presentations of the Austen world within which strict social codes existed for men and women, these adaptations were the more daring versions to invoke feelings of sexuality via implied eroticism. The core attributions of these adaptations were the acting of attractive and charming actors and actresses, along with good music, lightning and setting combined with the camera's movements, which regulate the viewers' gazes. The actors and actresses courageously inhabit the Austenian world via their own characteristics while portraying Austenique, including their charm and charisma. These productions, including famous names like Jennifer Ehle, Emma Thompson, Kate Winslet, Colin Firth, Hugh Grant and especially Andrew Davies' 1990s adaptations, became the standard by which Austen adaptations in the cultural sphere were judged. In the 1995 adaptation of

Austen's novel *Sense and Sensibility,* directed by Ang Lee with Emma Thompson as the scriptwriter,

> [u]nlike many Jane Austen adaptations to the screen, the actors do not appear to be carrying the posthumous weight of the great Jane Austen... Sedately attired, her body language tightly controlled, Emma Thompson communicates the quiet burden of sense and restraint as effectively as Kate Winslet, with her bouncing curls, lush clothing, pastel shades, dramatic intonations, and rippling emotion, embodies sensibility... We get Jane Austen's characters directly living and breathing. (Preston, 2003, pp. 12-3)

Despite the depiction of the process of love affairs deciphered via inevitable struggles within the deployment of the romance genre in Austen novels, the unavoidable part of romantic love, physical intimacy, is absent as known. Still, the generic success of all these romance adaptations is that they are somehow able to visualise the un-represented sexual and erotic tension on screen.

> As many film theorists would contend, film spectatorship is always a matter of visual pleasure – regardless of genre or narrative (Mulvey 1975). The historical costume adaptation, then, offers a distinctive organization of visual pleasure in which 'spectacular excess' of 'circumambiance' functions to incite visual pleasure through sensory overload. (Sonnet, 1999, p. 57)

In other words, because of not showing the explicit sexual intimacy scenes, the visual pleasure is maintained by the conventional depictions of "clothing, landscape, piano playing, letter-writing and conversation with a dispersed and diffuse form of sexuality" (1999, p. 57). The "repressed" arousals of sexuality on the side of the audience are achieved "through an over-investment in the 'look,' in gestures, fleeting glances, failed speech, clamped emotions and frustrated intentions" (1999, p. 57). With 90s adaptations, the scenes of erotic feelings are inserted, whereas, in 21st-century adaptations, we begin to see more daring *mise en scènes* that may evoke sexual desires. What is more, the repressed feelings that were once suppressed are ironically implied by the gazes of the actresses breaking the fourth wall convention.

Historical accuracy?

In the TV series *Lost in Austen,* Amanda Price's adventure to pass from the current London, which is full of dissatisfaction for her, appears a heterotopic escape space to Austen's novel *Pride and Prejudice.* But this *Pride and Prejudice* is portrayed as a tribute to the 1995 BBC adaptation of Austen's novel. We witness some implications to that previous adaptation, even the music is the same. In this way, the presentist frame narrative recalls another cultural work using intertextual references, including some deviations that the latter adaptation employs, like portraying Amanda reading and dreaming about the world of *Pride and Prejudice* and imagining Colin Firth's version of Darcy, yet despite her role in the series turns out to be a new portrayal of Elizabeth Bennet, we have soon seen that there is another Elizabeth who will stay in the present day London. As John Wiltshire explains about adaptations of Austen: "The later films derive as much from the earlier films as they do from the novels: they are hybrid, or even miscegenated works, which derive only in part from the cinematic Austen" (2001, p. 170). The heterotopia that leads the exchange of Amanda and Elizabeth into each other's worlds simultaneously involves comparing and juxtaposing the contemporary and the Regency at first with Amanda's encounters. While we lose the trace of Elizabeth, Amanda becomes the postmodern heroine with romance nostalgia – especially for Darcy and Elizabeth's love.

We, as modern-day audiences, sympathise with Amanda's desire to lose herself in the *Pride and Prejudice* world because we are also missing those kinds of relations, including distance, respect and kindness; and thanks to the postmodern space that *Lost in Austen* exhibits, we experience a sense of being "beyond times." As Higson explains postmodern nostalgia: "The modern, temporal version of nostalgia is founded on the unattainable distance between the past and the present; the post-modern, *a*temporal version erases this sense of distance… for post-modern nostalgics, the irrecoverable is now attainable, the difference between past and present flattened out" (Higson, 2014, p. 1). The spectators are lucky to watch Amanda's story because their nostalgia could be both for the Regency and 90s adaptations of Austen's world, perhaps Amanda's, or even both. Since this current remembering is "*a*temporal," the past is no longer lost or found but represented simultaneously, as seen from the heterotopic passage in Amanda's bathroom. Since "[h]opeless longing for a lost past is replaced by celebration of the styles of the past which are still accessible today and eminently collectable and consumable" (Higson, 2014, p.126) in postmodernity, we can make sense of Amanda's passage into the fantasy world of *Pride and Prejudice* due to our own demand of visual satisfaction regarding romance and nostalgia and curiosity about Austen's world of Regency where we imagine falling in love with Colin Firth or Hugh Grant acting as Mr Darcy or Edward Ferrars. "The tension between two different times, and two sets of values and sentiments, seems then to have been released: one may not actually *inhabit* the past, but the culture of pastness is now displayed" (2014, p. 128). This heterotopic voyage is achieved via the fantasy world of romance, which blends reality and fantasy and postmodern nostalgia that merges the past and the present that embrace each other through "*a*temporality."

Despite the ongoing disputes about depicting the period works proper to the era they represent, they mostly have anachronistic presentations of setting, linguistic usage, and even body types and music. While *Lost in Austen* shows this by inserting the modern into the Regency and vice versa, the recent adaptations use the modernisation tools used in adaptations more explicitly. Nonetheless, it may not be wrong to say that *Lost in Austen* is a good example, after which we have seen the kind of postmodern techniques that emphasise presentism and self-conscious narrations more often. Anne Eliot of *Persuasion* (2022), acted by Dakota Johnson anachronistically, says: "We're worse than exes, we're friends."[4] Nonetheless, these presentist usages are perhaps necessary for the renewal of the lost spheres of the past. Since we can never represent the past thoroughly, or in other words, "we can never fully come to terms with the past" (Elam, 1992, p. 15), we re-position and re-visualise the past to remember the faded ties that create a nostalgic reminder of our futile effort to re-insert what is lost. We know that even Austen was criticised by some critics for not depicting severe historical, political, or economic issues of her time, like the consequence of the Napoleonic wars or slave trades. Nevertheless, her novels are unique because they "suggest an understanding of the world, in terms of people's connections with each other. Most if not all of those connections are regulated by economic factors" (Margolis, 2003, p. 35). Yet, despite her implicitly evoking broader historical realities about politics, since her honesty about the social entanglements provoked the questioning about the function of class, gender, and race in society, her work is still valid as a mirror to show the blurred lines of social restrictions of Regency that remind us of our own. What makes Austen world inspiring is the harmonious complacency of the world that she had created: "In Austen's novels, domestic settings and the romantic entanglements of her principal protagonists become vehicles for the expression of values associated with good behaviour

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[4] https://janeausten.co.uk/blogs/film-reviews-media-reviews/persuasion-2022-the-austen-blog-review

and the promotion of happiness among members of intimate communities... 'decency, civility and common sense will be awarded'" (Margolis, 2003, p. 37). What is more, her novels create such "a world in which the individual and society are ultimately in harmony, in which they both share the same decent values, and in which the needs and desires of one are satisfied by the other" (Konigsberg, 1985, p. 214). Perhaps that kind of anachronism inspired by Austen better fits in the postmodern revisualisations that do not forget the previous adaptations and the novel itself. But the point is that we no longer demand the notion of fidelity to Austen's text. Instead, we remember several versions of adaptations that recreate Regency with a sense of "*a*temporal" and simultaneously provided material, together with the self-reflexive acting and narrative styles of the contemporary adaptations, we continue to celebrate the enigmatic Austenian charm.

Since the world Austen created handles the social interactions of the society she depicts, primarily via man and woman relations, inevitably, the issues of romance and gender become forefront. Yet, she still appeals to the modern tastes of the readers and audiences in her timeless handling of these issues. "There is room enough in the novels to swing the sword either way, cutting down male arrogance, duplicity, and outright chauvinism on one stroke yet also deftly drawing blood in the satire of women's ways and women's culture when the sword turns back" (Macdonald and Macdonald, 2003, p. 2). She portrays her male and female characters and traces the transformation processes of her characters in such a way that "[h]er narrative sophistication and irony suggested a stylistic compatibility between high literature and popular fiction..." (Benedict, 2000, p. 64), which is why the successful adaptations that may capture this essence proceed in the adaptation milieu.

Lost in Austen as an "Appropriation"

It is still a relevant question to investigate what appealing sides Austen texts have for the adaptation to screen. One aspect would be that the stories in her novels emerge from the inner conflicts of a heroine who then shows the life and interactions of the members of the society in which she lives. While the readers witness the public scenes, they also have the chance to follow the inner turmoil the characters have sensation-wise and how they reflect them to others. These contradictive inner/outer intermingling regarding the characters' psychology become the intriguing aspect of the narrative, including the ironies that the narrator expresses –mostly used as internal monologues expressed to the spectators- which are also the fascinating features of these adaptations. Visual scenery and fascinating music ornamented with good figures of dancing or walking and chatting with others, thinking about the realities of themselves and other members of society, make up the other layers of that kind of romance. In this way, the audience accepts Austen adaptations as unique works via the visual pleasure obtained by the Regency era settings and the actors' costumes, together with the witty dialogues, which is the fundamental side of her work appropriated to the scene as a new medium. Generally speaking, despite the tendency to compare the source and the adapted production, since the adaptations from literary texts are creative entities themselves, following the criteria of fidelity is a futile effort since "the movement from literature to film is a translation from one medium to another, and, as with all translations, something is lost, and something gained" (Macdonald and Macdonald, 2003, p. 3). These re-handlings of the source materials contribute by inserting new dimensions, evaluations, and depictions into the new product. For instance, we may call *Lost in Austen* an "appropriation." As Julie Sanders explains, it "affects a more decisive journey away from the informing source into a wholly new cultural product and domain... it may still require the intellectual juxtaposition of (at least) one text against another that we have suggested is central to the reading and spectating experience of adaptations" (2006, p. 26). This re-freshened attribution is necessary for the adaptation process because

Austen's times are unknown, and the time she is reflecting in her novels has passed. Still, despite the renovations, in one way or another, the filmmakers benefit from the conventional visioning that may remind the Regency times of Austen texts. Jane Austen's adaptations are intertextually new texts that advert to other texts that were previously created. The producers, directors, and scriptwriters re-create Austen texts by adapting them to make the subject matter eligible for the modern audience due to the remoteness of the period they represent.

21st-century adaptations use these adaptation techniques more explicitly in a self-reflexive way. In the British television series *Lost in Austen* (2008), Amanda says: "I'm having a bit of a postmodern moment."[5] The Netflix adaptation of *Persuasion* (2022), directed by Carrie Cracknell, reveals a self-conscious text with Anna facing the audience and commenting about the traditional expectancies of society with presentist claims; and her contemporary hairstyle indicates that the movie handles the Austen material with a 21st-century consciousness. Not only the form but also the thematic depictions begin to change in the 21st-century adaptations. A mixed-race girl from the West Indies named Georgiana Lambe inherited a good fortune, and Arthur Parker declares his feelings for Lord Harry Montrose as a gay in the TV series *Sanditon* (2029-2023) created by Andrew Davies. There is also a possibility of incestuous relation between Sir Edward Denham and his step-sister Esther Denham, who kissed each other in *Sanditon.* Caroline Bingley in *Lost in Austen* is a lesbian character. Given these examples, can we qualify these works as "neo-Austenian," which re-interpret Austenian by mimicking her style simultaneously. The contributions of these works signify an "ironic coexistence of temporalities" (Elam, 1992, p. 13) by re-handling the Austen world, through which we have both continued to long for the lost in Austen Regency and trace in the contemporary via romance.

Regency romances are also apt for creating spheres for nostalgic longing on the side of the audience as Sarah Cardwell explains that these kinds of historical works "may design a mise en scène and a soundscape that can signify pastness but still seem modern, and therefore within reach, attainable to the nostalgic gaze" (2002, pp. 142-9). In modern adaptations, we can follow different acting styles and directorial methods blended with the visual material through which the Austen world is reminded, but every time in a freshened way, which is why these newly re-created versions may be regarded as "neo-Austenian" works. In that respect, *Lost in Austen* provides both this "modern pastness" that Cardwell mentions, and since it has a contemporary framework presented by Amanda's London, it directs the audience to a feeling of postmodern nostalgia through which they experience familiarity and unfamiliarity accordingly.

At the beginning of the series *Lost in Austen,* Amanda, with modern clothes, thinks that even a contemporary woman would be happier living in Regency London when she passes to Bennet's house (in Austen's novel *Pride and Prejudice*) and wanders around all the other scenes. This passage from the modern to the Austenian Regency represents the voyeuristic experience of the modern-day audience in gazing at the era which is unknown but desired and also in following how the predecessor adaptations had functioned in the cultural landscape. At first, we, as the spectators, begin to perceive what is happening to Amanda in her daily life. While witnessing this, she begins to reveal her inner struggles (as we may expect to have that kind of inner turmoil from an Austen heroine, too), directing her unlived desires and romantic appeals to the act of reading *Pride and Prejudice*, preferring it to going out or being with her boyfriend who looks quite disinterested and unromantic in his

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[5] https://obstinateheadstronggirl.wordpress.com/im-having-a-bit-of-a-postmodern-moment-lost-in-austen/

marriage proposal. Similar to the concerns of the Regency era mothers, we see Amanda's mother worrying about her being lonely in the future, saying: "I hope they help you on with your coat when you are 70," when Amanda insists on her desire to have a romantic affair: "I'm not hung up about Darcy. I do not sit at home with the pause button on Colin Firth in clingy pants, okay? I love the love story. I love Elizabeth. I love the manners and language and the courtesy. It's become part of who I am and what I want. I'm saying that I have standards."[6] In this dialogue, with the hints of postmodern nostalgia, the spectators both realise that even in 21st-century modern London, a mother may be worried about her daughter's emotional ties with a possible suitor, as in the case of Elizabeth's mother in the Austenian world of Regency and the foreshadowing about the "*a*temporality" of the heterotopic journey of Amanda to the world which she passionately desires to be. As one might expect, this transition and the fulfilment of this universal and timeless desire is carried out by the romance of Austen.

Geoffrey Wagner identifies three types of adaptations as "transposition," "commentary," and "analogy," among which "analogy" is the one within which, for instance, "a film that shifts the action of the fiction forward in time or otherwise changes its essential context; analogy goes further than shifting a scene or playing with the end, and must transplant the whole scenario so that little of the original is identifiable" (1975, p. 223). In other words, Guy Andrews appropriates *Lost in Austen* by going back and forth in time, from contemporary to Regency, yet despite the series hinting at providing the mainstreams of the *Pride and Prejudice* plot, the sole aim is not re-adapting it; instead, both with the frame narrative of the 21st century and the reminiscences of the 1995 BBC production of *Pride and Prejudice*, the series is able to achieve its originality from a postmodern perspective.

Amanda can pass to the place she dreams of because she is a conscious reader of Austen's novel *Pride and Prejudice*, and somehow, she becomes the protagonist of her life story. She is the only person who could pass from the heterotopic portal to the Regency. The portal is in her bathroom, and thanks to Amanda, she and Elizabeth interchangeably pass from it: "Heterotopias always presuppose a system of opening and closing that both isolates them and makes them penetrable… To get in one must have a certain permission and make certain gestures" (Foucault, 1986, p. 26). Through this kind of heterotopia, like the heroines of Austen, who achieve a sense of transformation via self-realisation, Amanda reaches a point of reconciliation between her dreams and reality. When she first becomes involved in the Bennet family's daily routines, everything seems strange both to Amanda and to the viewers: while the English they use, their politeness, the costumes they wear, and the hairstyles shock her, she also finds similarities with these people regarding humane interactions and family matters. Yet, the series is not devoid of postmodern playfulness: When Jane becomes ill and has to stay at Bingley's house, she expresses that she has given her a "paracetamol" for her illness or when she tries to avoid Bingley's being affected by her (and knows that this would not be the case for the development of the plot of the novel which is indeed an indication of the self-consciousness of the series), she declares to him that she is a "lesbian." These are some of the intriguing presentist signs that show how the series will proceed with a postmodern outlook.

The fragmented postmodern world that creates an effect of entrapment of meaninglessness is also felt even in the beginning when Amanda first "discover[s] Lydia Bennet in bed alongside her, … immediately assum[ing] that she has been part of a reality TV trick and that the producer will want some kind of sexual action from the two women. 'What are you

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[6] "Lost in Austen Quotes." Quotes.net. STANDS4 LLC, 2024. Web. 17 Jan. 2024. https://www.quotes.net/mquote/788257

after, guys?' she asks the invisible cameras she assumes are hidden in the room" (Ridout, 2010, p. 129). This "Truman Show-like"[7] scene that involves Amanda's being a part of postmodernity reveals how 21st-century readers/ audiences cannot refrain from the artificiality that the technological developments led individuals to experience, which is why, it becomes very challenging for her to adapt herself to the conditions, feelings, manners and attitudes of the Regency world. Still, as an Austen fan, at least she is knowledgeable about the Austenian Regency, especially *Pride and Prejudice*.

The juxtaposed Regency world that is shown in the series is not the ultimate reflection of Austen's representation nor the 1995 *Pride and Prejudice* version; instead, it fragmentedly displays specific settings like: "Jane's enforced stay at Netherfield and Miss Bingley's bitchery; the Netherfield ball; Mr. Collins' proposals; the entertainments at Rosings; the visit to Pemberley; the scandalous elopement; and the ultimatum of Lady Catherine … Just not exactly as you remember them" (Starke, 2009, p. 2). The comparison of the two worlds with some seemingly minute details exemplified by objects like the absence of a toothbrush, her use of lipstick or cellphone, her hairstyle and clothes and also her manners like kissing Bingley, and Amanda expressing: "[after Mr. Darcy emerges from the water] I am having a bit of a strange post-modern moment here,"[8] all serve to create a playful effect on the audience who are in search for the authentic love Amanda possibly may have. Yet, soon enough, it will be delivered that despite being the space of fantasy for Amanda, the Regency era is not so easy to go on with your life, it includes lots of hardships: like the difficulties of daily life, the absence of electricity, plumbing, and sanitary facilities, including horse-drawn carriages and time-consuming letter writing.

In addition, although Amanda idealises the Austenian Regency, she realises the fact that social codes and gender norms are not easy to compete with. For instance, despite their love, Darcy says that he cannot marry her since she is not a virgin. This hindrance is related to her own history – another condition of the modern times she is living. Amanda fails to find a way out to get rid of this insurmountable abyss. Despite the explicit difference between the two historical eras, since heterotopias "have a function in relation to all the space that remains," in the series, the Regency, the places, and relations Amanda experiences are also related to her modern life and self. When she passes from the portal, the fantasy world of Regency becomes her reality and the real contemporariness of the current times becomes synchronically blurred. We understand this blurriness, especially when Amanda chooses to be with Darcy in the Regency period as a sign of heterotopia.

> This function unfolds between two extreme poles. Either their role is to create a space of illusion that exposes every real space, all the sites inside of which human life is partitioned as still more illusory. Or else, on the contrary, their role is to create a space that is other, another real space, as perfect, as meticulous, as well arranged as ours is messy, ill constructed and jumbled. (Foucault, 1986, p. 27)

The illusion of the *Pride and Prejudice* world of Regency is also maintained by Amanda's being a meticulous reader of Austen's novel when she demands to stick to the text of the

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[7] "Released in 1998, Peter Weir's *The Truman Show* follows the life of Truman Burbank on Seahaven Island, a seemingly perfect little town. The only catch: everyone is an actor, and everything is perfectly staged. Everything but Truman. He is the unknowing star of this absurd reality show. People from all around the world watch Truman thanks to the cameras hidden everywhere from the ring his father gave him to the dashboard of his car."
(https://blogs.iu.edu/establishingshot/2023/09/14/lies-and-truth-in-the-truman-show/)
[8] "Lost in Austen Quotes." Quotes.net. STANDS4 LLC, 2024. Web. 18 Jan. 2024.
https://www.quotes.net/mquote/788273

novel, which is why, when things become out of order when the plot develops, she tries to persuade the other characters otherwise: Jane has to marry Mr. Collins, Charlotte becomes a lonely missionary who went to Africa, Bingley is charmed by Amanda, then becomes a drunken man and elopes with Lydia, and Georgiana seduces Wickham (the opposite of what we know from the novel). In this way, the fragmented nature of the adapted series in terms of the selected settings is blended with these deviations, which Amanda has tried to change throughout the series, which adds both the aspect of intertextuality and parody of the source materials. This postmodern multi-layeredness is also achieved by the very ironic usage of Austen herself in her novel that Amanda utters: "You people. If just one of you actually said or did something you actually meant, that had any kind of emotional integrity, the rest of you would die of fright" (qtd. in Tigges, 2018, p. 5).

In the 21st century, we still nostalgically remember Austen by focusing on the Regency with its confinements and luxuries, sometimes to escape from the modern meaninglessness and sometimes to feel at ease thinking that we do not have that kind of societal restrictions. *Lost in Austen* offers us an "(o)ff-modernism offered a critique of both the modern fascination with newness and no less modern reinvention of tradition in the off-modern tradition, reflection and longing, estrangement and affection go together" (Boym, 2001, p. xvii). This mixture of different sensations diverts the audience to have the chance to see the simultaneous existence of two different periods through the re-handling of the adaptors who mimic some aspects of Austenian style that may be called "neo-Austenian" through which we know we cannot reach the authentic but the counter-existence of these lost and found issues via romance paves the way to the notion of enriching the Austenian cultural milieu. As a neo-Austenian work of Regency romance, *Lost in Austen* presents "*a*temporality" of the heterotopic journey of Amanda to the world that we, as contemporary people, want to be in. Despite the complications regarding the gap between two distinct time periods, through the romantic story ornamented by the playful dialogues of the characters, Amanda's transformation as a heroine, the expected sentimental fulfilment of the audience is ensured by the timeless notion: love.

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Re-Fashioning Femininity and Motherhood
in Chimamanda Ngozi Adichie's "Zikora: A Short Story"

Chimamanda Ngozi Adichie'nin "Zikora: Kısa Bir Öykü" Eserinde
Kadınlık ve Annelik Kavramlarının Yeniden Biçimlendirilmesi

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Abstract

Chimamanda Ngozi Adichie is one of the postcolonial writers who has made her literary contribution by introducing Nigerian culture to her readers in English. This paper aims to present a re-fashioned postcolonial perspective on the understanding of femininity and motherhood in Nigerian culture and to demonstrate how the perception of these concepts has evolved over generations as illustrated by the mother-daughter relationship in Adichie's "Zikora: A Short Story" (2020). "Zikora" deals with various issues directly related to the situation of Nigerian women, such as single motherhood, polygamy, sexism and the preference for male children. The article draws on African feminism to explore womanhood as an identity and to emphasise the role that contact with a foreign culture plays in women's self-determination and development as individuals. In the story, the eponymous character is a single woman whose expected child is not wanted by her father. In the final stages of labour, Zikora reflects on her mother's relationship with her father and how she had to stay in the polygamous marriage just because she did not bear her husband a son. This study also shows that "Zikora: A Short Story" is a boldly written story that draws attention to the many injustices faced by Nigerian women in a patriarchal society.

Keywords: Adichie, African feminism, culture, motherhood, Zikora

Introduction: The Role of Women Writers in African Literature

Although African men started writing fiction earlier than women writers, the image of women they conveyed in their writings was to bear children, raise them and ensure that food was ready for their husbands. This misconception of the role of women in African society was the result of longstanding traditions passed down from their ancestors, and it persisted until African women writers emerged seeking to restore the image of African women that had long been portrayed negatively by African male writers. Indeed, in African novels written by male authors, female characters do not have their own stories or identities to be proud of; instead, they are portrayed as weaker than men and marginalised.[1] In response to the male narrative, one can observe today how concepts such as femininity and motherhood are questioned in postcolonial literature based on the experiences of female authors. This trend became particularly important after the 1960s, when most colonised countries around the world became independent and started their own literature, including women's writing. The pioneers of modern African women's literature include names such as Mabel Dove Danquah (1905–1984), Nadine Gordimer (1923–2014), Mariam Ba (1929–1981), Grace Ogot (1930–2015), Alifa Rifaat (1930–1996), Flora Nwapa (1931–1993), Bessie Head (1937–1986) and many others who have

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[1] The female characters in R. E. Obeng's *Eighteenpence* (1943), F. Oyono's *Houseboy* (1956), C. Achebe's *Things Fall Apart* (1958), and G. Okara's *The Voice* (1964) may serve as illustrative examples.

contributed significantly to the development of contemporary African literature. In their works, they address women's predicament in terms of cultural issues such as polygamy, female genital mutilation, the preference for male children and the bride price. They emphasise the role of education and believe that the situation of women would change for the better through education.

This study seeks to provide a re-fashioned postcolonial perspective on the understanding of femininity and motherhood in Nigerian culture and to illustrate how perceptions of these concepts have changed over the generations through mother-daughter relationships as described in "Zikora: A Short Story"[2] (2020) by a third-generation writer Chimamanda Ngozi Adichie. The significance of the study is to show how the characterisation of female protagonists has developed in modern African women's literature. The reading of Adichie's story is performed based on African feminism as a vernacular theory to explore womanhood/motherhood as identity and subjectivity and to show how pregnancy is used as a powerful element in the context of the female body and empowerment. Therefore, the study argues that the female characters in the works of third-generation women writers are bolder and more self-confident and express themselves openly, regardless of cultural taboos. In this framework, exposure to foreign culture is also emphasised as one of the important aspects in the formation of the individuality of the female protagonist – Zikora. In fact, resistance to patriarchal behaviour and the idea that women have the right to live their lives as they see fit and to be responsible for their own livelihood and destiny are popular themes among modern African women writers and in this literary milieu, "the female novel, as a protest book against patriarchy, depicts inequalities and injustices done on women by patriarchal traditions, whether Christian, Islamic, or indigenous" (Stanley 2021, p. 61).

In post-independence African literature, the concept of motherhood was interpreted as one of the core components of female identity, and the belief that femininity is fully expressed after the birth of a child was one of the central ideas in male literature. Indeed, motherhood is one of the pillars for the fulfilment of an African woman, which is also reflected in Nigerian proverbs such as "Mother is gold" and "Mother is supreme" (Amari & Maoui 2020, p. 232). Due to the idolisation of motherhood, the cultural constructions of infertility and male-child preference show how burdensome this experience is for African women. With the advent of women's writing in African literature, womanhood/motherhood began to be treated first-hand and became one of the recurring themes in the works of most first and second-generation female writers.[3] Apart from this, these issues were explored in parallel with the African socio-political context of colonisation, decolonisation and modernisation respectively. To illustrate, in her ironically titled novel *The Joys of Motherhood* (1979), second-generation Nigerian writer Buchi Emecheta, known for her depiction of the hardships of African women, uses the theme of childlessness, polygamy and male-child preference to show how traditional values are being corrupted against the backdrop of Nigeria's ongoing transition to modernisation, or more specifically, Westernisation. Marie Umeh (1980) explains that Emecheta "breaks the prevalent portraitures in African writing" and adds that "it must have been difficult to draw provocative images of African motherhood against the already existing literary models, especially on such a sensitive subject" (p. 199). Nevertheless, the themes of femininity and motherhood described in women's literature were interpreted differently by their African counterparts. This is

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[2] Henceforth, the full name of Adichie's "Zikora: A Short Story" will be cited as "Zikora."

[3] For some of these works, see Flora Nwapa's *Idu* (1970), Mariama Bâ's *So Long a Letter* (1979), Z. Alkali's The *Stillborn* (1984), and B. Emecheta's *Kehinde* (1994).

explained by the extent to which these women writers focused on marriage, motherhood and family matters. This went so far that some critics and writers referred to their works as "domestic literature" or, more accurately, "motherhood literature" (Nnaemeka 1994, p. 150). For example, Molara Ogundipe-Leslie articulated her concern and irritation at the overused theme of motherhood and infertility and remarked that "the theme of childlessness has been explored by African female writers so much that one would wish they would seek other themes" (as cited in Nnaemeka 1994, p. 151). One way or another, African female authors have not sought to portray female characters as idealistic; rather, they are attempting to authenticate women's experiences, defy the unfavourable and derogatory images of female characters painted by male authors, and recognize the strength and intellect of women. They give voice to gender-based issues within both domestic and global socio-cultural contexts.

In this sense, African feminism can be seen as an appropriate platform to address the needs and expectations of African women living within and outside the continent. African feminism critically analyses contemporary issues such as gender and sexuality. Africa is not a monolithic continent, therefore, some of the feminisms tend to be tailored to specific groups of women to reflect the experiences of African women encompassing many different streams, such as Motherism, Femalism and African Womanism. Since African feminism is not only concerned with the situation of African women on the continent but is also relevant to the problems of black women outside the African continent, it is remarkable that Chimamanda Ngozi Adichie addresses such universal issues as racism, class, abuse and violence. Adichie also engages in gender studies in her works based on the cultural practices of the Igbo community, where women are seen as powerless and therefore neglected. The author seeks to improve the representation of Nigerian women by presenting strong and self-reliant female characters in her novels and short stories. Adichie's women are mostly educated and influenced by the Western way of life. In her famous essay "We Should All Be Feminists" (2014), the author explains that the most bitter opponents of women's liberation believe that feminism is a social movement focused on reversing gender roles and degrading men. However, according to Adichie (2014), a feminist is a man or woman who admits that there is a problem with gender as it is today, and we need to fix it and make it better (p. 17). The author boldly demands that we should all call ourselves feminists to encourage men to talk to women about sexuality, appearance, roles and success and to support women's freedom (Adichie 2014).

Re-fashioning Femininity and Motherhood in "Zikora: A Short Story"

The revolutionary trend in literature, driven by third-generation African women writers who broke the taboo boundaries set by their culture, paved the way for the emergence of bolder writing, particularly expressed in the works of Chimamanda Ngozi Adichie. As the descendant of first- and second-generation African writers, Adichie has contributed to both African and world literature by enhancing the character of her female protagonists and suggesting solutions to women's problems by elaborating on them. In "Zikora," the author mostly adopts "an auto-diegetic narrative voice through her protagonist" (Kelechi 2021, p. 82). Zikora, a Nigerian-born and American-educated woman, faces the difficulties of being pregnant and abandoned by the father of her unborn child, the distance from her family living in Nigeria, and the lack of friends and relatives in the US where she lives.

"Zikora" (2020) is a first-person narrative that begins with the eponymous character's labour pains in a hospital in America. From the very beginning of the story, Zikora, despite her mother's comment in the native Igbo language "That's how labor is," vividly describes the technical and physical experiences of childbearing (Adichie 2020, p. 5). She finds it

difficult to explain the intensity of the pain which "was something like pain and different from pain. It sat like fire in my back, spreading to my thighs, squeezing and crushing my insides, pulling downward, spiraling. It felt like the Old Testament. A plague" (Adichie 2020, p. 5). At first glance, the cool-headed conduct of Zikora's mother can be explained by her upbringing. In traditional Igbo society, "motherhood marks a woman's attainment of the peak of the rites of passage into womanhood" thus "giv[ing] her a voice in the committee of women" and earning her "respect among the men in the traditional community" (Okereke 1994, p. 19). On an emotional level, however, Zikora's mother is reacting out of her experience of having suffered three miscarriages and subsequently being abandoned by her husband simply because she was unable to have male children. This explains her pessimistic and common commentary, summed up in the laconic "that's how labor is," reflecting the condition of most African women who do not bear male children (Adichie 2020, p. 5).

It is noteworthy that for a long time, essentialist views of motherhood have been a prominent feature of public discourse, yet they are being substituted with more flexible and varied perspectives that "accommodate the diversity of women's and mothers' experiences" (Jilek 2020, p. 4). In this respect, Adichie is considered one of the few African women writers whose work addresses the idea of single parenthood and thus the predicament of women struggling with the consequences of this situation. On the one hand, Zikora has no financial worries, which means that she can single-handedly raise her future child, just as it has been her unilateral decision to have a child. In the story, it is also pointed out that Zikora, a lawyer like her boyfriend, Kwame, earns more than he does. The author presents a Western way of life that is not concerned with the question of who the breadwinner of the family is: the man or the woman. On the other hand, however, Zikora is afraid that she will not be psychologically able to cope with single parenthood. Adichie brings up one of the essential composites of African feminism – women's solidarity with the arrival of Zikora's mother, who supports her daughter at the time when she needs her most.

Zikora's mother arrives from Nigeria just before the delivery to provide her daughter with assistance during the initial phases of labour, childbirth and childcare. Although Zikora believes that she does not need her mother's help, as she feels sufficiently prepared both mentally and physically for this new chapter of her life, the protracted labour pains accompanied by the psychological stress of pregnancy and her feelings about her boyfriend's departure make her accept the fact that she needs the support of her immediate family and friends. Intrinsically, women's solidarity is embedded in the institution of African feminism, and as such, motherhood/mothering is seen as an indispensable part of this ideology. In the traditional African sense, motherhood is "about children" and procreation, which "women can only exercise from the outside" as they are "reduced to a permanent state of dependence and estrangement" in their husband's home (Ngcobo 1988, pp. 141, 143). Contrary to patriarchal motherhood, African women's writing subtly explores issues directly related to the psychological condition of an African woman and an African mother. For example, identifying her own ideals of a pan-African spirituality, the Afro-American poet Lucille Clifton, (1936–2010) explores how "a hysterectomy affects notions of sexuality, womanhood, and motherhood" showing that "womanhood has multiple meanings that do not entirely depend upon the capacity to reproduce or the genteel sexual norms that govern procreation," thereby "moving beyond biological conceptions of motherhood to the multiple emotional connections" (Mitchell & Taylor 2009, p. 183).

In "Zikora," Adichie extensively addresses the practices and beliefs she grew up with in her culture. From Zikora's narrative perspective and in the flashbacks from her childhood, it

becomes clear that her parents' marriage turns into a polygamous arrangement since Zikora's mother cannot bear her husband a son. At this point, the author alternates the focus from Zikora's experiences to those of her mother. Her mother's efforts to conceive a son cost her "three miscarriages, and an emergency hysterectomy," after which Zikora's father "decides to marry again because he needs to have sons," and her mother agrees since "it is those sons who will inherit the family property" (Adichie 2020, p. 23). Emecheta (1988) explains that in most African countries, the birth of a son increases a woman's power in the household and therefore a pregnant woman will not object if others pray for her to give birth to a healthy, happy boy—a real man-child—because deep down she also wants a man-child (p. 179). It is obvious that most African communities value and treat male children more highly than female children, usually for social and cultural reasons.

In "Zikora," Adichie also illustrates the cultural aspect of male-child preference. Ironically, Zikora, who is a lawyer by profession, gives a speech to her Western colleagues in which she discusses the traditional property rights of the Igbo, one of the most enduring cultural ideals in Nigerian communities having always been the favouring of male children. In cultures where such a distinction between the sexes is the norm, male descendants are seen as the "sustainers of lineage, holders of central, and often, most important positions of authority and inheritors of immovable properties" (Nwokocha 2017, p. 219). Discussing the "agony of motherhood" in the Nigerian cultural context, Nwokocha (2017) explains that women are psychologically affected by not being able to give birth to the desired child for various reasons and calls this disorder a "male-child syndrome" (pp. 221, 230). Similarly, in Adichie's story, the "agony of motherhood" of not being able to bear a son makes Zikora's mother go through a similar ordeal imposed upon her by societal norms of a patriarchal culture. Zikora thinks back to the time when her father and mother were still married, when she was eight years old and when her father moved out of the family home to live with his second wife. For Zikora, who grew up in the Nigerian culture in which a child "belongs to many mothers," "not just one's biological one," her mother's situation is not strange at all (Emecheta 1988, pp. 173-174). She describes how her father, even living in a polygamous marriage, showed her mother respect. For her mother's current situation, Zikora refers to the status of the senior wife as a cultural prerogative for a woman who is a man's first wife and who is entitled to "a starched deference, a string of ashen rituals," who always sits next to her husband at weddings and ceremonies and whose photograph appears "above the label of 'wife'" (Adichie 2020, p. 24). Zikora explains that this is a traditional form of marriage in her culture and that the title of the senior wife is the "reward" for her mother's acquiescence as a "civil," "proper" and "restrained" woman, which, in its turn, is "a thing that comes with a crown" (Adichie 2020, p. 24).

According to Osigwe (2021), Adichie's narrative technique in the story is autodiegetic, describing Zikora's emotional and physical anguish during pregnancy and childbirth, which makes her an unreliable narrator (p. 84). Nonetheless, as she goes on to explain, Adichie is one of the few writers to adopt a new perspective by rewriting the "narrative of motherhood and childbirth in African women's writing in her own terms" (Osigwe 2021, p. 84). Indeed, Adichie's autodiegetic narrative technique allows her to realistically portray what a woman *actually* experiences at the birthing table, rather than simply using exaggerated language that glorifies motherhood:

> Now here he was wrapped like a tidy sausage roll and placed on my chest. He was warm and so very small. I held him with stiff hands. I was suspended in a place of no feeling, waiting to feel. I could not separate this moment from the stories of this moment—years of stories and films and books about this scene, mother and child,

> mother meeting child, child in mother's arms. I knew how I was supposed to feel, but I did not know how I felt. It was not transcendental. (Adichie 2020, p. 17)

For Zikora the state of pregnancy becomes a transformative period in which she is exposed not only to physiological but also psychological changes. She begins to reflect on the painful experiences of other African women, including that of her cousin Mmiliaku, whose tactless husband engages in intimate relations with his wife even when she is asleep and impregnates her every six months. On the other hand, Zikora is suddenly concerned about maternal mortality in America wondering if it is "just higher for Black women" (Adichie 2020, p. 6). With the approaching labour pains and frequent contractions, Zikora begins to hear "the hysteria in [her own] laughter" and sees the image of a "pregnant and dead woman on a hospital floor" (Adichie 2020, pp. 5-6). Suddenly, her doctor becomes "a monstrous man pontificating opaquely about things he would never experience" (Adichie 2020, p. 6). Despite the constant efforts of her doctor and her mother to convince her that these feelings are normal, Zikora does not believe that the people around her understand what she is going through as the pain becomes unbearable. In the story, Adichie (2020) skilfully employs techniques of the short story genre to describe what a woman experiences during childbirth. Such a precise and explicit description, along with the medical vocabulary necessary to explain the birth process, characterises the author as a pioneer among her colleagues. By describing the first-hand experiences of a woman giving birth, she addresses the taboo subjects that are not allowed to be discussed due to the cultural appropriation of her society. Adichie's choice of words to describe the condition of a pregnant woman is not only shocking but also contradicts the phenomenon that glorifies the concept of motherhood in her culture. Faced with the reality of pregnancy, Zikora feels as if "a clutch of emotions paralyzed [her], bleeding into each other, disgust-horror-fear-panic" and that "something was growing inside [her], alien, uninvited, and it felt like an infestation" (Adichie 2020, p. 21).

Zikora's treatment of her body in a liberated manner is also noteworthy. Her single-handed decision to give birth to a child, while the child's father suggests an abortion, is an empowering element that emphasizes the agency of the female protagonist illustrated by her self-control over her body, which aims to decide and act for herself: "Was he recoiling because I had made this decision already? If he was going to have a child, of course he should have a say, but how much of a say, since the body was mine, since in creating a child, Nature demanded so much of the woman and so little of the man" (Adichie 2020, p. 14). Indeed, in the literary productions of third-generation African women writers, the process of decolonisation is particularly based on the patriarchal control of the female body and results from the cultural context in which women are heavily dependent on the decisions of men. Nevertheless, these works promise self-emancipation, even if the female body is portrayed as a victim of institutional and patriarchal power that imposes sexist norms and predetermined roles stemming from cultural prejudices.[4] The fact that Zikora impregnates herself with a child without her boyfriend's consent and later refuses to terminate the pregnancy shows that a modern African woman not only asserts her female agency by taking responsibility for her own body but is also willing to take the risk of becoming a single parent to her child/children. In contrast to Kwame, Zikora is emancipated and self-determined, although she also grew up in a similar environment to her boyfriend from Ghana. She defies the prejudices of her culture and decides to keep the baby outside of marriage. Adichie's groundbreaking writing style is evident in her approach to portraying

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[4] For some of these works, see Akachi Adimora-Ezeigbo's *House of Symbols* (2001), Sefi Atta's *Everything Good Will Come* (2005), and Sade Adeniran's *Imagine This* (2007).

the concept of single motherhood as the antithesis of married women with children in traditional Nigerian society. In doing so, the author breaks with the literary tradition of defining African women through two concepts: marriage and motherhood. In this sense, the influence of Western education and thus the contact with another culture is also remarkable. Zikora lives in the USA and benefits equally from all the rights to which women are entitled in Western society. She is therefore outside the borders of the native dominion and accordingly, its norms and regulations do not apply to her.

On the other hand, women who live within the boundaries of indigenous patriarchy are subject to what Katrak (2006) defines as "internalized exile," in which the female body "feels disconnected from itself, as though it does not belong to it and has no agency" (p. 2). According to Katrak (2006), female exile, which consists in the fact that a woman is not allowed to claim ownership of her body, can be expressed both literally and metaphorically in two ways: internal and external exile. In this context, it is possible to examine Zikora's mother in terms of Katrak's categorization. Like any Nigerian woman who adheres to the traditions of her society, Zikora's mother normalises for herself the status of a "senior wife'" in a polygamous marriage instead of divorcing her husband. In the case of Zikora's mother, the internal exile of the female body from patriarchy is expressed through silent protest. No doubt Zikora's mother was offended by her husband, and also daughter, who had failed to support her mother at a difficult time in her life. Adichie (2020) employs flashbacks to convey to the reader the ordeal of Zikora's mother, which aptly describes what it means to be a woman in Nigerian culture. The plight of Zikora's mother underpins Hewett's argument that the problem of silence and voicelessness in Adichie's work can be traced back to cultural reasons through which a woman can suffer both from silence and from not being heard (2005, p. 85). Zikora's mother represents the generation that met "each rush of pain with a mute grinding of teeth," enduring and embracing this "pain with pride" (Adichie 2020, p. 7).

Zikora's flashbacks make it clear that Zikora has had a complex relationship with her mother in her childhood, especially after her father has left home. At first, she is assured that it is her mother's cold and aggressive behaviour that has driven her father out of the family. Hence, she speaks to her for weeks "only in sullen monosyllables," believing that "she could have better handled it" (Adichie 2020, p. 25). Only when Zikora starts to experience the physical and psychological agony of becoming a mother herself, does she realize her mother's predicament. As the story progresses, the entire picture of her parents' married life is presented through Zikora's flashbacks from a genuine womanist perspective. Her father abandons the family after fathering a son with his second wife on the following pretext: "[My son] needs to see me every morning when he wakes up. Boys can so easily go wrong, girls don't go wrong" (Adichie 2020, p. 25). Zikora expresses solidarity with her mother as she becomes a single mother, remembering how she failed at it as a teenager. In the difficult times of her marriage, Zikora's mother needs her daughter's support whereupon Zikora leaves her alone with the pain of her father's betrayal (Adichie 2020, p. 27). This episode also justifies the mother's inner banishment, which is reflected in her silent protest and her subsequent cold attitude towards her daughter:

> How do some memories insist on themselves? I remembered the night of Aunty Nwanneka's birthday party. A big party … My mother asked me not to go. It was shortly after my father had moved out of our house, the strain between my parents still ripe and raw. Stay and stand by me," my mother said, and I scoffed silently, thinking she was being dramatic. Chill out, it's not as if this is a blood feud. When I came home… my mother was in the living room reading … I greeted [her], and she said nothing. She looked up from her book, as though to show she had heard me,

and then turned away. A recurring image: my mother turning away, retreating, closing windows on herself. (Adichie 2020, pp. 27-8)

Zikora realises that she has made an irrevocable mistake. This epiphanic realisation takes place at the time when Zikora herself is about to become a mother. Reflecting on her mother's situation, she admits that "it was [Zikora's] father who destroyed, and it was [her] mother [Zikora] blamed for the ruins left behind" (Adichie 2020, p. 25). Another eye-opening life experience for Zikora is the fact that she has been abandoned by the father of her child, which puts her in almost the same situation as her mother. Zikora initially believes that her Ghanaian friend Kwame is a suitable husband for her. Although Kwame has never been to Ghana, he grew up in a similar culture to Zikora, where the extended family is the norm. In some cases, Zikora feels relieved that Kwame understands her better than those who have grown up with Western values. To illustrate, she admits that she has to explain the concept of 'second wife' in her culture to her American friends, whereas with Kwame there is no need for such an explanation as "he had grown up familiar with his father's family, with relatives from a different place" (Adichie 2020, pp. 22-23). However, she is frustrated by Kwame's reaction when she tells him the news of her pregnancy:

He said, "We're at different places in our lives." He said, "I'll take care of everything," in a voice that belonged to someone else, in words that he had heard somewhere else. Take care of everything. How absurd; we were both lawyers, and I earned a little more than he did. (Adichie 2020, p. 11)

Zikora understands very well why she has not been able to communicate properly with Kwame. She knows that Kwame is bothered by the fact that she earns more than him and that he has grown up with values that condone polygamy, male favouritism and the preference for male children. For Kwame, the common view in his culture that the man is the main breadwinner, and the woman is the homemaker is therefore self-evident. It follows that although both Zikora and Kwame appear to be Westernised, it is Zikora who has internalised the values of Western culture, which reaffirms Kwame's argument that "[they] are at different places in [their] lives" (Adichie 2020, p. 11). Remarkably, Adichie equips her protagonist with the profession of a lawyer, thanks to which Zikora becomes aware of her rights as a woman. As a single mother, Zikora is determined to raise her child and not allow the negative aspects of her culture to infringe on her private realm:

My son. Those words: my son. He was my son. He was mine. I had given birth to him and I was responsible for him and already he knew me, moving his face blindly at my breasts. He was mine, and his tiny translucent arms lay precious against my skin. He was mine. My son. I would die for him. (Adichie 2020, p. 20)

Conclusion

In her works, Chimamanda Adichie questions the role of culture in women's self-realisation. The author believes that the function of culture is to ensure "the preservation and continuity of a people" and that "culture does not make people" but "people make culture" (Adichie 2014, p. 17). With "Zikora" (2020), Adichie illustrates how far the modern African woman of today has come. Compared to the works of first and second-generation female writers, "Zikora" is characterised by insight into the process of pregnancy and childbearing. By highlighting the nuances of childbearing, especially labour and birth, the author brings a re-fashioned viewpoint on femininity and motherhood to African literature, offering different approaches and opening up new perspectives on women's writing. Adichie's eponymous character Zikora becomes the embodiment of the voices of African women,

especially of those who are reluctant to speak up due to restrictive patriarchal traditions and must instead choose to silently protest against the oppressive forces of their society.

What increasingly distinguishes "Zikora" from previous literary works by African women writers is its bold straightforwardness about the challenges women face, expressed with clarity and brevity through the effective use of language. Apart from this, Zikora and her mother have different feminine concerns. On the one hand, Zikora draws most of her strength from her mother's generation, who had to submit to traditions that suppressed the role of women in society. It is also remarkable that although Zikora's mother, as an educated and financially independent woman, is not in a position to openly rebel against the male-dominated norms of her culture, she makes sure that her daughter goes abroad to receive a Western education and settles down. By supporting her daughter both financially and psychologically, Zikora's mother is trying to make up for unfulfilled dreams and ambitions that she had in her youth but was unable to realise due to the circumstances. Unlike her mother, Zikora is simultaneously exposed to Western and indigenous culture, which allows her, as a representative of the new generation of African women, to make no concessions to freedom and female agency, as her mother's generation once did. For Zikora's generation, cultural practices such as polygamy and favouring male children are unacceptable. Ironically, Zikora gives birth to a boy at the end of the story. In doing so, Adichie contrasts the possibility of raising a 'man' by an African woman with Western values with the reality of raising a 'man' in African societies and thus implicitly provides an outlook on the feasibility of gender equality in African societies. Ultimately, the normalisation of the mother-daughter relationship takes place when Zikora herself becomes a mother, which has a vernacular meaning rooted in the context of femininity and motherhood and emphasizes the individuality of the African woman.

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Fashioning the Self in Jean Rhys's *Voyage in the Dark* and *Good Morning, Midnight*

Jean Rhys'in *Karanlıkta Yolculuk* ve *Günaydın, Gece Yarısı* Romanlarında Benliği Biçimlendirmek

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Abstract

Jean Rhys held a deep passion for fashion and stylish attire. Her perspective on fashion, as an instrument of adopting "a second skin" finds expression in her focus on fashioning the self, a recurring motif in Rhys's oeuvre. The physical difficulty Rhys's female characters, whose lives bear strong similarities to her own, have in obtaining fashionable clothes represents the broader struggles they go through as the objects of the patriarchal and colonial gaze, in their voyages through the physical and metaphorical darkness of urban spaces like Paris and London in the early 1900s. Focusing on two of these women, Anna of *Voyage in the Dark* and Sasha in *Good Morning, Midnight*, for whom fashionable clothing appears to be the only way of navigating the modern society which marginalizes them, this study explores Rhys's multi-layered portrayal of fashion as a reflection of the near impossibility of attaining a cohesive sense of self, mirroring the characters' struggles in fashioning their inner and outer selves.

Keywords: fashion, self, Jean Rhys, clothing, identity

> *"Everything makes you want pretty clothes like hell"*
> Jean Rhys, *Voyage in the Dark*

Introduction: Jean Rhys and Fashion

In Virginia Woolf's gender bending fantasy, *Orlando*, the protagonist Orlando notes that "vain trifles as they seem, clothes have, they say, more important offices than merely to keep us warm. They change our view of the world and the world's view of us" as she dons herself with a woman's clothes following her change of sex (1928, p. 92). Clothes, as stated by Woolf, gain functions which extend beyond covering the body and providing warmth, they convey historical and societal notions such as gender, race, social rank and financial status (Jenss & Hoffman, 2020, p. 9). In this framework, dress/clothing as an emblem of material culture, as Joanne Entwistle (2000a) holds, is an "embodied practice, a *situated bodily practice*" (p. 325, original emphasis) in which body and dress "operate dialectically: dress works on the body, imbuing it with social meaning while the body is a dynamic field which gives life and fullness to dress" (p. 327), justifying Woolf (1982) in her remark that it is often the "clothes that wear us and not we them" (p. 92). In Jean Rhys's *Voyage in the Dark* (1934) and *Good Morning, Midnight* (1939)[1] clothes represent the protagonists' hopes, dreams and yearnings. Epitomized in Anna's cry, "Everything makes you want pretty clothes like hell" and "I'd do anything for good clothes," (Rhys, 1985, p. 14) possessing fashionable clothes becomes a symbol of empowerment for woman oppressed by capitalism, colonialism and patriarchy. Thus, prospect of having fashionable clothing functions as a beacon of hope for Anna and Sasha. This aspiration serves as the anchor to

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[1] The dates in parentheses are the original publication dates of the novels, but the citations in the rest of the article are taken from The Norton Edition, Rhys. J. (1985). *The complete novels of Jean Rhys*. W.W. Norton & Company.

which they hold onto during moments of despair. Consequently, their endeavour to acquire fashionable clothing is emblematic of the deprivation, marginalization, and alienation experienced by Rhys's female characters, echoing Rhys's own life experiences.

Rhys's unfinished autobiography *Smile Please* (1981) lays bare the difficulty Rhys herself had with feeling at home in the various identity positions she inhabited. Rhys was born as Ella Gwendolen Rees Williams, yet she was known with a few different names throughout her life, including the pen name Jean Rhys. In this context, Rhys's life was a constant struggle to "fashion" an identity to hold onto. Scholarly work on Rhys's life often delineates her as an "adrift in the world from the start" (Simpson, 2016, p. 2), and her oeuvre is distinctly characterized by "the sense of disorientation and the uncertain identity of those who live the ambivalent, uncentred, dislocated existence" (Carr, 1996, p. 28). In Rhys's fiction, this sense of disorientation often finds expression in the clothing imagery and the protagonists' relation to fashion. As Bender (1990) states, starting with her first book, *The Left Bank* (1927), Rhys's fiction depicts women confined to the roles imposed on them, exemplified by the figures of mannequins or chorus girls (p. 82). Centrality of fashion to Rhys's fiction mostly derives from Rhys's own experience of the world of fashion in its heyday in Paris both as a fashion modal and also a fashion consumer, as she often noted in her interviews. For example, she told Parkin (1973) that ever since she arrived in Paris, she developed an admiration of clothes and thought of them as "a second skin" (p. 33). In another interview, she described happiness in terms of the pleasure and satisfaction derived from possessing fashionable clothes: "For one thing it would mean clothes. A really pretty suit or dress would mean a lot to me" (Frickey, 1990, p. 25). In parallel to this renowned interest, Rhys's novels include numerous scenes where she portrays the disillusionment arising from being deprived of "a beautiful dress" that would mean "a lot" to her characters. Hence, clothing serves a twofold role in Rhys's fiction; first, clothes embody the material cultural backdrop of modernity, and secondly, by portraying the material circumstances under which Rhysian women are being oppressed through the imagery of the quest for the unattainable perfect dress, her fiction explores broader questions of identity Rhys had always struggled with.

Jean Rhys's fiction has been comprehensively studied from various perspectives such as postcolonial criticism, gender studies and trauma studies; however, the role fashion played in Rhys's life often went relatively unacknowledged, as also noted by Maroula Joannou (2012) in her article "'All right, I'll do anything for good clothes': Jean Rhys and Fashion," where she scrutinizes how avant-garde in literature and fashion converge in Rhys's work. A more recent contribution was provided by Sophie Oliver (2016a) who in her "Fashion in Jean Rhys/Jean Rhys in Fashion" examines how Rhys's interwar fiction became "fashionable" again around 1960s, by drawing an analogy between recycling old fashions, and how in this respect fiction is also susceptible to "fashion." In their readings, both Joannou and Oliver link Rhys's fiction to that of Virginia Woolf's to lay bare the intersections of fashion and the search for identity in modernist literature. These readings propose that the struggle Rhys's women in the early decades of 20th century go through to "make it new" or to "choose the right hat" in Sasha's words is not coincidental. The attempts to "fashion the self" are reflections of the changes taking place in the human character around 1910s as Woolf (2009, p. 38) famously announced. However, for the women who are pushed to the peripheries of the governing discourse, it is twice difficult to achieve a unified sense of identity and belonging compared to their European counterparts, as shall be demonstrated in the following analysis. In view of this, this study aims to contribute to existing literature by reading *Voyage in the Dark* and *Good Morning, Midnight* in terms of the ways representation of fashion and clothing highlight the difficulty, even near impossibility, of forming a unified identity for Anna and Sasha. Bearing autobiographical traces from Rhys's

own life, the voyages of Anna and Sasha across discrimination, poverty and decay paint a bleak picture where the self is in constant need of "fashioning" for a better "tomorrow," which never comes.

Fashioning the Alienated Bodies in *Voyage in the Dark* and *Good Morning, Midnight*

Addressing intersections of colonialism and patriarchy, *Voyage in the Dark*, which was Rhys's first novel to be written, yet made it to print much later than others, portrays a young Creole girl's physical and symbolic voyage through the "darkness" of England, where she finds herself following the death of her father. Anna refers to her being sent to England as the "fall" of a "curtain" (Rhys, 1985, p. 9), which points to the drastic and irreversible change, ending her previous life. Anna sketches a gloomy picture of England, evidenced in her referring to English streets as places where "dark houses all alike frowning down one after the other all alike all stuck together" (Rhys, 1985, p. 9). Embarking on the second "act" of her life in England, Anna starts to work as a chorus girl to earn her living. She meets Walter, with whom she becomes sexually involved, and for some time, Walter supports Anna financially. However, when Walter leaves her, Anna descends further into melancholy, drifting from one dark room to the other. The novel ends on an ambiguous note, depicting Anna thinking about "starting all over again" (Rhys, 1985, p. 115) as she lays sick in bed following a botched abortion.

Good Morning, Midnight depicts the interwar period through the consciousness of Sophia Jensen, who changed her name to Sasha hoping it would bring her luck, wandering across the streets of Paris, to which she returns after many years. Troubled by the memories of her traumatic past marked by the loss of her son, rejection by immediate family, poverty and aging, she struggles with forming a meaningful connection with the present moment. Sasha drifts between various rooms and cafes in Paris, has casual conversations with random men, whom she believes mistake her for a rich lady and try to take advantage of her. Similar to *Voyage in the Dark, Good Morning, Midnight* has an elusive ending since the closing scene depicting Sasha's rejection of the gigolo while welcoming the commis voyageur to her bed, might be interpreted both as a new beginning, and also a tragic end, culminating in Sasha's self-destruction.

Both novels open with journeys the protagonists undertake. Life as a journey, albeit a downward one, is a recurrent theme in both novels. Compared to the dark imagery at the beginning of *Voyage in the Dark*, *Good Morning, Midnight* has a more positive, vibrant view of the city for young Sasha. Paris, which, in Joannou's (2012) words, "was not only the undisputed fashion capital of the world, but also the meeting place where avant-garde artists and intellectuals congregated in their pursuit of the new" (p. 473), promises hope to Sasha and her husband Enno, who dream of travelling there in pursuit of "new" to escape poverty of London. For example, when Enno asks Sasha why she is crying, noticeably, she laments their poverty by complaining about the lack of a proper dress: "It's my dress. I feel so awful. I feel so dirty. I want to have a bath. I want another dress. I want clean underclothes". Enno's answer to this plea accentuates the optimism he has for a future in Paris, the land of the "new": "I'll get you another dress as soon as we get to Paris… You'll see, when we get to Paris it'll be all right" (Rhys, 1985, p. 417, original emphasis). The association of Paris with novelty, luxury and prosperity continues in the present time of the novel. Sasha's return to Paris, with which the novel opens, is encouraged by a friend who convinces Sasha that shopping in Paris will do her good. Unfortunately, the glamorous city never provides Sasha with the comfort she sought. Even if Sasha nostalgically remembers her younger self by the desire, she had to be different from the rest of the people, as the dream recounted at the beginning of the novel suggests, she is just another object in the

show. In this context, her failure to find her way out of the exhibition in which she is trapped symbolizes her predicament: "Everywhere there are placards printed in red letters: This Way to the Exhibition, This Way to the Exhibition. But I don't want the way to the exhibition—I want the way out. There are passages to the right and passages to the left, but no exit sign" (Rhys, 1985, p. 349, original emphasis). Her words foreshadow her experiences in Paris, where she drifts between various passages, cafes and bars, without finding the way out. This sense of disorientation hence underscores Sasha's confinement. Just as Sasha struggles to find a way out in the physical maze of passages, cafes, and bars, she is also metaphorically trapped in her circumstances, unable to break free from societal constraints and expectations.

Jean Rhys saw writing as the only "way out" of the "exhibition" she was stranded in. Athill (1981) recounts Rhys's strong belief in the power of writing as follows: "Once something had been written out, she said, it was done with and one could start again from the beginning" (p. 6). Writing became the only medium through which Rhys imparted form and structure to her tumultuous life, as highlighted in her confessional remarks: "I must write. If I stop writing my life will have been an abject failure" (Rhys, 1981, p. 191). In this context, it is possible to read Rhys's fiction as an attempt she makes to "fashion" her life through writing, which allowed Rhys to reflect on past events by reinterpreting them from an authorial distance, an endeavour that undoubtedly necessitated constant self-fashioning. Oliver (2016b) draws attention to this self-fashioning Rhys engaged in within the context of her disappearance from the public view until the publication of *Wide Sargasso Sea*, and reminds how Jean Rhys endorsed a public image where she self-identified as "outside the machine" both in her work and life (para. 3). The sense of being outside the machine, displacement and unbelonging are felt all throughout Rhys's autobiography *Smile Please*, where she marks, "I would never be part of anything. I would never really belong anywhere, and I knew it, and all my life would be the same, trying to belong, and failing. Always something would go wrong. I am a stranger and I always will be" (Rhys, 1981, p. 124).

As a Creole, Rhys's relation to any cultural or national identity was always partial. Calling herself a stranger, she never felt at home, as can be discerned from her self-questioning "[a]m I an expatriate? Expatriate from where?" (as cited in Gregg, 1987, p. 32). In parallel to this, her fictional works often portray "an absence rather than loss of identity and the homelessness of one who never had a home" (Emery, 1990, p. 14). Sasha's thoughts "I have no pride - no pride, no name, no face, no country. I don't belong anywhere" (Rhys, 1985, p. 370) voice the lack of home Rhys suffered from. Given their homelessness in the way Rhys herself noted, Anna and Sasha are "outsiders among outsiders," like Rhys herself, and compared to other female figures of European modernist literature, such as Lily Briscoe, for example, Anna and Sasha do not have the same sense of selfhood in European terms (Emery, 1990, p. 11). Hence, Anna and Sasha represent the female subaltern, who is a "double outsider, condemned to self-consciousness, homelessness, a sense of inescapable difference and even deformity in the two societies by whose judgements she always condemns herself" (Tiffin, 1978, p. 328). Anna, a Creole girl, is at home neither back in the West Indies nor England; she is called "Hottentot" by her friends in the chorus, and looked down upon. Sasha hears the voices asking her why she did not drown herself in the river, implying her being rejected by her family, and in Paris she is the "Anglaise." In parallel to their lack of a homeland, neither Anna nor Sasha has a home to return to; all they have is a rented room, and the other places available to them are the momentary habitations of cafes, dress shops, bars where nobody is really acquainted with them (Emery, 1990, p. 11).

Emery (1990) also draws attention to how the invisibility of Rhys's women allows them to join "anonymity of mass culture as they consume its manufactured clothes, movies and

world exhibitions" (p. 11). However, this participation is constrained by gender and colonial heritage, obstructing a full participation. Most of the time, Anna and Sasha remain outsiders to dominant culture, and fail to forge a unified, stable identity for themselves. Due to this repetitive cycle, Rhys's characters are frequently criticized for their professed passivity, and self-victimization. This passivity could perhaps be better understood when explained by the internalization of the colonial and patriarchal gaze. Regarding alienation which leads to passivity in Rhys's female characters, a holistic view, in line with Gardiner's (1982) argument "[Rhys] does not treat alienation as an existential fact but as the specific historical result of social polarizations about sex, class, and morality" (p. 246), could provide more insight into the marginalization of Rhys's heroines. Almost all Rhysian women, including Anna and Sasha – one might also remember Antoinette of *Wide Sargasso Sea* here – are subjugated by several oppressive forces including colonialism, patriarchy and capitalism, and such systematic oppression leaves no room for agency. Just as they do not have a permanent home to return to, they do not have a stable identity and selfhood to hold onto.

Situated at the peripheries of the social world they participate in, Anna and Sasha often realize how streets expose the women's marginalization and subordination most profoundly. For women whose gendered bodies are subjected to public regulation in the street, fashion becomes an emblem of the struggle epitomized in Judith Butler's (1986) retake on Simone De Beauvoir: "to become a woman is a purposive and appropriate set of acts, the gradual acquisition of a skill" (p. 36), or to learn to "swank a bit" (Rhys, 1985, p. 5) as Anna's friend Maudie puts it. Anna and Sasha endeavour to acquire repertoire of skills essential for their survival as women, engaging in unrelenting performances. In addition to performativity they already engage in as female subjects, Anna's role as a chorus girl and Sasha's previous occupation as a saleswoman in a fashion house further necessitate them to "perform." This two-sided performance compels them both to perform for the male gaze, and conform to the generic expectations of womanhood dictated by their sex and gender at the same time, through adhering to societal norms and act in line with the discursively produced category of a "lady."

For Anna and Sasha, survival depends on performance. Trying to make a living, Anna refashions herself from a chorus girl to Walter's kept woman. Sasha, who replaces her real name Sophia with the adapted name Sasha, returns to Paris in pursuit of "fashion," which will boost her mood and alleviate the trauma of her suicide attempts. Moreover, for Anna and Sasha, obtaining fashionable clothes is a material requirement of being a modern subject in an urban setting. As Sasha tries to fashion herself, she moves from one shop to the other, in search of the new perfect hat, but the hat eludes her: "The hats now are very difficult, very difficult. All my clients say that the hats now are very difficult to wear" (Rhys, 1985, p. 386). Likewise, some colours for the hair are more "difficult" to apply than others, as the hairdresser reveals to Sasha as she ponders over the right colour to dye her hair. "But blond cendre, madame, is the most difficult of colours … First it must be bleached, that is to say, its own colour must be taken out of it – and then it must be dyed, that is to say, another colour must be imposed on it" (Rhys, 1985, p. 375). Sasha's experience at the hairdresser's accounts for the arduous battle Sasha fights, as she tries to refashion herself. The act of bleaching alludes to eradicating one's original colour, one's self in other words, and dying it with another colour which must be imposed pertains to the ways bodies are "dressed" in discursively produced identities. Thus, fashioning an identity is portrayed as a performance, a masquerade, a "transformation act" one must "get on with" in Sasha's words (Rhys, 1985, p. 383). Even though both women earn their living through performances –

Anna performs as a chorus girl in theatre companies, and Sasha used to work in fashion houses –, they are often inefficient in their performances as fashioned bodies.

According to Ian King (2015), rather than just being the pieces that cover our bodies, clothes have "layers of meaning that emerge from the 'body' outwards and toward the experience of 'being-in-the-world'" (p. 60). In both novels, the street as the meeting place of the public and private, the English and the other, lady and the tart, emerges as the site where Anna and Sasha's dressed bodies acquire those meanings with the experience of being in the world. For example, at the beginning of the novel, when Maudie, Anna's friend who is more experienced than Anna herself in terms of the ways of the world, advises Anna that a woman should always look lady like in public, Anna scorns her: "Oh God, who wants to look ladylike?" (Rhys, 1985, p. 5). However, as she refashions herself as Walter's love object, she realizes she has to comply with the code of conduct laid out for a "lady." Consequently, at a later scene, preparing to leave the house, Anna thinks, "a lady always puts on her gloves before going into the street" (Rhys, 1985, p. 20), simultaneously realizing her own liminality as a woman engaging in behaviour which is not considered lady like by the hypocritical society which forces women into prostitution. The physical act of wearing the glove makes Anna conscious of her current position, in terms of how she adapts the second skin in Rhys's words, and discrepancy between appearance and reality.

Adopting a new skin is a challenging undertaking in many respects. It is dependent on money in the first place. Money ensures the presence of dresses through which "bodies are made 'decent', appropriate and acceptable" (Entwistle, 2000a, p. 323). The incongruity Anna referred to earlier between lady like behaviour and clothes is evoked once more when Maudie comments on Anna's new clothes: "very lady-like. I call that one very ladylike indeed. And you've got a fur coat. Well, if a girl has a lot of good clothes and a fur coat she has something, there's no getting away from that" (Rhys, 1985, p. 28). All Anna has at this stage is the money she received from Walter, which is hard to account for, as indicated by the uneasiness Anna feels when she meets her stepmother Hester, lest she might inquire what she is living on.

The representative status of fur coat as "having something" recurs in *Good Morning, Midnight*. A sign of money, Sasha's fur coat conveys messages, albeit false ones, about her financial and social status. The men surrounding her such as the gigolo Rene, mistake her for a rich lady, and her faux fur coat becomes a burden she cannot shrug off her shoulders just like she cannot get rid of her past. Hence Sasha's old fur coat "on top of everything else – the last idiocy, the last incongruity" (Rhys, 1985, p. 351), manifests the effects clothes have in shaping the perceptions of the body and the self.

Possessing a fur coat, a second skin, requires sacrifice, and subsequently this sacrifice alienates women from their true selves. For instance, upon her arrival in Paris, Sasha tries to convince herself to be happy because this is the general expectation from a woman in her position: "I am very happy, very comfortable, quite rich enough, and that I am over here for two weeks to buy a lot of clothes to startle my friends - my many friends" (Rhys, 1985, p. 372). Yet illusion is soon replaced by melancholia as the memories from the past and her time in Paris with her husband Enno haunt Sasha. Memories of a suicide attempt unveil an opposing portrait of Sasha, differing from the one she forces herself to be. Even if she tries to break free from her past, her hat which "shouts Anglaise" (Rhys, 1985, p. 351) lurks there as a constant reminder of her difference. The use of French word instead of English represents the internalization of the gaze on Sasha's part, which is further evidenced in Sasha's thoughts regarding how other people perceive her: "I have seen that in people's eyes all my life. I am asking myself all the time what the devil I am doing here. All the time"

(Rhys, 1985, p. 376). As an outsider she questions not just her estrangement as an English woman in France, but her own existence in the world, and "failure" to fit in, in spite of all the effort she makes:

> Please, please, monsieur et madame, mister, missis and miss, I am trying so hard to be like you. I know I don't succeed, but look how hard I try. Three hours to choose a hat; every morning an hour and a half trying to make myself look like everybody else. I know that with all this I don't succeed. (Rhys, 1939, p. 409)

Anna, too, sees clothes as the only way of being like everybody else. She laments the fact that "[a]bout clothes, it's awful. Everything makes you want pretty clothes like hell. People laugh at girls who are badly dressed" (Rhys, 1985, p. 25). While luxurious, fashionable, "lady" clothes allow women to be a part of society, lack of fashionable clothes deteriorates their marginalization. Wishing to have decent clothes is not enough as Anna reveals:

> As if it isn't enough that you want to be beautiful, that you want to have pretty clothes, that you want it like hell. As if that isn't enough. But no, it's jaw, jaw and sneer, sneer all the time. And then the shop-windows sneering and smiling in your face. And then you look at the skirt of your costume, all crumpled at the back. And your hideous underclothes. You look at your hideous underclothes and you think, 'All right, I'll do anything for good clothes. Anything – anything for clothes'. (Rhys, 1985, p. 15)

Similar to Sasha's self-consciousness about her clothes and performative functions of fashion in terms of public identity, Anna's self-perception demonstrates the internalization of the gaze and the double consciousness arising from this position. She meticulously scrutinizes herself from head to toe, extending her examination even to her underclothes. With each glance in the mirror, she hears the voice of the patriarchy judging her for failing to be like them.

As women pushed to peripheries, Anna, her friends Maudie and Laura, and Sasha really have to do "anything" for good clothes, and they have to "dress up" for the world where the "spectacle" is a constant requirement. In order to be able to buy "fashion," a symbol of empowerment, Anna brings herself to admit her relationship with Walter by doing "anything" she can. Even if his kiss irritates her, she convinces herself that she likes him, as she sees adjusting to her position as Walter's kept woman as the only possible way out: "Soon he'll come in again and kiss me, but differently. He'll be different and so I'll be different. It'll be different. I thought, 'It'll be different, different. It must be different' " (Rhys, 1985, p. 14). Portrayal of Anna's decision as a must, rather than a choice, lays bare the circumstances of Anna's predicament, as well as pointing to her estrangement and alienation from her own self. The ease with which she got accustomed to having money in this way during the course of her relationship with Walter startles her, which is yet another sign of her alienation from her own self. The nature of the relationship between the two can be discerned in the note Walter sends Anna along with five-five pound notes, with specific instructions enclosed: "My dear Anna, I wish I could tell you how sweet you are. I'm worried about you. Will you buy yourself some stockings with this? And don't look so anxious when you are buying them, please. Always yours, Walter Jeffries" (Rhys, 1985, p. 15). In spite of Walter's "comforting" words, his drawing attention to Anna's anxiousness when she buys a small piece of clothing only serves to foreground Anna's poverty as opposed to his superiority. Even though Anna initially grapples with the idea of accepting the money, the desire for fashion triumphs over her concerns. Exhilaration envelops her as she envisions the clothes she will be able to purchase with it: "All the time I was dressing I was thinking what clothes I would buy. I didn't think of anything else at all, and I forgot about feeling ill. *... A dress and a hat and underclothes*" (Rhys, 1985, p. 16, original emphasis). The joy Anna

feels when she tries on the dark blue dress and the coat she sees in the shop window, illustrates how money and clothes help Anna foster her optimistic look towards the future: "*This is a beginning. Out of this warm room that smells of fur I'll go to all the lovely places I've ever dreamt of. This is the beginning*" (Rhys, 1985, p. 16, original emphasis).

In *The Fashioned Body*, Entwistle argues that the act of dressing, is "a subjective act of attending *to* one's body and making the body an object of consciousness and is also an act of attention *with* the body" (2000b, p. 30, original emphasis). As a "fashioned body" now, Anna invests great hope in the transformative potential of the dress, a symbol of empowerment for Anna. Endowed with the money she receives from Walter, Anna crosses the street with newfound self-esteem, noting how the streets looked different that day, just like the looking glasses which make one look different as she tells Walter. Street becomes a looking glass on which Anna sees two different reflections of herself, the image altering depending on the amount of money she possesses. This second, empowered self, is more confident than the one lamenting the shabbiness of her clothes; however, this second self is portrayed to be an illusion, sustained as long as there is money to keep it alive. Similar to Anna, money renders Sasha reassured, hopeful about the future. Sasha regards clothes as "protective armour" (Rhys, 1985, p. 406) forged out of money. She can wear this armour as long as there is money to continue the transformation act she engages in: "Now, money, for the night is coming. Money for my hair, money for my teeth, money for shoes that won't deform my feet (it's not so easy now to walk around in cheap shoes with very high heels), money for good clothes, money, money. The night is coming" (Rhys, 1985, p. 433). Acquisition of money creates an illusionary self, which Sasha aspires to unite with, in order to enjoy the satisfaction derived from having enough money to spend on cosmetics and jewellery:

> Tomorrow I'll go to the Galeries Lafayette, choose a dress, go along to the Printemps, buy gloves, buy scent, buy lipstick, buy things costing fcs.6.25 and fcs.19.50, buy anything cheap. Just the sensation of spending, that's the point. I'll look at bracelets studded with artificial jewels, red, green and blue, necklaces of imitation pearls, cigarette-cases, jeweled tortoises. (Rhys, 1985, p. 434)

Zimring (2000) reads the pursuit of adornment by Sasha depicted here, as an act of banishing time, the effects of which are visible on Sasha (p. 216). In fact, the continued interest Anna and Sasha have in fashion and adornment extend beyond leisure time activities when one remembers Rhys's view of clothes as a second skin. Just as Anna's focused attention on the dresses she plans to purchase symbolizes her aspirational future self, Sasha's longing for the black dress signifies her idealized self, as elucidated in her description of the garment: "In this fitting-room there is a dress in one of the cupboards which has been worn a lot by the mannequins and is going to be sold off for four hundred francs" (Rhys, 1985, p. 359). She cannot pay for the dress, but makes the saleswoman keep it for her. The dress becomes an object-petit-a, as evidenced by Sasha's determination to find the money; transforming into an obsession from which Sasha cannot recover: "Then I start thinking about the black dress, longing for it, madly, furiously. If I could get it everything would be different. Supposing I ask So-and-so to ask So-and-so to ask Madame Perron to keep it for me? … I'll get the money. I'll get it" (Rhys, 1985, p. 362, original emphasis). The dress holds the promise of uniting with the ideal self-image. As Joannu (2015) maintains "the ubiquitous 'little black dress' that speaks eloquently of modern times, of the break with the Victorian and the modernist 'moment', is the sartorial preference of Rhys's stylish fashion-conscious women" (p. 242). The parts depicting Sasha imagining herself in the dress unveil another self she longed to be. This idealized self is a confident, modern woman: "I have tried it on; I have seen myself in it. It is a black dress with

wide sleeves embroidered in vivid colours – red, green, blue, purple. It is my dress. If I had been wearing it, I should never have stammered or been stupid" (Rhys, 1985, p. 359). The transformative potential Sasha invests in the dress is so strong that, upon realizing she will never obtain the dress, Sasha considers herself forever "defeated" (Rhys, 1985, p. 359).

The motif of the search/longing for the ideal dress and the hope invested in life changing, transformative potential of that idealized dress is further delineated in *Voyage* through the image of the shop window. The image of a woman looking at the clothes in the shop window and becoming conscious of her own clothes epitomizes the discrepancy between the clothes women in the street can afford and those displayed in the shops which they aspire to have:

> The clothes of most of the women who passed were like caricatures of the clothes in the shop-windows, but when they stopped to look you saw that their eyes were fixed on the future. 'If I could buy this, then of course I'd be quite different.' Keep hope alive and you can do anything ... But what happens if you don't hope any more, if your back's broken? What happens then? (Rhys, 1985, p. 81)

One stops hoping as Anna does. As Rhys's women painfully experience, fashion is expensive, often beyond their reach. In *Good Morning, Midnight*, Sasha hopes that she can buy the black dress she is obsessing over for 400 francs which equals to her monthly salary: "You, who represent Society, have the right to pay me four hundred francs a month. That's my market value, for I am an inefficient member of Society, slow in the uptake, uncertain, slightly damaged in the fray, there's no denying it" (Rhys, 1985, p. 360). This is the amount Sasha appraises for herself, which she reassesses through the course of the narrative as she becomes increasingly aware of the effects of time on her body. In this respect, *Good Morning, Midnight* also foregrounds "heroine's dread of female aging as 'an economy of loss' which requires constant funding of an investment that will inevitably lose value" (Fu, 2019). In *Voyage in the Dark*, Walter's characterization of Germanie as old, despite Anna's objection that Germanie is no older than Vincent, highlights the gender inequality, evident in Walter's assertion that "[w]ell, that is old for a woman. Besides, she'll be blowsy in another year" (Rhys, 1985, p. 75). His remark lays bare how women are expected to comply with gender roles. Aging constitutes a problem only for women, who are subjected to constant judgement, even belittlement, constantly being measured in terms of their "worth."

Another example of women's worth being measured in accordance with clothing is reported by Maudie. She recounts to Anna, the conversation she had with a man earlier, where the man in question invited Maudie to contemplate whether she has ever realized that a "girl's clothes cost more than the girl inside them" (Rhys, 1985, p. 28). Maudie continues to share details from the man's derogatory speech: "You can get a very nice girl for five pounds, a very nice girl indeed; you can even get a very nice girl for nothing if you know how to go about it. But you can't get a very nice costume for her for five pounds. To say nothing of underclothes, shoes, etcetera and so on" (p. 28). Maudie finds herself agreeing with the degrading remark, "people are much cheaper than things" (p. 28), painstakingly laying bare her own "worth," or unfortunately lack of it.

Anna, too, often feels worthless under the patriarchal gaze. In Walter's presence, she feels ashamed of her clothes, comforted only by the fact that at least she wore black. While Anna's choice to wear black stems from the belief that men find delight in the lack of colour, this preference becomes a point of inquiry for Walter, who notes Anna's steady adherence to black: "I remember you were wearing a black dress when I saw you before" (Rhys, 1985, p. 11). She longs to be liberated from this prison house of always having to think about how she looks: "I was so nervous about how I looked that three-quarters of me was in a prison, wandering round and round in a circle. If he had said that I looked all right or that I was

pretty, it would have set me free. But he just looked me up and down and smiled" (Rhys, 1985, p. 47). Anna, as Walter's kept woman is a love object, whom Walter embellishes and adorns with stockings for example, like a doll. When she walks into the shop to buy some clothes with the money Walter sent, she mentions how the shop assistants dressed her as if she "were a doll" (Rhys, 1985, p. 16). The references to the dolls foreshadow the subsequent distressing dream Anna had, in which she saw herself drowned within a "doll's sea" (Rhys, 1985, p. 101) further alluding to the abortion she goes through at the end of the novel.

Dolls surface once more in *Good Morning, Midnight*. In the dress house she works, Sasha often finds herself watching the mannequins: "I would feel as if I were drugged, sitting there, watching those damned dolls, thinking what a success they would have made of their lives if they had been women. Satin skin, silk hair, velvet eyes, sawdust heart – all complete" (Rhys, 1985, p. 353). By exposing their artificiality, fit only for mannequins, she critiques the beauty standards imposed on women, which traps them into cycles of consumption in which they are both the buyer and the product. Indeed, Prabhu draws an analogy between the fur coat and fashion consumption by foregrounding the act of having the fur of an animal as a symbol of women's oppression: "Representing the life of security and luxury that the young women cannot have without a rich male patron, the fur coat, or even the aspiration for it, becomes a trap" (Prabhu, 2014, p. 42). It culminates in a perpetual pattern of self-destruction, discernible in the ambivalent endings of both novels. Neither Anna's "starting all over again" nor Sasha's welcoming the commis voyageur to her bed with a "Yes, yes, yes," promises hope for the future. For Anna and Sasha, the future, as Moran (2007) notes, "does not exist or if it does exist, it exists as a set of meaningless repetitions" (p. 123).

Conclusion

Rhys's exploration of fashion as a means of donning a second skin emerges as a central theme in her fiction, with fashion, a part of material culture, functioning as a metonymic extension of the profound lack and alienation experienced by Anna and Sasha in *Voyage in the Dark* and *Good Morning, Midnight*. By analysing instances of self-fashioning within the context of characters' relation to fashion, this study explored how Rhys appropriates fashionable clothing as a symbolic tool for negotiating identity positions at a time when the hats are very difficult to wear, as Sasha realized.

Amidst the uncertainties of modernity, the search for the right hat or the perfect dress, also symbolizes an existential crisis. Still, by detailing the circumstances of Anna and Sasha's alienation, both novels underline that in Rhys's case, dissolution of subjectivity, isolation, and estrangement from one's own self and alienation occur as a result of the oppression caused jointly by patriarchy, colonialism and capitalism as epitomized in Anna's cry "Everything makes you want pretty clothes like hell." Fashionable clothing promises hope towards a better future, which however is only a fleeting one, entertained briefly, since the ideal represented by the fashionable lady is not within the reach of those whose "backs are broken". In the absence of rank, nobility, and money to sustain the glamorous appeal of fashion, the voyages of Anna and Sasha are only towards the dark, where the time always strikes midnight. Condemned to darkness, with bright mornings only a far-fetched dream, all that await Anna and Sasha tomorrow are death and decay.

Acknowledgement

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Transferring the Humour Load in *Asterix Conquers America* into Sinhala
Asterix Conquers America Çevirisi ve Mizah Unsurların Aktarımı

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Abstract

Humour in animated films presents numerous challenges when they are dubbed into another language. The aim of the study is to examine how humorous elements are rendered from one language to another, in dubbed animated films. The animated film *Asterix conquers America* (1994) and its Sinhala dubbed version are chosen for the present study. The taxonomy proposed by Martínez-Sierra which includes eight elements, is applied to determine the humour load of the examples. Twenty-five humorous instants are selected from the film to be analysed qualitatively. In these examples, the study examines if all the identified humour elements are transferred either completely or partially or the humour elements are eliminated in the Sinhala dubbed version. The results show that a loss of humour is noted mainly because the linguistic element is not reproduced in the target language. Along with the loss of the linguistic element, other elements too can be lost. Though a loss of humour is detected in certain examples, it is compensated in certain others. As a strategy, domestication approach is preferred at times, by the translators to substitute humour elements. Their efforts to recreate humour that can be understood and appreciated by the target audience are highlighted and discussed.

Keywords: Asterix, animated film, domestication, dubbing, humour elements, wordplay

Introduction

The field of audiovisual translation (AVT) is making its presence felt in the domain of translation studies with an increasing number of studies dedicated to its development and expansion. Diaz-Cintas et al. (2012) believe that AVT could "elevate the status of Translation Studies thanks to the polymorphic nature of its research object and the fact that it makes use of knowledge from diverse fields, at the same time as feeding into fields of research that are equally diverse" (cited in Bogucki, 2016, p. 13). Diversity in AVT research is evident by the nature and the number of studies carried out in the field. Researchers' focus varies from the choice of subtitling or dubbing to translate an audiovisual text, to the role of technology, the translation of humour, the barriers caused by culture, or the language variety, just to mention a few. Observing the scope of AVT, Bogucki remarks that it goes "beyond foreign language versions of feature films" (2016, pp. 12-13). It has expanded into include "sitcoms, animated productions (including cartoons), documentaries, commercial clips, corporate video material and (partially) video game localization" (p. 17). Though scholars have distinguished more than ten different multilingual transfers in the field of audiovisual communication, subtitling, dubbing and voice-over have become the three most common translation modes of AVT (Días-Cintas, 2009, p. 4).[1]

Dubbing stands out from most other types of translations as it requires coordination between acoustic as well as visual channels in addition to dealing with the written manuscripts, the source text (ST) and the target text (TT) (Hvelplund, 2018, p. 139).

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[1] See Matamala's (2017) study on mapping audiovisual translation research.

Watching a dubbed film, the audience does not hear the voice of the actor who plays the role, but rather another,[2] speaking the target language (TL):

> *Dubbing* involves replacing the original soundtrack containing the actors' dialogue with a target language recording that reproduces the original message, ensuring that the target language sounds and the actors' lip movements are synchronised, in such a way that target viewers are led to believe that the actors on screen are actually speaking their language. (Días-Cintas, 2009, p. 4)

As a result of one voice replacing another, lip-synchronization becomes a challenging aspect with many studies dedicated to it. Bosseaux explains that different types of synchronization, especially their technical constraints have been studied in various subfields of AVT, particularly in Multimodality, Sociolinguistics and Linguistic Variation (2018, p. 4). However, in animation films, low priority is given to speech and articulation movements because these films often feature talking animals. The way they pronounce words or how their mouth is placed is difficult to show with precision. As Bruti (2014) remarks, articulation is, at times "blurred and approximate" (p. 92). It is also noted that dubbing is preferred over subtitling to translate animated films because they are mainly expected to entertain children who still haven't learnt to read well (Tveit cited by Mudriczki, 2014, p. 52).

Transfer of humour in audiovisual texts, including animated films, is a thorny area that attracts the attention of the scholars. Humour can be defined as a "quality that has 'fun' as a consequence" (Cintas & Remael, 2007, p. 212). The audience reacts to the "fun" quality usually with an appreciative smile or laughter. As Vandaele (2002) points out humour's "intended perlocutionary effect is to make people laugh" (p. 150).[3] Humour in animated films is often characterised by "light-hearted atmosphere where humour, both verbal and non-verbal plays a decisive role" (Bruti, 2014, p. 90). Various verbal, and non-verbal factors such as voice off, facial expressions, neologism and special effects contribute individually or collectively to generate humour on screen. As humour in audio-visual texts is anchored in a graphic system, it becomes more challenging when dubbing or subtitling.[4]

Verbal humour can further be divided as linguistic and lingua-cultural humour (Chiaro, 2005; Bucaria, 2007). The first category is composed of humour generated through verbal communication mainly jokes based on puns and allusions (Chiaro, 2006). References to cultural and verbal elements that include food, drinks, institutions, celebrities, and famous characters are included in the second category. Humour in a pun is created by a play on words. Delabastita (1996) explains that "the pun contrasts linguistic structures with different meanings on the basis of their formal similarity" (p. 128). Further, the puns exploit "homonymy, polysemy, homophony, homography and paronymy and may involve morphemes, words or multi-word units" (Minutella, 2014, p. 69). These similarities and ambiguities in sounds, formation or graphics are exploited creatively and logically in puns. In animated films, they become a valued source of humour such as in the *Asterix* series. Low (2011) claims that if the pun plays a key role in a sentence, the translators should either try to "replicate it or to compensate it" by a similar joke from the TL language (p. 62). He further

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[2] For example, in Italy, Ferruccio Amendola became well known for dubbing the voices of Al Pacino and Robert de Niro (Bogucki, 2016, p. 34).

[3] Chiaro & Piferi (2010) note that humour is subjective. Not everyone reacts to it in the same way: "humour may well remain within the eyes, ears and mood of the beholder" (p. 300).

[4] "As the term itself suggests, audiovisuals contain two overlying structures: a visual and an auditory channel each of which contain a series of both verbal and non-verbal elements which inextricably cross-cut one another" (Chiaro, 2014, p. 19).

adds that if the sense is more important in the pun, priority should be given to transferring the sense than the wit (p. 63).

To understand humour based on cultural references, the target audiences should be familiar with them. Cultural references could be unique and specific to one particular culture. When the TL audience members are not exposed to the knowledge, values or tastes familiar to the source language (SL) audience, they are unable to appreciate the comic element. Therefore, the translators take into consideration the linguistic or encyclopaedic knowledge, the degree of familiarity with certain topics, and types of humour of the TL audience, to ensure that the humour crosses the linguistic and cultural barriers (Manca and Aprile, 2014, p. 157). Chiaro (2006) proposes the following strategies to translate verbally expressed humour (VEH): "the substitution of VEH in the Source Language (SL) with an example of VEH in the Target Language (TL), the replacement of the SL VEH with an idiomatic expression in the TL and the replacement of the SL VEH with an example of compensatory VEH elsewhere in the TL text."

However, finding replacements or substitutions from the TL demands creativity and expertise. It is also important to note how extremely difficult it is to find two similar languages that have the same homophonous, homonymous, or polysemous elements upon which for examples puns can be produced (Chiaro, 2004). As a result, formal equivalence is almost impossible to achieve in the translation of all types of humorous elements (Manca and Aprile, 2014, p. 157). Bucaria affirms that most scholars prefer the functional approach when translating humour in the audiovisual texts, an approach that privileges dynamic equivalence between SL and TL texts than a formal equivalence (2017, p. 432). Bucaria further claims that "an efficient adaptation of audiovisual humour cannot be expected to necessarily reflect the formal structure of the source language joke, but, instead, to successfully render its intention, which is, presumably, to amuse the audience in the context of what they are watching" (p. 436). It is stressed that humour to be translated successfully in the animated dubbed films, the TL audience should be able to grasp it, and appreciate it. However, occasions of extreme cases of domestication are also documented in studies conducted on the transfer of humour.[5] In an audiovisual text, a heavily domesticated translation can cause a clash because what is said by the characters may not relate to what is seen on screen. Bogucki (2016) notes that extreme cases of domestication "may only be justifiable in cases where the remaining elements of the filmic message (…) do not contain any cultural references, or ideally in movies set in imaginary worlds: fairy tales, sci-fi or fantasy films, etc. (p. 47).

Given the complex nature of transferring humour from one language to another, the translators have to take into consideration various factors and be conscious of the effects caused by their chosen strategies. Nevertheless, many animated films are screened yearly, dubbed or subtitled, in another language. Certain animated films such as *Toy Story*, *Shrek*, *Rio* have been able to gain popularity worldwide. It can be assumed that the humour in these animated films find ways to travel the world in their translated versions. When humour is constructed, based on various elements, can they all be preserved in the translated text (TT)? How can they be rendered into another language? It becomes the translator's task to identify these various elements and render the humour accordingly and if possible, comprehensively to the TL. The present study aims to examine, how the humour load is rendered from one language to another in an animated dubbed film. Many animated

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[5] For example, in the Polish version of *Shrek*, the translator makes references to Polish culture to make the film sound closer to the target audience. Thus, the Muffin Man becomes Muchomorek and "awful cheese" is replaced by a type of cheese well known in Poland (Bogucki, 2016, p.46).

films that have become popular internationally, have been adored by the Sri Lankans as well. Among them *Shrek*, *Kung Fu Panda, Ice Age, Despicable Me* are just a few that were dubbed into Sinhala. However, the animated *Asterix* films are preferred as their dubbed versions became a phenomenal success in the early 2000s in Sri Lanka. These films, dubbed into Sinhala and broadcasted on Sirasa TV as *Soora pappa*, the target language name given to the main character, captivated the local audience. During the years 2002-2003, the animated films of *Asterix* were translated by Chandra Ranatunga, Chaminda Keerthirathna, Rochana Wimaladewa, Gaminda Priyawiraj, and Suneth Chithrananda (Jayawardena & Rodrigo, 2022).

Materials and Methods

The English film *Asterix Conquers America* (1994) of the *Asterix* series, and its Sinhala dubbed version are selected for the study. The study is limited to one film as qualitative analysis is prioritized. In the film, the basic plot revolves around the concept that earth is flat. Julius Caesar who wants to get rid of the druid Getafix, who brews the magic potion that gives the super human strength, orders one of his senators to kidnap the druid and throw him off the edge of the earth to be lost for all eternity. This series is known for the humour, both verbal and non-verbal, but particularly for the word play which is enjoyed by not just children but adults as well. The film contains rich material that can be examined and discussed in detail in the study. In terms of the significance of the study, it is important to note that it focuses on the transfer of humour into Sinhala, a minority language, which is spoken only in Sri Lanka and which is rarely compared to international languages in a similar study. Thus, the findings of this study can contribute to the existing literature in the field. Furthermore, Bogucki (2016) highlights that empirical research in the form of observational or experimental studies (e.g. case studies, corpus studies) are of great value for research in translation studies (p. 61). Zabalbeascoa also notes the importance of case studies in the field. He presents two types of audiovisual translation study. The second one "consists of applying general theories translation to audiovisual transfer, combined with descriptive and case studies, thus studying the specific nature of audiovisual transfer" (cited in Bogucki, 2016, p. 62).

In the present study, the animated film *Asterix conquers America,* and its dubbed Sinhala version are studied to understand how the translators have rendered the humour load. To identify the elements in the humour load, the study refers to the taxonomy presented by Martínez-Sierra (2004 & 2008). As explained by Martínez-Sierra, the taxonomy is originally proposed by Zabalbeascoa (1996), who in turn based it on Raphaelson-West (1989) (2014, p. 312). The taxonomy consists of eight (8) categories of humorous elements. These elements are considered "potentially humorous" because a reception study is needed to confirm whether they actually are humorous (p. 313).

The taxonomy of Martínez-Sierra which is referred to in this study, is given below (2014, p. 314).

1. *Community-and-Institutions Elements* (CIE)- These elements have a specific connection to the SL culture: "the name or title of an ordinary person, an artist, a celebrity, a politician, an organization, a building, a book, a newspaper, a musical, a film, a television show and others of the like".
2. *Community-Sense-of-Humour Elements* (CSHE). These elements may "appear to be more popular in certain communities than in others". They could be explained as a preference than a cultural specificity.
3. *Linguistic Elements* (LE) – These elements are based on various linguistic aspects.
4. *Visual Elements* (VE) – The images seen on the screen produce humour.

5. *Graphic Elements* (GE) – Elements that are derived from "a written message inserted in a given icon".
6. *Paralinguistic Elements* (PE) - Humour is created on focusing on paralinguistic elements "such as a foreign accent, a tone of voice and the imitation of a celebrity's way of speaking".
7. *Sound Elements* (SE) – Elements of sound produced by the soundtrack and special effects create humour.
8. *Non-Marked Elements* (NME) - This category includes all "the potentially humorous elements" that do not belong in the seven categories mentioned above.

As seen in the above categories, both verbal and non-verbal humour are included. Additionally, cultural references and preferences, images seen on the screen, sound and paralinguistic elements that contribute to generate humour are also taken into consideration in this taxonomy.

As known to many, *Asterix* was originally published as a comic book in French by René Goscinny and Albert Uderzo. Though the animated films were produced in French based on the comic books, the Sinhala translators based their dubbing on the English language version making it the relay language (RL). Therefore, the study too, doesn't make references to the French source text, limiting to the English version and Sinhala version. In the English (RL) version, humorous instances are identified and twenty-five (p. 25) examples are chosen to be analysed in detail for the study. Based these chosen examples, a quantitative value is also provided. The taxonomy is used to determine the humour load of an example or in other words the number of humour elements included in it. Martínez-Sierra explains the use of the taxonomy in this way: "This taxonomy made it possible to classify those potentially humorous elements in the source jokes and then in the target jokes, to later be able to compare them and see what had changed." (2014, pp. 313-314). When examining the transfer of these humorous instances, the study analyses whether all the classified humour elements in the chosen example are rendered completely, partially or eliminated in the TL. Particular attention is given to the lost humour elements. If the translators have added new humour elements in the TL version, those too, are highlighted in the results. Further, the transfer of the humour load that is closely examined to discover the approaches that the translators adopted. To facilitate the study, only four (4) examples each of complete and partial humour transfers are discussed in detail here. All three (3) examples of humour loss are, however, included and discussed.

Results and Discussion

Table 1 reveals how the transfer of humour is carried out in the chosen twenty-five (25) examples. In most examples, at least two (2) humorous elements are detected. In eight (8) of the examples (32%), the complete humour load, which means all the humour elements detected, are transferred to the TL. In fourteen (14) examples (56%), some of the elements are not translated, which means the humour load is partially transferred and in three (3) examples (12%), a complete loss of humour is observed. It can be noted that in a majority of twenty-two (22) examples (88%), some of the humorous elements detected, are translated into the TL.

Table 1 - Summary of the transfer of humour in the examples analysed

Number of humorous examples detected in the English (RL) version	25
Number of examples in the TL with the same humour load	08
Number of examples in the TL with a partial humour load	14

Number of examples in the TL with a loss of humour	03

Table 2 - Examples in which a loss of humour is detected

In three (3) out of twenty-five (25) examples, a loss of humour can be seen. These examples taken from the English and Sinhala dubbed versions, are listed below. In the TL example, the back translation into English, done by the researcher, is given within brackets.

Example in the RL	Example in the TL	Humour element lost
Voice off: "The brave men and women of the village had only one fear that the sky would fall on their heads tomorrow". Chief: "Yesterday was tomorrow day before yesterday". Voice off: "which roughly translated means tomorrow never comes".	People in the village talking in the background. Chief to Geriatrix: "Ah! Uncle, ude pandarama walk ekek wage. Hondayi ithin enge sanipeta". (Ah! Uncle, it seems that you are going for a walk in the morning. It's good for physical fitness.)	Humour element lost – CSHE, LE CSHE - This particular fear of the Gauls, expressed in the RL, is eliminated in the TL. Instead, a normal conversation of physical fitness is given. The fear unique to the Gaulish community is erased. LE – The chief interprets the word "tomorrow" cleverly to show, it never comes. Therefore, the Gauls never have to face this fear. This wordplay on "tomorrow" is not reproduced in the TL.
Lucullus: "Dog overboard. Full speed ahead".	Lucullus: "Ayyo! chuti kuku". (Oh, poor little dog)	Humour element lost - LE LE – "Man overboard" is an exclamation to indicate a person has fallen into the water and requires immediate assistance. This is modified here, using the term dog to indicate that a dog, not a man, is fallen into the sea. In the TL, this exclamation is eliminated, and is replaced by the interjection "ayyo" to show shock and grief.
Lucullus to Getafix: "End of the world, the end of you and the end of a perfect day".	Lucullus to Getafix: "vedo, penawane api den loke getta ta kittu karala inne. Thawa titakin, oayageyi ballageyi jeewithe dotta". (We have almost reached the edge of the world. In a moment, you and your dog's lives will be over).	Humour element lost - LE The meaning of "End of the world" is to be taken literally in this context. As the earth was believed to be flat at that time, they were able to reach the further most point of land on earth, beyond which there's only space. The phrases rhyme with the use of "end". It's not the just the end of the world, but it's also the end of a perfect day and end of the druid as well. The use of the term "end" referring to the world, the day and the druid, is not reproduced in the TL.

In these three (3) examples, a loss of LE is observed. In the first example, in addition to the LE, the CSHE is also lost. The fear of the sky falling on the heads is considered the CSHE, a fear unique to the Gaulish community. However, this fear is neither reproduced nor preserved in the TL. What the translators propose instead, is a normal conversation about morning fitness, based on the image on screen. It does not produce humour in this context.

Further, a play on the word "tomorrow" is created in the RL which is the LE. The term "tomorrow" is cleverly interpreted as "yesterday was tomorrow, the day before" showing that tomorrow never comes and as a result, the Gauls never have to face their fear. The comic element created by the reference to the fear of the Gauls and the subsequent interpretation of "tomorrow" are both lost in this occasion.

Given the differences between English and Sinhala languages in every aspect, equivalents are not easily found, particularly for exclamations such as "man overboard". In the exclamation "Dog overboard, full speed ahead", humour is generated by replacing "man" in the original exclamation by "dog" in the RL version as it's Dogmatix who is thrown overboard. Further, man overboard is also a request to help save the person thrown overboard. But, in this instance, "full speed ahead" is added, clearly showing that the person is abandoned. This exclamation is eliminated in the TL and is replaced by an ordinary interjection which doesn't add humour to the situation. The humour is lost as the LE, the modified exclamation is not reproduced or replaced. Similarly, in the next example, all the phrases that are made to rhyme with the word "end" are not reproduced in the TL. Lucullus pronounces these phrases in triumph affirming that the mission is accomplished complementing the on-screen action. In the TL version, the triumph is not stressed referring to a wordplay. The LE that adds humour to the situation is, unfortunately removed, causing a loss of humour.

It can be reasonably assumed that when the humour load is limited to one element, the translators have not made a particular effort to transfer it to the TL. A simple joke consists of one humour element. A joke that is composed on several elements is a compound joke (Martínez-Sierra, 2014, p. 314). In the two previous examples, only one humour element is identified, the LE. It is evident that the humorous impact of a simple joke, which rely on one single element, is less compared to that of a compound joke. A young audience could easily miss the humour generated by a single element. From the translators' side, it must be noted that their choices are constrained as they must pay attention to the VE and the SE on screen, before adding another element to compensate the lost humour. Therefore, it is possible that less attention is paid to the transfer of humour based on a single element. Further, it can also be assumed that the translators may judge these eliminated elements as atmospheric elements rather than plot carrying elements. Luyken et al. (1995) explains that the translators must first identify the plot carrying elements which should remain while they can decide with more freedom whether to include or exclude the atmospheric elements from the TL (as cited in Mudriczki, 2014, p. 54).

Table 3 - Examples in which the humour load is completely transferred into the TL
In the following examples, the identified humour load in the RL is completely transferred to the TL. Additionally, in the TL, it is noted that the translators integrated more elements to reinforce the humour.

Example in the RL	Example in the TL	Humour elements transferred and added
Voice off: "Everyone believed the earth was flat as a pizza. Right in the middle where the anchovies converge, was Rome".	Voice off: "Hemoma hithan hitiye eka rotiyak vage theti kiyala. E rotiya medde, pol kellak vage thibuna Rome". (Everyone believed that the earth was flat like a roti. In the middle of the roti, there was Rome like a piece of coconut.)	LE, CSHE – Flatness of the earth compared to a pizza. Rome is located where anchovies converge. VE – The image of a flat earth similar to a pizza, remains. *LE, CSHE – The comparison with pizza and anchovies in RL substituted by roti and coconut in TL.*

		PE added in TL – The narrator speaks in an unnatural yet, comical voice adding humour. VE remains unchanged.
Obelix: "When I want to send a message I always use airmail".	Obelix: "Ekkenek handata eriya. Oyavath handata yavannada?" (I already sent one to the moon. Shall I send you too?)	LE – The use of term "airmail" to send a person. VE – The image of the roman soldier sent up. SE – The sound of Obelix throwing the soldier and his screams. *LE in the TL is substituted by sending the soldier to the moon instead of to Rome. The VE and SE remain unchanged.*
Senators talking: "Who has taken my towel? Even if you get good odds on the Christians…it's stupid not to bet on the lions". Lucullus: "This steam is playing havoc with my laurel leaves. Just look they have lost their natural balance". Caesar: "Cease your prattling! Steam makes our bodies strong as swords tempered in the fire!"	Senators talking: "Jeewana viyadama ahasata gihilla walakulu wala heppila thiyenne. Ekata apita karanna deyak nene. E madivate me jala baddakuth gahala. Kavuda genawe me welawe. Mama nam ovata kemathi ne". Lucullus: "Jala baddak nam umbala okkota heater hayi karanna weyi neda?" Caesar: "Kata vaha gannava. Badu gena ahalama mata epa vela thiyenne". (Cost of living has gone up to the sky, hitting the clouds. There's nothing we can do about it. On top of it, a water tax is imposed. Don't know who has brought it. I don't like those. If there's a water tax, you all will need to get heaters fixed. Quiet, I heard enough about taxes.)	CSHE – The conversation on the benefits of heat. PE – Caesar disagrees with the opinion of his senators. VE – Caesar and senators soaked in steam. *CSHE and PE are reproduced in TL with references to high cost of living and taxes, particularly the new water tax. The VE remains unchanged.*
Vitalstatistix: "The stinking fish dealer has gone too far! The last time that fish was fresh was when I was in short trousers".	Vitalstatistix: "Dennek gaththa thetiya ussan yanna, den ithin matayi ussan yanna vune me thetiya. Ane ammapa mata me nayaka kamath epa vela thiyenne. Velavaka nayaka kama genita dila me thetiya denava poddo danna ara kadeta". (I got two to lift the shield, but now I have to do it alone. Seriously, I had enough of this leadership. Sometimes, I think of giving the leadership to my wife and giving the shield to the shop to play the game "poddo".)	VE – The chief carrying the shield on his head instead of the bearers. PE – The chief's frustration over Unhygenix's rotten fish and unavailability of it for a long time. NME is added with a reference to village chief in shorts which is to be imagined by the audience. *PE, NME are recreated in TL by chief thinking of handing over the leadership to his wife and giving the shield to the shop. VE remains unchanged. CSHE is added in TL by referring to past political situations in the country where the wife of a late politician takes over his portfolio.*

In the first example, the audience sees on screen that the world is compared to a pizza and Rome is situated in its middle where the anchovies converge. The LE is the flatness of the world which is compared to a pizza. It also includes the CSHE, the food preference of the Italians, pizzas and anchovies. To transfer these two elements, the translators prefer a domestication approach. In the TL, instead of a pizza, a roti is used to show the flatness of the earth. Anchovies are replaced by a piece of coconut. Coconut is essential to make a roti.

Therefore, for the target audience, it's quite natural to see a piece of coconut in the middle of a roti. The translators have found substitutions to render these two elements into the TL and to preserve the humour. A roti being flat and round like a pizza corresponds well to the VE. Further, in the TL, a third element is added which is a PE. The voice of the narrator is made to sound strange, yet comical, adding more humour to the moment.

In the second example, Obelix sends the Roman Centurion up into sky saying that he prefers airmail. The use of the term "airmail" to send a person, is considered the LE. Obelix in the TL sends the Centurion to the moon, instead. As the audience can only see the Centurion being sent up into the sky, the chosen substitution corresponds to the VE. The SE too is not affected because the noise of Obelix throwing the Centurion is preserved in the TL. However, the fact that the centurion is supposed to deliver a message to Caesar in Rome, is ignored. All the humour elements are preserved in this example allowing the audience to enjoy Obelix's passion for fighting.

It is interesting to note that the local political situations are exploited on several occasions in the TL version, particularly to replace what the Senators, Caesar and the village chief say. In the third example, the conversation that takes place among the senators in the sauna is appropriately domesticated in the TL, referring to the political rhetoric of the local leaders. In this example, several elements are identified. The senators' preference for heat in the sauna is identified as the CSHE, while the corresponding VE shows the senators soaked in steam. The PE is produced by the argument between the senators and Caesar. In the TL, the CSHE, the preference for sauna and heat are replaced by politically charged topics about sky rocketing prices, and taxes. The PE is also reproduced as Caesar disagrees with the senators in the TL as well. A domestication approach is again preferred by the translators as the conversation on prices and taxes are more familiar to the target audience than steam in a sauna. The humour elements CSHE and PE are reinforced by this substitution.

Further, the conversation about a new water tax is logical and appropriate because they are assembled in a sauna. For the ordinary tax payer, the sauna could become a luxury with the implementation of this said tax, but the politicians remain untroubled. The lax attitude of politicians is made fun of while offering amusement to the target audience. The reference to the water tax is taken up again in the TL version when the druid says that he might have to charge money for the magic potion because of this new tax. On this occasion, the humour based on the water tax is used as compensation, later in the film. In the three strategies that Chiaro (2006) proposes, the third is the Replacement of the SL VEH with an example of VEH in the TL elsewhere in the text.

In the fourth example, the village chief is unhappy that his shield bearers have fallen ill after eating Unhygenix's rotten fish. He prepares to confront the fishmonger, telling to himself that things have gone too far this time. The PE which is the frustration of the chief, is multiplied in the TL, making him think of giving up his shield and leadership. When the chief says that he is thinking of giving the leadership to his wife, it's a situation that is already familiar to the local audience. The wives of late politicians have on several occasions accepted the portfolios of their late husbands in Sri Lanka. This is added as a CSHE in the TL. The NME, in the RL, is imagining the chief in his shorts when he was young. In the TL, it

is changed into the target audience imagining how Impedimenta, the chief's wife would rule the village, in his place. It is an efficient decision to add a CSHE by the translators to increase the humour load which additionally reinforces PE, VE and NME. As Mudriczki (2014) notes on her study on the audio-visual humour transfer strategies in *Shrek the Halls,* "the editorial changes that the dubbing script writers make have a decisive influence on the entertaining quality of the audiovisual product in the target language culture" (p. 63).

When the translators add CSHEs from the TL culture, it can be noted that they favour a domestication approach. Food items such as roti and coconut and especially the reference to local politics, are very familiar to the target audience. They can instantly grasp the humour, enjoy the instant created by the translators. De Rosa (2014) points out that "Given the difficulty of translating (lingua)cultural references and/or puns, these strategies justify, in many cases, the tendency to naturalize and domesticate the humorous element, supporting models of functional translation" (p. 110). It is clear that the translators give priority to generate humour and that they look for linguistic and lingua-cultural references familiar to the TL, which could ensure a comic effect on the TL audience.

Table 4 – Examples in which humour load is partially transferred into the TL

Example in the RL	Example in the TL	Humour elements partially transferred and absent
Shield bearer: That's what I call "toppling the monarchy".	Shield bearer: "Lokka thava podden vetena". (Chief almost fell down.)	LE – The use of the expression "toppling of the monarchy" literally to refer to the physical fall of the chief. VE – The fall of the chief from the shield to the ground. PE – The comical sarcasm in the voice of the shield bearer. *As the reference to "toppling the monarchy" is eliminated along with it, LE and PE are both lost in TL. Only the VE remains.*
Caesar to Centurion: "Now there's an Olympic event that the Greeks never thought of… diving".	Caesar to Centurion: "Mokada miniho? Mahaloku vedar vage roota gena evilla kohatada penne? E kiyamu". (What is the matter man? You come here like a big champion. See where you jumped? Now, speak.)	CIE – The reference to the Olympic Games. CIE – At the time diving was not an Olympic event, not even thought of. VE – The image of Centurion falling into the pool. SE – The sound of Centurion falling into the pool. PE – The ironic yet, comical tone of Caesar's voice. *The reference to the Olympic games and diving as an event are eliminated. In the TL, only the VE, and SE are observed.*
Getafix: "I did give you a recipe. Unfortunately, it's a recipe for disaster".	Getafix: "Ohoma be malliye, thava gemma aran gahanna ona". (Can't hit like that little brother, you have to hit with more power.)	LE – The play on the word "recipe" with reference to the expression "recipe for disaster". VE – The medicine man unable to hit with super human strength.

		LE is lost in the TL as the expression with "recipe" is not reproduced.
Senator 1: "Things are gonna get really hot under the collar. It'll get hotter for him if the Gauls continue to fan the flames of revolt". Senator 2: "Yes, he's in the hot seat, all right. We'll make sure he sweats it out!" Senator 3: "Where's that shirker, Brutus? He should take care of this sort of a job. He'll stab you in the back".	Senetor 1: "Mama danne nedda meya ogollange heti. Den oya balanna boruda kiyanne kiyala. Velava balala oya ganata anith peththata paninava, nedda". Senator 2: "Ane nikan inna oya. Mama ehema salli dunnata lesiyen yana kenek neve". Senetor 3: "Me eththatama e peththata enavanam egollo salli denavaluda? Ehenam gaha ganna ona ne, apith e peththata yang ane". (Don't I know your ways. See, if I'm telling lies. You will jump to the other side when the time comes. Won't you? Don't lie. I don't easily jump even though I'm offered money. Is it true that they give money if we jump to their side? There's no point in fighting, let's jump to the other side.)	LE –The use of terms such as "hot", "sweat" while they seat in a sauna, to speak of a conspiracy against Caesar. CIE – The reference to Brutus as the likely person to betray Caesar. PE – They speak in secret, lowering their voices. *CSHE is added with references to actual local political conspiracy which is to make a calculating and profitable jump to another political party at a crucial moment.* *LE is lost as the terms are not repeated to speak of a conspiracy.* *CIE is lost as a historical figure is not named in TL.* *PE is replaced in the TL with voices that sound comical.*

The examples in Table 4 show that not all the identified humour elements are transferred into the TL. In most of these examples, it is the LE that is lost. Similar to the examples seen in Table 2, and as seen in these examples too, it's the wordplay that is not reproduced. In the first example, when the village chief falls from the shield, the shield bearer says "this is what I call toppling the monarchy". The expression, the LE, is to be taken literally as it's the village chief who falls down. Additionally, the shield bearer says this expression in a comically sarcastic way, adding a PE. This expression is not reproduced in the TL. When this expression is eliminated, the PE too, is evidently lost. The target audience can only see the VE which the chief is falling down. The other humour elements are eliminated causing a loss in humour in the TL.

CIE is another element that is lost in the humour load as seen in example two and four. These elements are "tied to a specific culture" (Martínez-Sierra, 2005, p. 290). In the second example, the identified CIE is the reference to the Olympic games and to diving as an Olympic event. Caesar sarcastically points out that diving should be an Olympic event, which eventually happens. The CIE is neither preserved nor replaced by a target culture element. In the TL, the audience can see the Centurion falling into the water, and hear the sound made by it but cannot appreciate the humour produced by Caesar's references to the Olympics. Therefore, a loss of humour is detected in this example.

In the third example, a loss of the LE is again observed. In this example, the druid gives a wrong potion to the Indian medicine man. The RL version skilfully makes use of the expression "a recipe for disaster" because the wrong recipe literally causes a disaster. As a result, the druid has to face unpleasant consequences of his actions or to be more precise, his recipe. In the TL, this expression is not recreated and the humour generated by it, is lost. The target audience can only appreciate the VE which is the action on screen but not the humour generated by the LE. Expressions such as "toppling the monarchy" or "a recipe for

disaster" complement the on-screen action and allow the RL translators to play on words that are significant to these specific scenes. In doing so, they are able to add more humour. Unfortunately, as similar expressions are not found in the TL, these LEs are abandoned.

In the fourth and last example in Table 4, the identified LE refers to the use of terms such as "hot seat," "sweat," and "flames" in the sauna to speak metaphorically of a conspiracy against Caesar. In the TL, the senators discuss politics using a colloquial language without making reference to the sauna. Therefore, the LE is not reproduced in the TL. Compared to the RL version, the political discussion in the TL appears less sophisticated without the metaphorical allusions to a conspiracy. However, to compensate this loss of humour, the translators, similar to the fourth example in Table 3, adopts again the political rhetoric of the local politicians to replace the conversation among the senators adding a CSHE. In the TL example, the senators plot a calculating and profitable jump from one political party to another, which is a common event in local politics. The PE in the RL refer to the low murmuring of the senators who discuss their conspiracy in secret. In the TL, it is replaced by senators speaking in comical voices. In this occasion too, the translators' domestication approach is quite visible. A familiar topic is chosen to replace the tricky situation in which Caesar finds himself, unable to conquer the Gaulish village.

Another element identified in this example is the CIE, the reference to Brutus. It is humorous and ironic in this context because the senators look for Brutus to take care of a political situation highlighting his backstabbing nature. Historically speaking, it was a Roman politician called Brutus who became famous for his involvement in the conspiracy to assassinate Caesar. For a young audience, who have not heard of Brutus, or the fate of Caesar in history, which are deeply connected to one specific country, are unable to understand their importance. Therefore, the translators opt to remove the CIE related to the historical figure in this occasion. It is not replaced either by a reference to a local politician.

Conclusion

The study examined how the humour load was transferred in the animated film *Asterix conquers America* from the RL to the TL. The results revealed that out of twenty-five (25) examples that were analysed, in twenty-two (22) of them, the humour load was completely or partially transferred. It shows that the translators make a considerable effort to maintain humour throughout the selected dubbed film. It was only in three (03) examples that the humour elements were completely eliminated. It is notable that in these examples, the humour load was based mainly on one humour element making them simple jokes. It can be argued that the humour effect created by a simple joke is low. Though complex jokes have a more significant effect on the audience, when one element is lost in them, particularly the LE, the humour load is often reduced to the VE or the SE. The LE proves to be almost the most difficult element to reproduce given that the two languages the RL and the TL, are so different. It is also noted that the TL translators have on several instances reproduced or added PEs making the voices comical, colloquial or emotional in an effort to compensate the lost humour.

In the examples where humour has been completely or partially transferred, the translators have relied on domestication approach introducing CSHEs, that are more familiar to the TL culture. The most noticeable substitution is the choice of local politics to replace that of Roman senators and Caesar. It seems an efficient substitution that draws the attention of the TL audience. The sophisticated humour with references to CIEs or LEs are almost absent in the TL version. However, they are compensated to some extent with the added PEs and the CSHEs. Further, the VE, and the SE play a significant role in the dubbed film entertaining

the audience. Even when the LE or the CIE is lost, the audience still has these two elements to keep them entertained.

The study shows that not all the identified humour elements in the RL are transferred to the TL. It may not be possible to do so. But on most occasions, the target audience is able appreciate certain elements including the VE and the SE. The examples of substitutions from the TL to compensate the lost humour elements add familiarity as well as more amusement to the target audience. It can be said that the translators attempted to maintain humour throughout the film and also to present humorous moments understandable to the target audience. By examining more Sinhala dubbed *Asterix* animated films, it is possible to expand the study and gain a better understanding on the transfer of the humour load in them.

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Analyzing Translation Errors of Trainee Translators: A Case Study on Tourism Promotional Material

Aday Çevirmenlerin Çeviri Hataları: Turizm Tanıtım Materyali Çevirileri Üzerine Bir İnceleme

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Abstract

The present study aims to scrutinize the trainee translators' errors in their translations of tourism promotional material, a brochure, from Turkish into English. Thus, this study is designed as a descriptive qualitative research and corroborated with quantitative analysis, presenting a thorough analysis of the translated texts based on the American Translators Association (ATA) translation error taxonomy. The framework of this study employs Corder's taxonomy of phases for error analysis, namely, selection of a text, identification of errors, classification of errors, and explanation of possible reasons for those errors. The data discussed in this paper derive from the translated texts of fifteen trainee translators i.e., third- and fourth-year T&I students at a private university enrolled in the Cultural Aspects of Translation and Interpretation course. The results revealed a statistical difference between the main error categories. According to the findings, trainee translators made most errors in the form of the language, i.e. target language mechanics, followed by errors in meaning and errors in writing quality. In acting as a "cultural mediator" in tourism text translations, trainees have also been found to be not so effective as they are supposed to be. With the results unfolded, it is hoped to benefit to both translation professors and trainees themselves.

Keywords: translation studies, tourism promotional materials, translation errors, ATA framework, trainee translators

Introduction

"Error" is one of the hotly debated issues in translation studies and a great deal of scholarly attention has been given to the issue of translation errors in different areas, such as Google Translation (Anggaira, 2017; Rahmannia & Triyono, 2019; Jabak, 2019; Ismailia, 2022), news translation (Gharedaghi et al., 2019), and tourism text translation (Sumiati et.al., 2019; Afdal et.al., 2022). In the literature, many scholars defined translation errors and proposed classifications from different approaches. From the perspective of theories based on the concept of equivalence, the term translation error is perceived "as some kind of non-equivalence between ST and TT or non-adequacy of the TT" (Koller in Hansen, 2010, p.385). From the functionalist approach, which is based on the skopos theory, translation error "must be defined in terms of the purpose of the translation process or product" (Nord, 1997, p.73), and regarded as "a failure to carry out the instructions implied in the translation brief and as an inadequate solution to a translation problem" (Nord, 1997, p.75). Within a functionalist approach, translation errors can be classified into four types: pragmatic, cultural, linguistic, and text-specific (ibid). Hansen (2010, p. 386), at this point, justifiably advocated the view that the classification of errors depends on the theoretical approaches adopted and "the evaluators' expectations and attitudes with respect to fidelity, loyalty, equivalence, norms, and acceptability."

Along the same line, Lommel et al. (2014, pp. 456-457) indicate that error assessment in translation is far from being objective. In other words, professors and revisers might classify translation errors differently or even disagree on what constitutes an error, "resulting in a translation being considered very good by one reviewer and inadequate by another" (Lommel et al., 2014, p. 457). For this very reason, it is of great importance to create a unified comprehensive error typology framework that can be applied in evaluating translation and interpreting performances. Even though there are a number of different translation error taxonomies (Pym, 1992; Nord, 1997; Liao, 2010; Popescu, 2013; Dordevic & Stamenkovic, 2022), two main error types that were agreed upon are errors in meaning and errors in form (Giancola & Meyers, 2023, p. 91). However, the American Translators Association's framework developed for error marking in the certification exam provides a more comprehensive framework, which also includes mechanical errors.[1] The framework further provides an explanation of how to grade errors,[2] which can be adapted to assess trainees' in-class translation performances.

Another point that needs to be elucidated is the differentiation between the terms "error" and "mistake." While errors arise from a lack of learners' knowledge, mistakes are caused by "temporary lapses of memory, confusion, slips of the tongue, and so on" (Hubbard et al. in Du & Saeheaw, 2020, p. 130). In line with the foregoing descriptions, the concept of "error" used in this paper is to be understood as emerging from a lack of trainees' language and translation knowledge. Rather than focusing on the term's negative connotation, however, detecting trainees' translation errors might hint at their linguistic and cognitive processes, which are otherwise hidden (Kroll & Schafer, 1978, p.242). In that respect, translation errors can be utilized as a tool in translator training both to be informed and to raise awareness about the trainees' linguistic and translation competencies as well as deficiencies, if any. Drawing upon Pym's (1992, p.5) statement "the teaching of the translation may be described as the transfer of translational competence from teacher to student," identification and analysis of errors can be considered an asset in terms of gaining insight into the students' "translational knowledge." In the same manner, Corder (1967, p.167) used the term "transitional competence" to express the process of students' evolving system. Following Corder's (1967) statements, the contribution of the error analysis is threefold: for teachers, as the translation errors provide them hints for their students' progress, for researchers, as it shows evidence as to how language is learned, and for learners themselves, as they are informed about their own linguistic resources.

Error analysis in the translation of tourism texts is equally important. By virtue of overcoming barriers such as time, expenditure, and distance, tourism has massively boomed in recent years. With the increased international mobility, the demand for cross-cultural and cross-linguistic transfer is rapidly growing. The main motivation underlying the demand for translational activities is to promote and sustain international tourism activities. To continually sustain the expansion of tourism, translation is perhaps the most powerful driving force. Obviously, the translation quality of tourism promotional materials (henceforth TPM) plays a decisive role that gives the initial impression of a country from the translations of TPMs, "be it a tourist brochure, an information leaflet, a sign, or a guide book" (Kelly, 1998, p. 34). However, this is not an easy task, since tourism is itself a kind of cross-cultural activity (Sulaiman & Wilson, 2018, p. 630) and entails culture-specific items

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[1] The term "mechanical errors" is used as "Writing Quality" in the Explanation of Error Categories in Version 2022.

[2] See https://www.atanet.org/certification/how-the-exam-is-graded/error-categories/, (accessed on the 20th July, 2023).

which may be related to a religious belief, a societal tradition, or a particular cuisine culture (Jiangbo & Ying, 2010, p. 37). It is also important to consider that societies have different worldviews and cultural values and that something appealing in one culture might not attract attention in the same way in another culture (Sulaiman, 2016a, p. 29). Thus, it can be challenging for the translator to deal with certain cultural elements and transfer them into another culture, which emphasizes the significance of a set of competencies including translational and linguistic ones. By doing so, the act of translating "tourism discourse" becomes a kind of "cultural mediation" by "translating" cultural values (Agorni, 2016, p. 19).

Despite the substantial income increase and tourism activities in Türkiye,[3] scientific research on the translations of tourism texts is still limited in numbers. Starting from this point, this study sets out to answer the following overarching research question:

1) What are the most frequently occurring translation errors made by trainee translators in tourism promotional material?
   This question will be furthered by the sub-question, which is:
2) What are the underlying forces that induced those errors?

Since it is commonly deemed that translators are more proficient in "direct translation" (into a mother language) than "inverse translation" (into a foreign language) (Du & Saeheaw, 2020, p.130), this study focuses on students' "inverse translations" i.e., from Turkish into English, as it requires more attention and competence. Thus, 15 translated texts (henceforth TTs) of an informative brochure retrieved from a private airline company's in-flight magazine were analyzed based on the American Translators Association (ATA) translation error taxonomy.[4] Based on the trends in the errors unearthed, this research aims to promote the students' error-to-competence transition by integrating and employing appropriate instrumental teaching methods in class.

Previous Studies on the Translation of Tourism Texts

In the literature, many studies examine TPMs by focusing on many different aspects such as cultural and linguistic issues (Pierini, 2007; Napu, 2019; Sumiati et al., 2021; Lees, 2022). However, existing literature reveals that the translation quality of tourism texts is not satisfying, despite translation's vital role in the tourism sector (Sumberg, 2004; Pierini, 2007; Pinazo, 2007; Sulaiman, 2016b; Sulaiman & Wilson, 2018). The primary reason for the criticism of tourism text translations, as Sulaiman (2016b) clearly points out, is that they fail to fulfill their functions. Sulaiman (2016b) further stresses that commissioners as well as the translator are responsible for inadequate translations. Hence, a successful collaboration between the translator and commissioner is essential (Sulaiman, 2016b).

The poor translation quality in tourism texts has long been discussed from different perspectives. From a linguistic perspective, focal points are grammatical problems (e.g., Milton & Garbi, 2000; Pierini, 2007; Napu, 2016, 2019), semantic problems (e.g., Valdeon, 2009; Wang, 2011; Guo, 2012; Napu, 2016), spelling problems (e.g., Ko, 2010; Wang, 2011), and stylistic problems (e.g., Wang, 2011; Sulaiman, 2013, 2014; Budiharjo et al., 2022).

Except for the studies examining linguistic problems, several studies analyzed the translation of cultural elements in tourism texts. Sodiq et al. (2020), for instance, found 10 common translation strategies utilized to translate culture-specific words in an Indonesian religious tourism brochure: "1) pure borrowing; 2) established equivalence; 3) pure

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[3] See https://www.tursab.org.tr/turizm-geliri/turizm-geliri-2023 (accessed on 24.09.2023).
[4] See https://www.atanet.org/certification/how-the-exam-is-graded/error-marking/ (accessed on the 20th July, 2023).

borrowing-established equivalence; 4) deletion; 5) pure borrowing-deletion; 6) generalization; 7) modulation; 8) generalization-pure borrowing; 9) pure borrowing-modulation; 10) modulation- deletion" (Sodiq et al., 2020, p.33). In this field of research, apart from the translation techniques used for cultural words, some problems related to the transfer of culture-loaded words were also addressed. The findings detected untranslated cultural words, which make the text incomprehensible (Napu, 2016, 2019). In the cases where a word has no translation equivalence, it is the translator's task to intervene by adding extra information to enable the reader's comprehension (Napu, 2016, p. 54). Otherwise, the translator would fail to act as a "mediator" (Katan, 2009; Liddicoat, 2015; Agorni, 2016; Napu, 2016). More recently, Pratama et al. (2021) obtained similar results, finding that accuracy, deemed as one of the key aspects of translation quality, is threatened when transferring cultural words into tourism texts.

Recent years have also revealed an increase in academic interest in the translation of tourism texts in Türkiye, which contributes significantly to the literature. The focus has been on the translations of tourism promotional texts (Yazıcı, 2018; Bulut & Abdal, 2018; Yaman, 2018; İkiz, 2018; Barut, 2022), menu translations as a part of gastronomy tourism (Pekcoşkun Güner, 2023; Şener Erkırtay, 2023), and interpreting strategies used by non-professionals in the tourism sector (Akgün, 2023). These studies shed light on different aspects and problems in tourism text translations; however, to the best knowledge of the author, little research has been conducted on students' translation errors in tourism texts. It is undeniable that there is a need for qualified and professional translators, and making errors is inevitable in the process of becoming qualified. During their training process, students learn from feedback on errors to reach the desired results and achieve their goals (Amara, 2015). Therefore, it is deemed timely and necessary to shift focus toward trainee translators', i.e. translation students' errors, potentially providing further contribution to the discussions in the literature.

Conceptual Framework

The Framework for Standardized Error Marking of the American Translators Association (ATA) is a model for assessing translations of participants taking a test to receive ATA certification. It provides detailed "grading metrics and instruments" which consist of a) types of errors with their labels, b) explanations of error types, and c) a flowchart provided to decide the point value of an error. Explanations of error types that were adopted in this study, together with their codes, are presented below:[5]

Error Type	Code	Reason
Target Language Mechanics	G	Grammar
	SYN	— Syntax
	WF/ PS	—Word form/ Part of speech
	SP/ CH	Spelling/Character
	C	— Capitalization
	D	— Diacritical marks/Accents
	P	Punctuation
	OTH- ME	Other Errors

[5] See https://www.atanet.org/certification/how-the-exam-is-graded/error-categories (accessed on 27.09.2023).

Meaning Transfer	A	Addition
	AMB	Ambiguity
	COH	Cohesion
	F	Faithfulness
	FA	Faux ami
	L	Literalness
	MU	Misunderstanding of source text
	O	Omission
	T	Terminology
	VF	Verb Form
	IND	Indecision
	UNF	Unfinished
	OTH-MT	Other Meaning Transfer Errors
Writing Quality	U	Usage
	Text type	Text type
	R	-Register
	ST	-Style
	ILL	Illegibility

Table 1 – Explanation of error types (adapted from ATA Version 2022)
Source– American Translators Association

The model presented above encompasses twenty-six types of translation errors in total, which are divided into three main sections. Section 1 "Target Language Mechanics" includes errors such as "a) Grammar, b) Syntax, c) Word form/ Part of Speech, d) Spelling/ Character, e) Capitalization, f) Diacritical marks/Accents," g) Punctuation that "clearly violate one or more rules that prescribe the "correct" written forms of the Target Language" (ATA Version 2022).[6] Errors that do not fit any of these categories are evaluated in the "Other Errors" section.

Section 2 "Meaning Transfer" refers to the errors that have a negative impact on the target readers' comprehension of ST meaning or ideas. In other words, meaning transfer errors clearly distort the ST meaning, and these errors are "a) Addition, b) Omission, c) Terminology, d) Faux ami, f) Verb Form, g) Ambiguity, h) Faithfulness, i) Literalness, j) Misunderstanding, k) Indecision, l) Unfinished, m) Cohesion." If any meaning errors cannot be evaluated under these categories, then they are categorized as "Other Meaning Transfer Errors." Lastly, Section 3 "Writing Quality" refers to "target-language errors" that are semantically correct, yet distort the quality of the translation with "nonidiomatic, inappropriate or unclear wording/phrasing."[7]

This research applied the latest version, namely Version 2022 of the ATA Framework, the effectiveness of which has already been proven. As Doyle puts it, "it [the framework] provides a ready-made, standardized, time-tested, and professionally recognized model for conducting theory-based, systematic, coherent, and consistent evaluations of student translations" (Doyle, 2003, p. 21). Evaluating his own students' translations based on the ATA Framework, Doyle (2003, p. 23) further asserts that any professor, whether ATA

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[6] For further explanation, also see: https://www.atanet.org/certification/how-the-exam-is-graded/error-categories/ (accessed on 27.09.2023).

[7] https://www.atanet.org/certification/how-the-exam-is-graded/error-categories/ (accessed on 27.09.2023).

certification exam graders or not, can adopt this framework in translation classes. In the same vein, Koby and Baer (2005) advocate the effectiveness of this framework as a tool to "introduce novice translators to the professional standards of error marking" (Dewi, 2015, p. 37). More recently, Phelan (2017) tested the applicability of the ATA's error framework in legal translation in language pairs English and Spanish and confirmed the framework's suitability for use with legal texts.

The Study

The Method

This research is designed as a descriptive qualitative research (Saldanha & O'Brien, 2014) and corroborated with quantitative analysis. As indicated by Tenny et al. (2017), qualitative research is a common method utilized in social sciences to gather broader insights into real-life situations and can also be used to support quantitative data. Along the same line, this study employs Corder's (1974) five-phase taxonomy of error analysis. However, in this study, only four of these stages were employed for the error analysis: selection of a text, identification of errors, classifications of errors, and explanation of possible reasons for these. A total of fifteen TTs were analyzed individually based on the American Translators Association's categorization of translation errors, as discussed in the section above. Each error occurrence was counted and included in the analysis, even when the same errors were repeated in a text. Each error was categorized according to type. The categorized errors were counted manually and the obtained figures for each error sub-category were calculated as percentages. After the results were provided with frequency counts and percentages, qualitative analysis was conducted based on the quantitative data to have a deeper understanding of the trainees' status quo. In the results and discussion part, possible reasons for the errors identified will be discussed.

Participants

The participants in this study were a group of fifteen third and fourth-year students enrolled in the course Cultural Aspects of Translation and Interpretation offered at the Department of English Translation and Interpretation at a private university during the Fall Semester of 2022- 2023. Participation in the study was on voluntarily basis after participants were informed regarding the research's aim and scope. The students shared similar linguistic and translational competence. All students had Turkish as their first language (henceforth L1) and learned English as their second language (henceforth L2). Their level of English is at least B1 according to The Common European Framework of Reference for Languages: Learning, Teaching, Assessment. In terms of their translational competence in dealing with culture-specific elements, all had similar educational backgrounds, having completed the main translation classes, such as Introduction to Translation I and II, Comparative Language and Cultural Studies, and Fundamental Concepts of Literature. Furthermore, all participants were taking the newly introduced course Cultural Aspects of Translation and Interpretation, offered for the first time at the department. Their ages vary between 21 and 35 years. Data analysis shows an even gender distribution, with 7 male and 8 female students.

Translation Task and the Procedure

The data is based on the translations of a TPM in the form of a brochure, which was set as one of the weekly course assignments. The course was elective and given 3 hours a week for 14 weeks. It aimed to increase awareness regarding the impact of culture in translation, and the students were frequently reminded of the function of the tourism texts. As a part of the course, every week, the students were assigned to translate different texts from Turkish

into English and vice versa on various topics, including tourism. These topics were chosen for their culture-specific content.

The ultimate objective of the task providing the research data was to investigate the students' translation and linguistic skills by identifying their translation errors. Students were individually assigned to translate the text from L1 (Turkish) into L2 (English). They were free to use any online and/or printed dictionaries and sources, but not CAT tools or machine translation. After the assignment's deadline, the students were asked to present their translations in class for the assessment of the reliability of their translations.

In line with Purposive Sampling, a part of the brochure was uploaded in a Word format to the system digitally for students to translate. The source text was obtained from the July 2022 issue of Sun Times, an online/printed magazine published by Sun Express,[8] and shortened to align with the weekly workload of the course. The selection criterion of the source text was that it contained cultural references and expressions. The text was about Patara, located in Gelemiş village in Türkiye. It was a challenging text including cultural elements and nuances that needed creative translation solutions, and the students had a week to complete the task. The text given to the students was relatively short consisting of 433 words including the title[9]. The author cross-examined the students' translations and categorized the most frequent errors. The errors detected in the translations were reviewed and verified, in addition to the author, by a translation scholar with 9 years of experience. Only translations that were submitted voluntarily as data for this study were included in the analysis. The students voluntarily signed a consent form, allowing their work to be analyzed.

Results and Discussion

The Most Frequent Error Types in the TTs

The translation errors in tourism texts were identified and the results clearly show that there is a statistically important difference between the error types. Among all the error categories, the most frequent errors were observed in target language mechanics (70%, n=167), followed by meaning transfer (24%, n=59) and writing quality (6%, n=14). To put it another way, students paid less attention to "correct" written forms of the target language, and more, although incomplete attention to the reader's comprehension of the message given in the source text and the quality of translation (ATA Version 2022). Because of the space restrictions, the discussion focuses only on the most frequent and most striking translation error categories and examples.

Error Frequency in the Section of Target Language Mechanics

Among the error types in this section, grammar is the most identified type of error (46%, n= 77), followed by punctuation (19%, n= 32), spelling / character (16%, n= 27), capitalization (14%, n=23), syntax (3%, n= 5), word form/part of speech (1%, n=1), and diacritical marks/ accents (1%, n=1). According to the statistical data, grammar was by far the most challenging problem, while the diacritical marks and word form were the least problematic issues.

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[8]See https://suntimesmagazine.com/2022-07/ (accessed on 07.11.2022).
[9]https://docs.google.com/document/d/1yVuy5Yi1X1uFMgqH8TASF43PjRJjs5GX/edit?usp=drive_link&ouid=116915640921531638110&rtpof=true&sd=true

Grammar Errors

ATA describes grammar errors as "lack of agreement between subject and verb, incorrect verb inflections, and incorrect declension of nouns, pronouns, or adjectives" (ATA, 2022). In line with this description, the two most frequent grammar errors in this study were incorrect verb inflection and use of tense. The following example shows a common grammar error which is the use of incorrect time references. There are instances of events in the present simple tense, even though the events narrated occurred in the past (Table 2):

Source Text	Target Text	Back Translation
Liman tacirlerin, politikacıların ve inancın izini süren hacıların da uğrak noktası haline gelmiş.	The port **is now** a popular stop for businesspeople, politicians, and religious pilgrims.	The harbor had become a frequent destination for merchants, politicians, and the pilgrims who followed their beliefs.

Table 2 – Example of Grammar Errors
Source– Author

In the example above, the port was described as a frequent destination for a group of visitors such as merchants, politicians, and pilgrims. However, even though the ST is describing a past incident, the translation above transfers the message to the present tense, which is misleading for the TT reader. Based on Table 2, it can be observed that students have difficulty in analyzing even their L1, which leads to a mistranslation.

Punctuation Errors

The second most frequent translation error was detected in punctuation (19%, n=32). Punctuation errors are defined as violations of target language convention rules such as "quotation marks, commas, semicolons, and colons" (ATA, 2022). Almost all punctuation errors in this corpus arose from either the incorrect use or omission of commas. The example below showcases both the non-use of a comma and the incorrect use of a comma in the TT.

Source Text	Target Text	Back Translation
O kadar ki müziğin, sanatların, ışığın ve kehanetin tanrısı Apollo'nun doğum yerinin Patara olduğu düşünülüyor.	**So much, so that** the birthplace of Apollo, god of music, arts, light **and** prophecy, is believed to be Patara	Such that Patara was perceived as the birthplace of Apollo, the God of music, art, light, and divination.

Table 3– Example of Punctuation Errors
Source– Author

Two punctuation errors can be observed in the example above. The first is the incorrect use of the comma in "so much, so that", a phrase which does not necessitate the use of the comma. The second error in the same TT is a lack of a comma before "and prophecy", which, as opposed to the first part of the sentence, necessitates a comma.

Spelling/ Characterization Errors

Spelling/character errors (16%, n= 27) are ranked third in the category of target language mechanics. As the name suggests, spelling/ character errors refer to the incorrect use of a word or a character (ATA, 2022). Although spelling/character errors are among the top three errors in the form of the language, they need to be dealt with cautiously, since it is difficult to determine whether or not these errors are deliberate choices.

Source Text	Target Text	Back Translation
İrili ufaklı pansiyonlarında horozların sesini cırcır böceklerinin kestiği, çam ormanlarıyla çepeçevre kuşatılmış bu köyde güne başlamak ve sonra Patara'nın çekim alanına girmek paha biçilmez bir deneyim.	In this village surrounded with pine forests, it is an invaluable **experince** with crickets **interupts** rooster's sounds in many pensions while **twelcoming** to the dawn and get into to ambience of Patara	Starting the day in this village surrounded by pine forests, where the roosters are interrupted by the voice of the crickets, and then entering into the gravitational field of Patara is an invaluable experience.

Table 4– Example of Spelling/Characterization Errors
Source– Author

There exist three spelling/character errors in the extract above in which the word "experience" was written as "experince," the verb "interrupt" as "interupt," and the verb "welcome" as "twelcome." As stated before, those spelling errors might be typos, since the assignments were completed digitally.

Capitalization Errors

The target language convention regarding capitalization refers to upper- and lower-case letter usage. In the corpus of this study, capitalization errors (14%, n=23) stem from two main sources: 1) incorrect upper-case usage, and 2) unnecessary upper-case usage. For example, the following table showcases both capitalization error types.

Source Text	Target Text	Back Translation
Yerlerden Akdeniz, güneşle özdeşleşen kutsal kent Patara'nın çekim alanına girmenin tam zamanı.	Place is **mediterranean** and, time to joining area of the divine city Patara, identified with the **Sun**.	The location is the Mediterranean, and it is the right time to be in the gravitational field of Patara, which is a sacred city identified with the sun.

Table 5– Example of Capitalization Errors
Source– Author

The first error that draws the attention is the wording of "Mediterranean." The initial letter was written in lowercase but should have been capitalized, while the word "Sun" was unnecessarily capitalized.

Error Frequency in the Section of Meaning Transfer

According to the error frequency data in the category of meaning transfer, literalness (39%, n=23) ranks first, terminology (18%, n=11) ranks second while omission (17%, n=10) and

misunderstanding (15%, n=9) rank third and fourth, respectively. The fewest errors were found for ambiguity (3%, n=2), faux ami (2%, n=1), cohesion (2%, n=1), unfinished (2%, n=1), and other meaning transfer errors (2%, n=1).

Literalness Errors

ATA indicates that students make a literalness error because of following the ST word for word, which leads to an incomprehensible or incorrect translation (ATA, 2022). The results showed that the students were generally confused with the literal meaning of the ST and unable to focus on the nuanced meaning of the TT (39%, n=23). References specific to Turkish culture were especially challenging, and most students failed to transfer the full cultural meaning to the TT, which brought about an unclear and incorrect rendition. The most challenging word for the students was "*uzam*" which obliged students to translate literally, thus leading to "literalness error".

Source Text	Target Text	Back Translation
Efsanelerin gerçeğe dönüştüğü bir coğrafya, zamanın takvimden bağımsız aktığı bir uzam.	Patara, the geography where the legends become true and an **extension** flows independently from time's Schedule.	A geography where legends come true, where time flows independently from the calendar.

Table 6– Example of Literalness Errors
Source– Author

The word *"uzam"* (space) refers to "time" in this context. However, in the extract above, the word "time" *(uzam)* was seen to be translated literally as "extension," contrary to the ST message.

Terminology Errors

Terminology errors emerge when the translator uses incorrect or inappropriate words or phrases that distort the meaning of the ST (ATA, 2022). The rule also encompasses a literal translation of a single word if it leads to incorrect meaning. The results showed that terminology was also problematic since students could not find the appropriate corresponding words. As in the literalness errors, trainee translators failed to take into consideration the TT culture and reader and focused solely on the literal meaning.

Source Text	Target Text	Back Translation
Kentin bu büyüleyici etkisinde uzun yıllardır binbir emekle gerçekleştirilen arkeolojik çalışmaların **payı** da yadsınamayacak ölçüde.	The **share** of archaeological works carried out with great effort for many years in this fascinating effect of the city is undeniable.	The archaeological excavations conducted in the city for many years with great efforts have a considerable **impact** on this city being fascinating.

Table 7– Example of Terminology Errors
Source– Author

As seen in the example in Table 7, the Turkish word that caused the most difficulty in the terminology category is "pay" in Turkish (i.e., share). The word "pay" in Turkish refers to a "share," but it was used to mean "impact" or "contribution" in the ST. Nevertheless, the majority of the students (n=8) translated the word literally, ignoring the difficulty in comprehension this would cause.

Omission Errors

Another error category that was observed in the translation corpus is omissions (17%, n=10). Omission error, according to the ATA error typology, is described as omitting elements, including both textual and non-textual aspects of the ST in the TT (ATA, 2022). In this study, it was observed that the main cause of omissions appears to be the linguistic features of the ST, i.e., the literary language used to describe and promote the places. It is noteworthy that the students generally had difficulties in translating the word plays.

Source Text	Target Text	Back Translation
Varlığı Erken Tunç devrine kadar uzanan Akdeniz'in bu emsalsiz kentinin adına tarihte ilk defa Hitit Kralı IV. Tuthaliya'ya ait Yalburt Yazıtı'nda rastlanıyor.	For the first time in history, it is found in the Hittite King IV. Tuthaliya's inscription of Yalburt.	The name of this **unique city** of the Mediterranean, **whose existence dates back to the Early Bronze Age**, is first mentioned in history in the Yalburt Carving of the Hittite King Tudhaliya IV.

Table 8– Example of Omission Errors
Source– Author

The example given in Table 8 illustrates that the trainee translator omitted all the ST descriptions. The first omission is the word "emsalsiz" (unique) and the second is the detailed information provided regarding the history of the city "Varlığı Erken Tunç devrine kadar uzanan" (whose existence dates back to the Early Bronze Age), which directly affects the promotional function of the tourism texts.

Misunderstanding Errors

Misunderstanding is another sub-category of meaning transfer errors and stands for misconceived words or idioms, or incorrect sentence structure (ATA, 2022). Taking into consideration the definition of misunderstanding error of ATA (2022), the results revealed the students misunderstood some ST sentences despite being in their L1. All except one misunderstanding error occurred in the description of a location, which resulted in a shift in the meaning. A good example of this type of misunderstanding is the following extract, in which the location of Patara was mistranslated.

Source Text	Target Text	Back Translation
Yerlerden Akdeniz, güneşle özdeşleşen kutsal kent Patara'nın çekim alanına girmenin tam zamanı.	It is time to enter the attraction area of Patara, the sacred city **identified with the Mediterranean** and the sun.	**The location is the Mediterranean**, and it is the right time to be in the gravitational field of Patara, which is a sacred city identified with the sun.

Table 9– Example of Misunderstanding Errors
Source– Author

In this extract, the ST clearly states that Patara is located in the Mediterranean. However, the majority of the students (n=8) misunderstood this, and combined it with the previous part of the sentence "[Patara is] identified with the Mediterranean and the sun", which is rather misleading.

Error Frequency in the Section of Writing Quality

The last error category deals with writing quality. Writing quality is also related to target-language errors; however, rather than violating grammar, spelling rules, or punctuation rules, such errors reduce the quality of the translation with improper or ambiguous wording (ATA, 2022). In this category, the most frequent error is usage (93%, n=13), whereas only a single error is related to style (7%, n=1).

Usage Errors

Usage error is described as violations of wording or phrasing conventions in the TT, such as the use of definite/indefinite articles, prepositions, and collocations (ATA, 2022). The corpus revealed misused wording and prepositions. One of the most striking examples in this category is shown below in Table 10, where the student failed to use the phrase "beyond doubt" correctly:

Source Text	Target Text	Back Translation
Kentin bu büyüleyici etkisinde uzun yıllardır binbir emekle gerçekleştirilen arkeolojik çalışmaların payı da yadsınamayacak ölçüde.	The share of archaeological works carried out with great effort for years in this amazing effect of the city is **beyond doubts**.	The archaeological excavations conducted in the city for many years with great efforts have a considerable impact on this city being fascinating.

Table 10– Example of Usage Errors
Source– Author

The findings of the error analysis demonstrated that the students experience the most difficulty in grammar (46%, n= 77). A closer look revealed the causes were mainly incorrect verb inflection and incorrect use of tense. This finding, moreover, is in agreement with the findings of Wongranu (2017) and Soltani et al. (2020), in that verb tense errors were common. Wongranu (2017, p. 5) rationalizes those errors as caused by "a limited grammatical and lexical knowledge," while Soltani et al. (2020, pp. 14-15) believe that the errors in time references are caused by negligence, not by a lack of language competence. However, when the highest frequency of grammar errors (46%, n= 77) among other form-related errors in this corpus is taken into account, incorrect tense usage and incorrect verb inflection seem to occur not due to negligence, but to language incompetence, which in turn seriously distorts the sense of the ST. Another possible reason for an erroneous tense time reference might lie in the fact of the morphological differences between Turkish and English. The error corpus in grammar showed that the Turkish suffix -miş in the ST creates a great challenge (see Table 2) because it is very versatile and is "not limited to one morphological slot" (Jendrascheck, 2011, p. 262). In other words, it might create a semantic difference between the present and the past tense (ibid). Even though it is occasionally used evidentially, referring to the present, as in "Derste uyuyormuşum/ I allegedly sleep in class" (Jendrascheck, 2011, pp. 261-262), it is more commonly "inferential and reportative" (Jendrascheck, 2011, p. 262), referring to past events which were not eye-witnessed. The suffix -miş was inferential, and used to refer to the past tense in this study; however, it was found to be confused with the evidential meaning, and thus translated into the present tense. This finding might also confirm the argument that "The learners' mother tongue serves as the linguistic scaffolding upon which they develop their L2 competence" (Llach et al., 2005, p. 3), which highlights the importance of a critical analysis of the mother language. Thus, it is safe to assume that the students' lack of analytical approach to their mother

language was well reflected in their translations as errors. The other form-related errors were found in punctuation (19%, n= 32), spelling/characterization (16%, n= 27), and capitalization (14%, n=23). One problem encountered in the translations was the use of commas, which were used either incorrectly or not at all. Likewise, the students were unaware of the correct upper- and lower-case letter usage. When combined with grammar errors, those errors might serve as pro-arguments, which increases the probability of students' lack of language competence, contrary to the argument of Soltani et al. (2020).

The second most frequent translation error was identified in meaning transfer. This result was expected because errors in meaning were found to be common in the literature (Havnen, 2019). One of the reasons for the students' difficulties in accurately transferring the message may lie in the different associations of the languages. Being unaware of the nuanced meanings of the words based on a context, the students mostly attempted to translate the sentences literally, causing a "literalness error" (39%, n=23), used inappropriate and incorrect phrases or words, causing "terminology errors" (18%, n=11), or omitted phrases altogether, leading to "omission errors" (17%, n=10). Lack of contextual analysis also led to "misunderstanding errors" (15%, n=9), especially in the descriptions of places. By the same token, it affected the "Writing Quality" because of the inappropriate use of wording and prepositions, giving rise to "usage errors" (93%, n=13).

Some other possible variables might also have caused differences regarding the errors. Students' areas of interest and experience, for instance, in the field of tourism text translation might have contributed to variations in the frequency or type of errors made in the assignment. The students who are interested or experienced in translating tourism promotional materials might have been able to more easily find solutions to transfer culture-specific items and descriptions of places in the text. At this point, conducting interviews with the students could provide more robust and concrete outcomes regarding the errors.

The examples discussed in this part illustrated the interrelatedness of the errors since these directly impact the reader's perception. Furthermore, the results might also be interpreted as an indicator of the limited language proficiency of the translation students in translating tourism promotional material, thus contributing to the argument that they were less effective than expected in acting as a "mediator" between the two cultures in tourism text translations (Katan, 2009; Liddicoat, 2015; Agorni, 2016; Napu, 2016).

Conclusion

Error analysis has become a particular interest in many branches of translation studies. A detailed analysis of errors i.e., identification, classification, and explanation of errors can be considered an asset in terms of providing reasonable grounds for developing unified assessment materials and using these to assess trainee translators' in-class performances, and accordingly, meet the needs for better quality translations. With this in mind, this study aimed to conduct an error analysis in the translations of a single tourism promotional material made by trainee translators. A total of fifteen translations of the text from Sun Times magazine were investigated under the three main error categories and twenty-six error sub-categories used to assess the translations of American Translators Association certification exam candidates. The most frequent translation errors were presented in the results and discussion part, while the least encountered error categories were excluded due to space restrictions.

The contributions of the errors found in this study are multifaceted. First and foremost, this study was an attempt to draw a broader picture of the translation students' status quo by

providing a comprehensive error analysis, rather than focusing on the translations of a single unit of the text. Furthermore, according to Sager (1998, p. 75), it is important to "ascertain the purpose of the translated text separately, because it may differ from that of the original writer's intention". Many students seem to fail to achieve the purpose of the ST author's intention; nevertheless, these errors are an intrinsic part of their developmental process as they gain experience before entering the professional sector (Meyers, 2023, p. 101). Therefore, receiving feedback on their translation errors is a great opportunity to improve their language and translation skills over the longer term. The results can also be valuable for the trainers in terms of identifying students' translation errors and the challenges faced during their translation process. It also allows translation trainers to provide students with a framework for a well-planned training curriculum which can be integrated into a remedial training program. Since the language in tourism texts has an aesthetic dimension in its aim to attract tourists, especially in the description of the places, it can be said that tourism texts also have an "expressive" function (Reiss, 1989), which requires special attention. Therefore, stipulating the Literary Translation course as a prerequisite for the Translation of Tourism Texts course could help students improve their coping mechanisms with the challenges faced to fulfill the expressive function of such texts. Moreover, the findings revealed that the students still have difficulties in grammar despite obtaining the required score in the Foreign Language Exam (YDS). Taking into consideration their lack of foreign language knowledge, grammar can become a compulsory course in first grade in the department.

Along with its contributions, this paper has limitations, as it is limited to the translations of a single form of tourism promotional material, namely, a brochure. Further studies can broaden the scope of the research by analyzing tourism brochure corpus in different language pairs. Furthermore, multiple source texts can be included in the research. To obtain more concrete results, students can be interviewed regarding their errors. Research can also include tourist responses to gather more data regarding users' quality perceptions. A final possible focus could be the impact of directionality on translation errors in tourism promotional texts.

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Plain and Progressive Futurates in Turkish
Türkçedeki Düz ve Sürerlik Geleceğimsileri

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Abstract

Futurates denote future time reference without using future markers. In English, there are two types of futurates; plain and progressive. Plain futurates are formed by using present tense, while progressive is formed with progressive marker. Rullmann et al. (2022) differentiate plain and progressive futurates in English stating that plain futurates require schedule, while progressives do not. Based on the mentioned divergence, the present study analyzes the properties of Turkish futurates in terms of schedule requirement. The analysis on the schedule requirement of Turkish futurates are also supported by analyzing the status of nature events, and the availability of future in the past constructions. The outcomes of the study show that there is a contradiction between English and Turkish futurates in terms of schedule interpretation, and compatibility with natural events. While in English, the plain futurate requires schedule, and properly works with natural events; it is the progressive futurate that necessitates schedule, and works fine with nature events in Turkish. Additionally, the analysis on future in the past constructions in Turkish shows that progressive futurates are available with future in the past, while plain futurates are not. This finding also supports the divergence drawn between plain and progressive futurates in Turkish.

Keywords: futurate, aorist, progressive, future tense, future in the past

1. Introduction

Futurate is the interpretation of certain imperfectives in future sense when they relate planned future events (Copley, 2014). Overt future marking is not used in futurates. Sentences 1 and 2 given below are instances of futurate readings from English:

1.a. The Red Sox play the Yankees tomorrow.
1.b. # The Red Sox defeat the Yankees tomorrow.

2.a. The Red Sox are playing the Yankees tomorrow.
2.b. # The Red Sox are defeating the Yankees tomorrow. (Copley, 2002)

When the sentences given above are compared, it is seen that the examples 1.a and 2.a are more acceptable than examples 1.b and 2.b, since the "a" sentences include the meaning of a plannable event, "b" sentences do not. However, the same oddness of interpretations of "b" sentences are not observed in sentence 3 given below, even if the same predicate is used:

3. The Red Sox will defeat the Yankees tomorrow. (Copley, 2002)

The reason apparently seems to stem from the aspectual markers. Copley (2002) states that in English, both simple (except perfectives) and progressive forms have futurate readings. Rullmann et al. (2022) classify these two types of futurates as "progressive futurate" (*…are playing…*) and "plain futurate" (*…play…*), proposing that these two kinds of futurates convey different meanings. Plain futurates are considered to presuppose the existence of a schedule, while this is not the case for progressive futurates. Rullmann et al. (2022) also state that, these

two types of futurates are regarded to relay approximately similar meanings or not being isolated strictly in the literature, which analyzes futurates. For instance, Goodman (1973) puts forward a comparison of futurates with future sentences, and tries to isolate the semantic features of futurate class as a whole. In another study on the related phenomenon, Vetter (1973) criticizes Lakoff (1971, in Vetter, 1973), which puts forward a principle on the deletion of "will". In Lakoff (1971)'s formulation, "will" may be deleted in case the event is presupposed to be certain in speaker's perspective. Vetter (1973) hypothesizes that the structures in which "will" is deleted, a planned event is entailed, and analyzed the issue through present tense and progressive aspect structures.

1.1. Plain and Progressive Futurates

Rullmann et al. (2022)'s analysis, which has been supported by empirical evidence, proposes two kinds of futurate structures (the plain and the progressive futurates) each of which convey different meanings in English. Their major proposal is that plain futurates, but not progressive ones, require a schedule. For instance, in the set of sentences given below, it is observed that while the progressive futurate in 4.a is acceptable, the plain futurate in 4.b cannot follow the related context sentence properly. This is considered to be due to the fact that the preceding context does not provide a schedule for block parties in 4, but just indicates the existence of a plan for a one-time event:

> 4. *Context: The speaker's street has decided to have its first ever block party. The speaker is letting their friend know about it.*
> 4.a. Our street is *holding* a block party on March 25th. (acceptable)
> 4.b. Our street *holds* a block party on March 25th. (degraded)

However, in 5 below, the context sentence includes a schedule, which makes the plain futurate reading acceptable:

> 5. *Context: In the speaker's neighborhood, every street holds a block party at some point, and there is a schedule for the parties. The speaker tells their neighbor*:
> 5.a. Our street is *holding* its block party on March 25th.
> 5.b. Our street *holds* its block party on March 25th.

It is stated that plain futurate is compatible in contexts, which indicate a schedule of future events not just a plan for a single event. In that respect, the definition of schedule may need description through Rullmann et al. (2022)'s perspective. They define a schedule as a matrix of information concerning future events, which can be represented via lines and columns in a table marked with (for instance) chores to be carried out and matched with related dates and the assigned staff member. Their definition of schedule includes a physical or mental representation that makes a set of answers available to multiple wh-questions about future events. For instance, the table given below answers the question given in 6:

> 6. Who does which chore on which day?

Table.1 A schedule for chores

	Dec.8	*Dec.15*	*Dec.22*
Vacuuming	Ann	Bob	Cam
Laundry	Bob	Cam	Ann
Dishes	Cam	Ann	Bob

(from Rullmann et al., 2022)

They indicate that a plain futurate presupposes the existence of a (unique) salient schedule in the context, however, it is further mentioned that a plain futurate is not only licensed by any matrix of information. Although the definition of a schedule as a predetermined future event includes an intentional planning by humans, Rullmann et al. (2022) state that plain futurates are compatible with relating natural events, which are pre-determined such as sunrise or sunset:

7. The sun rises tomorrow morning at 6.30.

The same phenomenon is labelled by Copley (2014) as "natural futurates", which are considered to be exceptions to the general definition of futurates presupposing a plannable eventuality. It is further stated that English natural futurates are not available in progressive form.

Moreover, they propose that, what is not specified for plain futurates beforehand is the fact that the underlying schedule should include a non-trivial matrix with multiple dimensions like the one given in table 1 above.

1.2. The Aim of the Study

Turkish aorist and progressive have widely been analyzed through their semantic and morphological features in previous studies. Besides the common features that have been proposed, it is also possible to observe that studies sometimes reach up to contradictory outcomes in interpreting their grammatical and semantic functions. Even, the status of them in terms of being either aspect or tense marker has been a topic of discussion in the previous literature. In the following sections, the analyses on Turkish aorist and progressive will be summarized, mostly concentrating on their "future" indications since the main objective of the present study is to identify and analyze these two markers through "futurate" interpretations they have, especially concentrating on requiring a "schedule" interpretation, due to the fact that schedule requirement is a major point of distinction between plain and progressive futurates in English (Rullmann et. al., 2022). The present study will try to answer if the same requirement is also observed in Turkish futurates. Moreover, following Copley (2014), the compatibility of natural events with Turkish futurates will also be analyzed. This is due to the fact that, in English, the availability of plain and progressive futurates with natural events signals a distinction. If a similar distinction is also observed in Turkish, this will contribute to the understanding of classification of Turkish futurates. Overall, the present study aims at contributing to Turkish literature by analyzing, defining and classifying Turkish futurates, which have not been studied beforehand.

In the following sections, firstly, the previous analyses and traditional definitions of aorist and progressive in Turkish are given, then the two markers will be analyzed and discussed in terms of their "futurate interpretations" with the above-given considerations, and finally, the study will be concluded.

2. Aorist and Progressive Markers in Turkish

2.1. Aorist in Turkish

It is possible to observe various definitions and analyses of Turkish aorist in the related literature. For instance, Yavaş (1979) states that Turkish aorist "*-(E)r*" indicates mood or aspect more than it relates tense, and so, analyzing Turkish aorist through a timeline of events would mislead the argument to an insufficient interpretation. In the same study, aorist is

broadly defined as having an effect of characterizing the entity in question in comparison to progressive, which is considered to indicate a certain behavior of the entity. Kornfilt (1997) describes Turkish aorist as both indicator of a general present tense and as an aspectual marker relating habitual actions. Jendraschek (2011) states that in classifying the marker "-(E)r", the most common term that is used is aorist, and further indicates that the term "aorist", besides being commonly used, is also a controversial label due to the inexplicitness of its status as a tense or aspect marker. Göksel and Kerslake (2005), analyze aorist under the scope of "modality". They propose four types of generalizations expressed by the aorist as, scientific and moral axioms, normative or prescriptive statements, generic statements about the characteristic qualities or behavior of a class and finally the statements about the characteristic qualities or behavior of an individual. Göksel and Kerslake (2005) give the following examples for each of these generalizations:

8. İki, iki daha dört   eder. *(scientific and moral axioms)*
      two two more four make-AOR
      "Two and two make four."

9. Burada musluk   suyu   içilmez. *(normative or prescriptive statements)*
      here   tap   water-POSS   drink-PASS-NEG-AOR
      "One doesn't drink the tap water here."

10. Kaplumbağa   yavaş   yürür. *(generic statements about the characteristics of a class)*
       tortoise   slow   walk-AOR
       "A tortoise walks slowly."

11. Ali sigara   içmez. *(the statements about the characteristic of an individual)*
      Ali cigarette smoke-NEG-AOR
      "Ali doesn't smoke."

Jendraschek (2011) favors using the term "dispositive" for the functions of Turkish "-(E)r". In supporting this claim, it is stated that the morpheme "-(E)r" relates the following four basic expressions. First, habitual repeated actions or events, and universal truths; second, the inherent properties of the subject referent including inherent qualities or long-term behavior patterns, which are related to the disposition taken by the subject; third, virtual situations, ability and imaginable events, and finally, the subject's voluntary actions in future (like commitments, or promises) are expressed and further stated that the actions are not planned or predetermined. What is important on this point is that, by using the term dispositive, the disposition of the subject referent is emphasized.

2.2. Progressive Aspect in Turkish

Progressive aspect is marked with *"-(I)yor"* in Turkish. Göksel and Kerslake (2005) define it as the indicator of an ongoing situation at a particular point in time, and classify the marker under imperfective aspect. Further, they also indicate that *"-(I)yor"*, as an imperfective marker, occurs with both progressive and habitual meaning as given in the following sentences:

12.a. Şu   anda   ne   yapıyorsunuz? (*Progressive event*)
         This   moment-LOC   what   do-IMPF-2Plr
       "What are you doing at the moment?"
12.b. Yemek   yiyoruz. (*Progressive event*)
         Meal   eat-IMPF-1Pl
       "We are having dinner."

13. Sen   Ömeri   benden   daha   iyi   tanıyorsun (*Progressive state*)
    You   Ömer-ACC   I-ABL   more   well   know-IMPF-2Sg
    "*You know Ömer better than me.*"

As it is observable through the above-given examples, progressive aspect indicates a specific situation, which is incomplete. This situation may be both a dynamic event (12.a and 12.b) or a static state (13). In regard to the reference point in time, it is an ongoing situation. On the matter of habitual aspect related by the same morpheme, a situation is still incomplete, however, this time it is in the sense of a recurrent pattern as given in item 14 below:

14. Fatma   genellikle   Ankaraya   otobüsle   gidiyor (*Habitual*)
    Fatma   usually   Ankara-DAT   bus-INS   go-IMPF-3Sg.
    "*Fatma usually goes to Ankara by bus.*"
                    (*Items 12.a, 12.b, 13, and 14 are taken from Göksel and Kerslake (2005)*).

Kornfilt (1997) labels the same marker as continuous aspect of a non-stative verb, along with glossing it as a present progressive marker in some examples in the same study. Also, Cinque (2001), which analyzes the order of tense, aspect, and modality morphemes in Turkish, classifies *"-(I)yor"* as progressive aspect suffix. Besides the above-given classifications, Jendraschek (2011)[1] states that, *"-(I)yor"* has also been labelled as indicating tense several times in the literature by referring to Ersen-Rasch (2004), Çakır (2009), and Lewis (1967). Erguvanlı Taylan (2001) also states that *"-(I)yor"* is analyzed as a general imperfective aspect marker expressing mainly present tense when it is not followed by any tense/aspect marker. It is further indicated that in the mentioned setting, a future interpretation may be derived out of *"-(I)yor."*

3. Analysis and Discussion

In this section, the futurate functions of aorist (plain futurate) and progressive (progressive futurate) markers in Turkish will be presented referring to previous literature, and be discussed in terms of their futurate readings especially considering the framework of schedule interpretation. In this way, the arguments on the differences between English plain and progressive futurates will be discussed asking if these differences are also operational in Turkish, and if a similar divergence can also be drawn between plain and progressive futurates in Turkish. Thus, the universality of the claim will be questioned. This section is comprised of three subsections. In 3.1 the plain and progressive futurates in Turkish will be detailed, in 3.2 the schedule interpretation of them will be analyzed. And finally, 3.3 will analyze the futurate interpretations of future in the past constructions in Turkish.

3.1. Plain and Progressive Futurates in Turkish

As it is exemplified in the above-given sections, the tense and aspectual properties of both the aorist and progressive markers in Turkish are comprehensively analyzed in the literature. Mostly, the classification of these two markers as either indicating tense or aspect, along with their semantic functions have been put in the center of the previous studies. In this section, the discussions on the futurate functions of these markers will be given and in accordance with the aim of the present study, the analysis of the markers will be carried out concentrating on the schedule interpretation, and the availability with natural events. Following Rullmann et al.

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[1] See Jendraschek (2011) for a detailed discussion on the aspectual or tense features of "-(I)yor" in Turkish.

(2022)'s classification of plain and progressive futurates, a similar one will be pursued in order to point out if the difference between plain and progressive futurates specified in English can be extended towards Turkish futurates, and a possible universality claim will be sought for.

Yavaş (1979) states that the aorist is used to refer to future events in Turkish very often. Item 15 is taken from Yavaş (1979):

> 15. Kahvelerimizi   içip   derse   başlarız.
>   Coffee-PL-POSS-ACC   drink-ADV   lesson-DAT   start-AOR-3Plr.
>   *"We'll drink our coffee and then start the lesson."*

Yavaş (1979) indicates that, the above-given sentence can also be formed with *"-EcEk"*, which is the future marker in Turkish. However, the use of the future marker creates an important difference in the interpretations of the sentences in comparison to the ones formed with aorist. In Yavaş (1979)'s terms, while the use of aorist includes "willingness" and "willingness plus intention" on the subject's side, future marker is more "neutral" and "bereft of modal connotations." For instance, while in sentence 15, the "intention and volition" of the person to begin the lesson after drinking coffee is expressed, the same structure with *"-EcEk"* would indicate the starting moment of the lesson is a predetermined/planned future event including "some sort of definiteness." In that respect, the aorist has a "modal function" indicating "volition." Yavaş (1979) further analyzes the "volition" function of aorist by comparing it with progressive through questions asking for information and questions presenting offer. It is stated that, by using question form with the aorist, it is possible to create ambiguity between "presenting an offer" or "asking question for information." However, if the sole intention of the speaker is to ask for information, the progressive form can be used, since it does not create an "offer" interpretation. So, it is stated that the aorist in Turkish has both an aspectual and a modal function, and further concluded that it would be better if one semantic category could be specified to define all the different functions of aorist.

Kornfilt (1997) states that the aorist form in Turkish has the future tense function, mostly in the sense of a "promise," which is given in item 16 below. However, this sense of promise is not as strong as the "commitment" and "definiteness" indicated by the regular future tense suffix, which is also exemplified in item 17. The following examples are taken from Kornfilt (1997):

> 16. Yarın   sana   uğrarım.
>   Tomorrow   you-DAT   drop by-AOR-1Sg
>   *"Tomorrow I will drop by at your place."* (*Actually: "Tomorrow I drop by at your place."*)

> 17. Yarın   sana   uğrayacağım.
>   Tomorrow   you-DAT   drop by-FUT-1Sg
>   *"Tomorrow I will drop by at your place."*

Kanık (2015) studies the functions of Turkish aorist and progressive through spoken corpus analysis. In the study, eleven functions of the aorist have been identified. Among those, "assumptions" and "commitments" are found to comprise the most common uses of all with a percentage of 55.82%. Kanık (2015) further indicates that these functions entail indefinite future meanings rather than present. This is in harmony with Jendraschek (2011)'s classification of the functions of Turkish aorist. Jendraschek (2011) defines the fourth function as the future voluntary actions of the subject such as "commitments" and "promises." These actions are considered to be unplanned and non-predetermined.

Just like the future function of aorist, the progressive aspect marker in Turkish is also stated to have a future function. Kornfilt (1997) indicates that the present progressive form may also be used with future function as given in 18 below:

18. Yarın   işten   sonra   sana   geliyorum
    Tomorrow   work-ABL   after   you-DAT come-PROG-1Sg
    "*Tomorrow I'm coming to your place after work.*"

Moreover, Jendraschek (2014) proposes a strong claim on Turkish tense and aspectual system stating that the label "future tense" is improper for Turkish since the prospective aspect and present tense give the future time reference in combination. Since the definition of a futurate is denoting future tense without using future tense marker, it seems reasonable to state that the aorist and progressive in Turkish can be classified as futurates in Turkish. Considering this, in harmony with the aim of the present paper, the following subsections will analyze and discuss the potential differences between plain and progressive futurates in Turkish.

3.2. Schedule in Turkish plain and progressive futurates

Comparing plain and progressive futurates in English, the main assumption of Rullman et al. (2022) is that, while plain futurates require schedule, progressive futurates do not. If the status of aorist in Turkish is analyzed adopting a similar perspective, it is possible to observe that the plain futurate (which is implemented via aorist in Turkish) does not seem to show a similar pattern with English plain futurate in terms of including schedule. For instance, item 19 given below should include a pre-planned event, since the context of the sentence necessitates a scheduled event as planes follow a schedule to take off. However, the sentence does not sound compatible with a future interpretation, or at least sounds odd, even if it begins with the time adverbial "yarın (*tomorrow*)", which directly indicates future time:

19. Yarın   uçak   9'da   kalkar.
    Tomorrow   plane   at nine   take off-AOR
    "*Tomorrow, the plane takes off at 9.*"

It is apparent that the future interpretation in 19 above is not acceptable, or at least sounds odd in such kind of a context, which includes a pre-planned schedule for an event like a plane to take off at a certain time. In its core sense, the interpretation has "volition" or "assumption," but these interpretations do not fit into the related context since it includes an already set up calendar for a flight to take place. The interpretation of item 19 given above seems like to present harmony with Kanık (2015)'s "assumption" function, which is considered to be among the top-rated functions of aorist. Also, it is possible to form a relatedness with Yavaş (1979)'s "willingness" function.

However, when the same sentence setting is constructed with progressive futurate, it perfectly involves a scheduled event interpretation for a plane to take off at a pre-determined time:

20. Yarın   uçak   9'da   kalkıyor.
    Tomorrow   plane   at nine   take off-PROG
    "*Tomorrow, the plane is taking off at 9.*"

The analysis of the above-given sentences (19 and 20) shows a contradictory finding with the status of plain and progressive futurates in English in terms of involvement of a schedule. It is obvious that, for Turkish futurates, the involvement of schedule functions in the opposite direction of English. In English, the plain futurate requires schedule, in Turkish the progressive

one does. To further up the analysis, it would be beneficial to have a look at Copley (2002)'s proposal on the difference between simple and progressive futurates. Sentences 21.a and 21.b given below are taken from Copley (2002):

> 21. a. Is Joe going skydiving tomorrow?
> b. Does Joe go skydiving tomorrow?

Copley (2002) states that while 21.a, which is formed with progressive futurate, asks "if Joe's going for skydiving tomorrow is provided by the plan," 21.b, which is constructed with simple futurate, presupposes that "Joe to go skydiving is already provided by the plan," and the real question is "if tomorrow is the day for the plan." Shortly, in 21.a the interpretation is "asking if there is a plan or not," and in 21.b the interpretation to be derived is, "there is already a plan for skydiving, but is it for tomorrow?" However, if we have a look at the case in Turkish, a similar pattern seems like to present a totally different outcome. Sentence 22.a, which is given below, is formed with progressive futurate. The interpretation of the sentence is "is there a plan for Ahmet to go skiing tomorrow, and if there is a plan, will Ahmet go with the plan or not?":

> 22.a. Yarın   Ahmet   kayağa   gidiyor   mu?
> Tomorrow   Ahmet   skiing-DAT   go- PROG   Q
> "*Is Ahmet going skiing tomorrow?*"

On the contrary, in 22.b, that is formed with (aorist) plain futurate, the question includes an "expectancy" or "guess," but does not mention any existing or potential plan or schedule for skiing, which seems to create a divergence between the English examples proposed by Copley (2002) given above:

> 22.b. Yarın   Ahmet   kayağa   gider   mi?
> Tomorrow   Ahmet   skiing-DAT   go- AOR   Q
> "*Does Ahmet go skiing tomorrow?*"

In relation to these sentence sets, there is one more point that needs clarification. In sentences 22.a, and 22.b given above, the scope of the adverb phrase does not change in parallel with the alternation of plain and progressive futurates, as it does in English examples. The scope of the adverb phrase can be manipulated by changing the position of the adverb phrase in Turkish (wide-sentential scope, or narrow-VP scope), which is beyond the discussion of the present paper.

The observation presented above also seems like to correlate between Göksel and Kerslake (2005), stating that *–(I)yor,* which is an imperfective aspect marker, relates future reference when scheduled or fixed events are being mentioned. It is further indicated in the same study that, in expressing planned future events, with the use of *–(I)yor,* the speaker's sturdy confidence about the planned event that will take place in the planned schedule is indicated. For instance, in item 23 given below (taken from Göksel and Kerslake, 2005), a planned event is referred:

> 23. Yarın   Londra'ya   gidiyoruz.
> Tomorrow   London-DAT   go-PROG-3Plr
> "*We're going to London tomorrow.*"

As it is exemplified above, in Turkish, the divergence between plain and progressive futurates in terms of requiring schedule, seems like to function differently in comparison to English

futurates, which are defined by Rullman et al. (2022). For the predetermined events that are compatible with futurates, Copley (2014) asserts that the plan in futurates has a similar value to the director's commitment for the plan to be realized. The term "director" here refers to someone with the ability to determine if the outcome will take place or not; or in other terms, the "director" may simply be the subject of the sentence. It is indicated that while futurates presuppose a plannable eventuality, there is an instance of exception to this generalization that comes from the natural events. This exception also creates a divergence between plain and progressive futurates in English. According to Copley (2014), natural futurates are not convenient with progressive, while they are compatible with simple present tense (plain futurates) as shown in 24.a and 24.b (taken from Copley, (2014)) below:

24.a. The sun rises tomorrow at 6:30.
24.b. ?The sun is rising tomorrow at 6:30.

The unavailability of 24.b is claimed to be bound to the absence of a "director" in natural events by Copley (2014). This observation is also supported by Rullman et al. (2022) stating that pre-determined natural events like the timetable for sunrise can be indicated via plain futurates in English.

When a similar analysis is carried out on Turkish futurates with natural events (e.g. sunrising), the second contradictory finding between English and Turkish futurates is observed. The verbs in sentences 25.a and 25.b are inflected with progressive aspect marker and aorist marker, respectively. When the sentences are examined, it is possible to observe that while 25.a (formed with progressive aspect marker) is compatible with a futurate interpretation, 25.b, which is formed with aorist marker, sounds inconvenient if a future interpretation is to be derived:

25.a. Takvime   göre   yarın   güneş   7:05'te   doğuyor.
Calendar-DAT   according-to tomorrow sun   7:05-at   rise- PROG
"According to the calendar, the sun is rising at 7:05 tomorrow."
25.b. ?Takvime   göre   yarın   güneş   7:05'te   doğar.
Calendar-DAT   according-to tomorrow sun   7:05-at   rise- AOR
"According to the calendar, the sun rises at 7:05 tomorrow."

While the progressive futurate interpretation sounds compatible with the natural event (sunrising), the plain futurate sounds odd with the same event. The outcome seems to be contradictory with the observation carried out on English (Copley, 2014; Rullman et al., 2022), in which the plain futurate is compatible with natural events, while the progressive one is not. Copley (2014) explains the unavailability of progressive futurate with natural events in English with the absence of a director in natural events although the time of the sunrising is certain due to the natural process.

The observations and comparisons carried out on progressive and plain futurates in English and Turkish so far seem like to indicate a clear discrepancy between the functions of plain and progressive futurates in these two languages. The plain futurates in English are observed to require schedule (Rullman et al. 2022) and the natural events being compatible with plain futurates, but not with progressive one (Copley, 2014). However, in Turkish, it is observed that not the plain futurates, but the progressive ones require schedule (see items 19, 20, 22.a, and 22.b above). Besides this, in terms of natural events, progressive futurates in English seem to be incompatible with them, while plain futurates are appropriate. However, the examination

with natural events in Turkish proposes a different outcome (items 25.a, and 25.b). In order to expand the analysis on the divergence between English and Turkish futurates, observing another function of progressive and aorist marker given by Yavaş (1979) may be beneficial. It is stated in Yavaş (1979) that although the aorist in Turkish is used to relate future events frequently, it brings together an indication of "willingness" and "willingness plus intention." The observation is also enlarged with another difference between aorist and progressive in terms of making "offers" and "invitations." For instance, the interpretation of sentence 26 is a certain offer (taken from Yavaş, 1979):

29. Bir   bardak   daha   çay   içer   misiniz?
    One   glass   more   tea   drink-AOR   Q-2Plr
    "*Would you like to have another cup of tea?*"

It is further indicated that an ambiguity may arise between an offer and a real question asking for information when aorist is used. However, the same ambiguity is not observed when the same structure is used with progressive marker (see the items 30, 31.a, 31.b, and 32, which are taken from Yavaş, 1979):

30.   Jambon   yer   misin?
      Ham   eat-AOR   Q-2Sg
      "*Do you eat ham?*"

Yavaş (1979) proposes that sentence 30 may both be interpreted as a yes/no question and an offer. However, if the only aim of the speaker is to demand information from the interlocutor, the progressive form is used, which produces only the question interpretation, as given in 31 below:

31.   Jambon   yiyor   musun?
      Ham   eat-PROG   Q-2Sg
      "*Do you eat ham?*"

As the above-given items show, while the aorist form can cause ambiguity with both a question and an offer interpretation, progressive form does not cause an ambiguity, since the only interpretation that can be derived is a question. According to Yavaş (1979) the reason of the difference between these two forms is related to the volition function of the aorist, which is explained by the fact that people make an offer by asking the hearer's willingness to perform an action.

In the light of the previous findings and the above-given analysis of Turkish aorist and progressive forms, it is possible to state that the difference between these two markers, which create futurate readings may be related to the volition function of aorist, which is not observed in progressive. Progressive futurates in Turkish is compatible with natural events and with scheduled events, however it is the vice versa for English. In Turkish, it seems like the aorist form, with all of its functions, including the non-past indication, is used for future events but in a different manner from progressive. Progressive futurates in Turkish are used with scheduled events, and natural events when there is certain data about the realization of the natural event (e.g. a previously provided weather forecast) since progressive in Turkish includes a sense of certainty about the upcoming events, which is very understandable with scheduled events and already expected natural events. As mentioned before, Copley (2014) states that progressive futurates in English do not work properly with natural events because there is no director in natural events, however for the case in Turkish, it has been shown above that the natural

events work better with the progressive marker than they do with the aorist (plain futurates). It seems that, the reason of this is the fact that the progressive form provides a stronger evidentiality in comparison to aorist in Turkish. Kanık (2015), which studies the functions of aorist and progressive markers through corpus analysis in Turkish, states that the "assumption" function come in the first place with the highest frequency for the aorist marker. This observation is in harmony with the analysis pursued in the present chapter. The plain futurate, which is formed with aorist does not work properly with scheduled events in Turkish because a schedule indicates a sense of certainty for a future event, however, the interpretation brought by aorist includes some sense of assumption and volition, each of which does not necessitate schedule or does not sound compatible with a schedule at all. So, it is available to state that scheduled or expected events due to previous data do not take place among the functions of the aorist in Turkish. In English, plain futurates require schedule and they can also be used with natural events. However, it is observed that, in Turkish, it is the progressive form, which requires schedule and which is coherent with natural events.

3.3. Futurates in the Past in Turkish

One final evidence on the divergence between plain and progressive futurates in Turkish comes from structures relating future in the past as detailed below:

> 32. İşim   çıkmasaydı   yarınki   yemeğe   gelirdim.
> Something-POSS come up-NEG-COND-PST tomorrow-ADJ dinner-DAT   come-AOR-PST-1Sg
> *"If something did not come up, I would attend the dinner tomorrow." (literal)*
> *"If something did not come up, I would like to attend the dinner tomorrow."*

The interpretation to be derived out of sentence 32 is closer to volition more than a scheduled event. The speaker does not mention about an already set schedule including the participation for the dinner, but just implies a voluntary act on the speaker's side to join the dinner if something unexpected did not come up. As it is seen, the marker used in inflecting the verb is aorist (plain futurate). The absence of schedule in 32 is clearer to observe when it is compared with sentence 33, the verb of which has the progressive futurate:

> 33. İşim   çıkmasaydı   yarınki   yemeğe   geliyordum.
> Something-POSS come up-NEG-COND-PAST tomorrow-ADJ dinner-DAT   come-AOR-PST-1Sg
> *"If something did not come up, I was attending the dinner tomorrow."*

In sentence 33, the interpretation includes the existence of a scheduled event but due to an unexpected situation it has been cancelled on the speaker's side. The same pattern is also strongly observed with events, which are genuinely scheduled. As it is observed in 34 and 35 below, a flight has already been set in a certain time but has been cancelled due to weather conditions:

> 34.?Fırtına yüzünden uçuş iptal   olmasaydı   uçak   9'da   kalkardı.
>   Storm   because of flight cancel be-NEG-COND-PAST plane at nine take off-AOR-PAST
> *"If the flight was not cancelled due to the storm, the plane would take off at 9."*

Sentence 34 sounds odd in Turkish. If it does not sound odd to some Turkish speakers, at least it does not sound compatible with a scheduled event that would take place if unexpected conditions did not emerge. The use of plain futurate adds a sense of volition to the broad meaning of the sentence, however, the volition interpretation does not sound to be properly obtained, or at least not in harmony with the context given in 34, which as a result, causes a

whimsical interpretation. On the contrary, when the sentence is formed with the progressive marker instead of aorist in the same context, the oddness recedes, as shown in 35:

35. Fırtına   yüzünden   uçuş   iptal   olmasaydı   uçak   9'da   kalkıyordu.
    Storm   because of   flight   cancel   be-NEG-COND-PAST   plane   at nine   take off-PROG-PAST
    "If the flight was not cancelled due to the storm, the plane was taking off at 9."

Items 32, 33, 34, and 35 include future in the past. As they show, if a certain schedule is already set in the context, the futurate that is compatible with the meaning should be formed with progressive marker in Turkish. In the same context, the aorist either provides volition (item 32), or sounds odd (item 34).

As a final remark, it can be stated that analyzing Turkish futurates by comparing their properties with English futurates may provide some intriguing data on a crosslinguistic perspective, especially considering the fact that there is not a great number of crosslinguistic studies on the topic. Still, a very recent study by He (2024) on Mandarin Chinese futurates may provide some understanding on the issue. In the mentioned study, Mandarin futurates are compared to English simple futurates. This is due to the fact that only simple futurates occur in Mandarin, which is a point of divergence from both English and Turkish. He (2024) signals a similarity between English and Mandarin simple futurates. For instance, it is stated that simple futurates are proper with weather verbs in Mandarin because they can be predicted depending on weather forecast, which is scientifically reliable. Also, simple futurates in Mandarin presuppose the existence of a plan that is relevant to the assertion. Just like in English, simple futurates in Mandarin are not properly used with events that cannot be scheduled, although it is further indicated that Mandarin is more flexible with weather predicates in comparison to English. As mentioned previously in the present study, the plain futurate is observed to be not compatible with weather verbs in Turkish. This is a point of variation between Mandarin and Turkish. Moreover, by considering He (2024)'s statement about Mandarin's being more flexible with weather verbs than English is, may help to derive a gradual ranking among Mandarin, English and Turkish plain futurates with weather verbs; from the most flexible one (Mandarin), to the one that does not allow the construction at all (Turkish). He (2024) also mentions a point of variation between Mandarin and English plain futurates. Mandarin futurates are indicated to be proper with one-off plans unlike English futurates. Overall, it is assumed that the divergences between Mandarin and English futurates signal that the limitations on simple futurates vary in languages that do not own a contrasting progressive form for future time reference.

Another study that may provide some contribution to a crosslinguistic understanding of futurates is Rivero (2009), which compares Slavic involuntary state constructions to English futurates and Spanish modal "imperfectos." Besides the similarities among them, Rivero (2009) indicates that English and Slavic constructions differ in terms of denoting plans. While, English futurates denote plans, Slavic involuntary state constructions do not. This outcome is interpreted by referring to the concept of director proposed by Copley (2002). It is asserted that English futurates may involve director due to the nominative marked subject or due to the relevant context. However, Slavic involuntary state constructions lack a director because of the dative marked subject, the formal composition of which causes an incompatibility with the features attested to a director regardless of contextual or linguistic definition. The fact that Slavic involuntary state constructions do not denote plan shows harmony with the analysis on Turkish plain futurates that is carried out in the present study. However, the reason of the

unavailability of plan in Slavic futurates is related to lacking a director due to the dative marked subject, which is not the case for Turkish. Although the reasons are different, the status of plain futurates with being noncompatible with plan/schedule seems to be a point of convergence between Slavic and Turkish.

4. Conclusion

In the present study the plain (formed with aorist) and progressive (formed with progressive) futurates are analyzed in Turkish. In the analysis of these two types of futurates, majorly Rullmann et al. (2022)'s proposal on English futurates has been taken into consideration. Rullmann et al. (2022) state that in English, the plain futurate requires the existence of a schedule in future interpretation, while progressive futurates do not require schedule. The analysis of Turkish futurates revealed that, while progressive futurates require schedule, plain futurates do not. This outcome is in the opposite direction with English futurates. In addition to the schedule interpretation of futurates, Copley (2014)'s proposal on the existence of a director in English futurates is analyzed through the natural events in Turkish. Copley (2014) states that natural events are compatible with plain futurates, while they are not convenient with progressive, and explains this divergence by the absence of a director in natural events. The mentioned phenomenon is also analyzed for Turkish futurates in the present study. In harmony with the previous finding on schedule interpretation, it is observed that also for natural events, the plain and progressive futurates work differently in Turkish. While, the progressive marker is compatible with indicating future interpretation on natural events, the plain futurate sounds odd within the same construction. This outcome is due to the potential certainty with natural events, which are observable. So, it supports the observation that progressive futurates in Turkish both indicate schedule and already expected events. In the present study, one final analysis was carried out on futurates in the past. The observation on futurate structures in the past showed that the futurate interpretation for future in the past is compatible with progressive marker in Turkish, which includes the sense of the existence of a schedule. However, when the same structure is constructed with plain futurate, it has the sense of volition, which means it does not indicate future, or it sounds odd as a whole. As summarized above, the analyses carried out in the present study show that the formation of futurates in Turkish does not follow a similar pattern with the ones in English when the two futurate markers (aorist and progressive) are comparatively analyzed. It is the progressive futurate in Turkish, which requires schedule, is compatible with natural events, and relates future interpretation with an implication of schedule in future in the past constructions.

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Resistance against Gender-Based Violence
and Discrimination in the Poetry of Sindiwe Magona

Sindiwe Magona'nın Şiirlerinde Cinsiyete Dayalı Şiddet ve Ayrımcılığa Karşı Çıkış

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Abstract

Sindiwe Magona (1943- --) is a South African self-made black woman writer who rises out of difficult socio-economic conditions and turns out to be a well-accomplished writer who uses writing as a vehicle to struggle against the oppressive political system of apartheid, ongoing inner conflicts, criminality, and the infliction of gender-based violence. Gender-based violence remains an unresolved problem in South Africa where the apartheid regime and its adherents continue to nurture the patriarchal ideology which victimizes, alienates, and restricts women both in the domestic and public spheres. The focal point of this article, therefore, is to examine Sindiwe Magona's *Please Take Photographs* (2009) which is embedded with her subversive strategy of unsettling the masculine authority constructed officially over women and conducted as a natural determinant of men and women's unbalanced power relationship in South African society. An in-depth scrutiny of her poetry will reveal Magona's exceptional endeavor to extricate gender-based violence out of the domestic sphere and reconfigure it as the greatest social and political problem of her country.

Keywords: Sindiwe Magona, violence, gender, discrimination, apartheid

Introduction

Coming out of a tremendously oppressive, racist, and patriarchal social milieu of South Africa, Sindiwe Magona arises as a paragon of female perseverance with her astounding power to circumvent the inestimable impediments of her society and achieves to be a celebrated award-winning writer of South Africa who has prolifically produced novels, poems, plays, short stories, and autobiographies. Raised in poverty in a small town of "gang-infested Guguletu" in Western Cape, South Africa, Magona is later abandoned by her husband and has to work in a variety of jobs as a "domestic worker" (Gagiano, 2020, p. 677) and selling "sheep heads" (2020, p. 678) to feed her three children. In her analysis of Magona's multifarious victimization, Masemola states that living in Cape Town as a divorced mother and an "unemployed black person poses a special political challenge for her, necessitating a much broader approach to the understanding of, and inveighing against, the two logics of laws that regulate her life: gender, racism and capitalism" (2012, p. 119). In an interview conducted by Schatteman, Magona lucidly expounds her personal experience of multifold exploitation with these words: "I am a woman. I am black. And whether people discriminate against me because of my gender or my colour, it makes no difference to me. I'm still suffering from the discrimination, and I'm irritated by it" (Schatteman, 2008, p. 157). Women are always at the center of Magona's writings among which are autobiographical works, *To My Children's Children* (1990) and *Forced to Grow* (1992), novels, *Mother to Mother* (1998) and *Beauty's Gift* (2008), short story collections, *Living Loving and Lying Awake at Night* (1991) and *Push-Push* (1996), and many others. Magona's writing is riveting with the narratives of the difficulty of becoming a black woman in a notoriously partitioned country like South Africa where women are

marginalized not only by the oppressive systems of apartheid and colonialism on racial grounds but also by their own patriarchal systems which give assent to women's subordination in their households and outside social domains. As a black woman who has been personally exposed to the circadian contact with the classificatory system of apartheid rule, legalizing racial, ethnic, and cultural discrimination as a government policy in South Africa, a country which is afflicted by political disorders, economic deterioration, and infraction of laws, Sindiwe Magona is one of the few black women writers who "transcended the apartheid state's conception of them as mere objects to succeed as published writers who created literary worlds and legacies" (Boswell, 2017, p. 415). Transcending the political, racial, and patriarchal hindrances of her social vicinity, Sindiwe Magona uses writing subversively as a political instrument of challenging patriarchal hegemonic ideologies which are purposefully orchestrated towards exploiting, oppressing, and silencing black women. As Guardicci vigorously observes, Magona implements "writing not only like a weapon against apartheid but also, sharply and up to date, against the patriarchal structure of South African autochthonous culture which oppressed black women almost as much and as viciously as racism did" (2015, p. 157). In this respect, *Please, Take Photographs*, which will be the predominant concern of this study, is Magona's first book of poetry published in 2009, in which the poet focuses on the victimized black women of South Africa who are most adversely affected by their country's centuries-old problematic history of violence, poverty, hunger, race and class divisions. A close reading of Magona's selected poems at the backdrop of South Africa's blood-spattered history of gender-based violence will unfold Magona's political activism in reacting against the hegemonic power structures trying to assimilate women into patriarchal authority.

Women's Subjugation under Apartheid and Post-Apartheid Periods in South Africa

South Africa is a unique country in terms of the extensiveness of its demographic segmentation according to the racial, ethnic, cultural, and sexual differences of its citizens. Demanding social and political circumstances of the country postulate enormous tribulations for black women whose inferiorization and broken self-esteems are overlaid primordially by the militarist and patriarchal ruling systems of the country from the beginning of colonization up to the present. South Africa is distinguished by Gouws as a country where there are "extremely high levels of gender-based violence such as rape and domestic violence, combined with one of the highest increase of HIV/AIDS infections in the world and varying levels of poverty among at least 40% of the population" (2005, p. 1). As one of the most profusely colonized, exploited, and manipulated countries in the world, South Africa has always grappled with internal political conflicts, race and class struggles, economic instabilities and social tensions. Since 1948, South Africa has been legally ruled by the National Party's racist policies known as "apartheid" which legitimately creates segregation in the country between the privileged white minorities called as Africaners and the majority of black African populations (Wesemüller, 2012, p. 11). Without finding time to recover from the cataclysmic injuries of imperialism and slavery, South Africans find themselves within another brutal governmental structure that is apartheid representing a system which validates the violation of human rights by categorizing individuals according to their races and cultures. In the same line with colonialism, apartheid is predicated upon the racist ideology of the superiority of whites over blacks. Pointing to its humanitarian circumferences, Herwitz clearly states that apartheid "was itself a crime against humanity, and this, one wants to say, doubles the stakes of gross human-rights violations committed on its side" (2003, p. 28). For black Africans, it is most certainly difficult to survive within a government-imposed system of

racial discrimination where blacks are deprived of their most rudimentary rights to benefit equally from social services since "public and private facilities were completely segregated; only whites could vote or serve in the town government; whites owned all the major economic assets" (Johnson, 1994, p. viii). The institutionally imposed racial discrimination stimulated the unjust distribution of wealth among people leaving the vast black majority in deep poverty, hunger, and unemployment while amplifying the financial prosperity of white population.

However, the situation was much more difficult for black women within this repressive system of apartheid where women "endured arrest, incarceration, or dispersal by the armed police" during their forced labor (Cottrell, 2005, p. 93). Apart from the problem of enforced labor, rape, abduction, and [c]hild sexual abuse" become abhorrent traumatic experiences for women while for men these are considered to be commonplace "peer-approved" actions (Bridger, 2021, p. 40). This tyrannical system of apartheid has also bestowed upon itself an absolute authority to decide on women's reproductive rights, declaring abortion as a criminal act that leads most women alternatively into "clandestine and often dangerous methods" to end their unwanted pregnancies (Klausen, 2015, p. 1). When these excruciating living conditions of apartheid are taken into consideration, it is not surprising for black South African women to undertake active roles in the nation's anti-apartheid political struggle. As Naidoo stresses, women "took on additional political roles to their personal ones, abandoning the societal expectation of motherhood and nurturing, or in spite of it" and undergoing tremendously unbearable tortures and punishments for the sake of becoming the voice of the unvoiced and marginalized women of their country (2022, p. 12). In their "first free and fair elections" South Africans, finally welcome the post-apartheid in 1994 with their first democratically elected president Nelson Mandela (Herwitz, 2003, p. xiii). The abolition of apartheid is responded with celebration by black populations who are deceived by the false promises of their governments about the probability of forging a "rainbow nation" under which racial and ethnic discrimination will certainly be replaced by multiculturalism with a guarantee of equal distribution of rights and opportunities for every citizen (Tafira, 2016, p. 305). Although the basic structure of apartheid is terminated, its ideological underpinnings, in a little while, are understood to be actively lurking at the background of their daily life. Johnson succinctly sums up the political instability in the ensuing years of apartheid in South Africa by saying that "there are crucial distinctions to be made between dismantling the institution of apartheid and altering the reality of dominance in South Africa. The dominant elite is seeking change in one, no change in the other" (1994, p. 179). This ostensibly drastic transformation of the country from the despotism of apartheid to the democracy of post-apartheid regrettably has failed to bring any kind of improvement in the socio-economic conditions of black people, not to mention women's position. The ascendency of one power structure is replaced by another one by safeguarding the strictly drawn class boundaries and racial stratification to the disappointment of black people who expect to find a rainbow government embracing racial, ethnic, and cultural differences as an embellishment of South Africa rather than as class determinants. In the case of women, the disappointment is unavoidably felt more strongly in tandem with their augmented victimhood inflicted by these constantly shifting hegemonic power structures. Sponsored by the new government as the harbinger of accountability for the mistakes made by the apartheid government, "Truth and Reconciliation Commission (TRC)" is founded as the most important project of President Mandela with an intention of making peace with the criminal and guilty past of South Africa by holding trials of human rights violations (Cottrell, 2005, p. 115). The pivotal role played by women in the termination of

apartheid is neglected by the commission which displays itself to be another governmental project of creating new authorial narratives to erase the old ones and strengthen its legitimacy. The pervasive aim of the commission is recognized to be, as Wilson suggests, the validation of "new hegemony" construed by the post-apartheid government to decide "whether to punish and / or pardon previous human rights violations" (2001, p. xvi). With its unsuccessful endeavor to scrutinize the crimes committed by the apartheid state against the South Africans, TRC instigates its own totalitarian discourse and maintains a new system of classification of crimes excluding those committed against women. The sexual abuse of women both during apartheid and liberation struggle is not perceived as serious crime as racist and political crimes, and most of the time, TRC has directed women to forgive their offenders and forget it. Apart from the scarcity of women who are willing to testify to TRC about their personal experience of sexual violence, women are forced officially by their government to carry alone the psychological burden of their sexual mortification. In Du Toit's words, "[m]en's biggest shame - their abuse of women - inverted cruelly into women's biggest shame, was finally left untouched by the reconciliatory efforts of the TRC (2005, p. 264). Further, Spencer convincingly argues, instead of offering wide-ranging and effective solutions to women's problems, TRC and post-apartheid government have a greater inclination to repress women's voices by confining them into "symbolic roles" and failing to notice their active contributions in shaping the future of South Africa, and thus, accelerating the process of post-apartheid (Spencer, 2021, p. 151). As a result, South African women recurrently find themselves in a continuing chain of centuries-old, petrifying governmental systems which oppress, marginalize, and trivialize women's matters. Their stories, narratives, and voices of resistance are constantly attempted to be constricted or distorted by the patriarchal government forces rendering women's struggle to be heard and seriously mattered as strenuous as possible.

Women in Sindiwe Magona's Poetry

Through the history of South Africa which is imprinted by racial divisions and sexual abuse of women, the long-standing heritage of the speechlessness of women against oppression is broken, though not frequently, by the activist women writers of South Africa among which Sindiwe Magona arises as one of the most sensitive writers towards black women's multifaceted experiences of poverty, racism, sexual harassment, rape, and domestic violence. Magona's writing provides an insightful exploration of the destitute status of women in South African society and "the making of female subjectivity under apartheid", one of the most dictatorial systems constructing a hegemonic power over its individuals (Dey Roy, 2021, p. 165). Managing to open a discursive path through the apartheid system which is specifically designed to forge unquestionable submissiveness in the majority of the society along with constructing an absolute control on female body and identity, Sindiwe Magona courageously defies the politically dictated role of female subjectivity and rejects to be subservient to the oppressive power structures by spearheading the resistance gender identity standing up against racism, gender discrimination and economic enslavement of her country. Magona disallows to "be silenced, and in her books speaks back to the imposed inferiority of black people in general, and black women in particular" (Segalo, 2020, p. 190). In that respect, "Motherhood" is a remarkable poem exemplifying Magona's outspoken views on the marginalized figure of womanhood and motherhood. Magona gives the definition of a mother in a socio-political context of South Africa, a country stricken by racial and gender inequality and social injustice.

Woman: Baby on back

> Smile on her face
> Why so intense, her gaze?
>
> Woman: Baby on breast
> Arms holding love
> Why's fear gnawing at her heart?
>
> Out in the yard; sun overhead,
> Smiling little ones by her side
> Busy shucking corn, all eager hands. (Magona, 2009, p. 14)

The poem sets forth an extensively broad definition of motherhood which requires, on the one hand, caring, feeding, and soothing her children, and on the other hand, working in the hardest jobs and maintaining the financial security of her family. The poem depicts women as the pillar of her house but exceedingly burdened by the heavy load of responsibilities demanded from her. The poem, thus, gives a brief sketch of the variety of roles undertaken by women in each part, and thus, elaborates on the strenuousness of life for South African women. In the first tercet, the woman is represented with her baby tied on her back and her thoughtfulness is reflected in the depth of her gaze. In the second part, the woman is portrayed again with her baby on her breast, nurturing and comporting the baby, yet her heart is overwhelmed with fear and distress while, in the third part, the woman is working in the corn fields under the heat of sun with her children working along with her. Women's terrible conditions of life are powerfully reflected in the poem's projection of motherhood which involves "cooking, washing," "[f[etching" and "mending" and working from morning till night without getting any rest while their minds are preoccupied with unsettled problems (Magona, 2009, p. 14).

After speculating on the fundamental role of women in sustaining her family in every possible means, Magona's poem shifts its attention from the outlining role of motherhood in the specific zone of family towards a broader circle to embrace whole South Africa. In a distorted, segregated, and exploited country, motherhood in Magona's poem represents the power of resilience, regeneration, and rebirth of a nation which has suffered for ages from slavery, colonialism, and dictatorships, and patriarchal systems. Motherhood, as Magona believes, is strong enough to ignite the "beginning" of a radical change in the society by putting an "end" to the centuries-old oppression of black South Africans (Magona, 2009, p. 14). Women, for Magona, are "Carrier of Africa's Seed; Nurturer of a / Continents Tomorrow, Center of its Very Survival" (Magona, 2009, p. 14). The unifying power of women in creating a counter-force of struggle against the domineering system of oppression in South Africa is emphasized by Magona in her poem which alludes to women as the only solution to liberate South Africa from its economic enslavement and political problems. Extricating women from the private and confined atmosphere of the family, Magona transfers women into a wider platform at the nucleus of the whole country and allocates critically important political identity to the definition of motherhood. With their all-encompassing, nurturing, and protective power to bring scattered members of family together, women are perceived to have the essential potential to unite the segregated races, classes and cultures in South Africa. Magona's poem underscores the agential function of women in steering the future of South Africa. Rather than marginalizing them as subservient, domestic creatures who embrace their secondary roles unquestioningly, Magona reconfigures an image of woman who can actively participate in decision-taking mechanisms for the political and economic amelioration of her country. In galvanizing the process of restructuring the nation after apartheid, as the poem advocates, the

conceptualization of motherhood denoting women's extraordinary capacity to keep the family together can be moved into the political sphere where women can contribute and strengthen the cause of black struggle by constructing resistance against the long-lasting racism under apartheid. Liberating women from the hegemonic domination of their husbands, Magona shows the possibility of using the imposed identity of motherhood in alternative ways, more vibrantly in creating a collective consciousness about the necessity of standing up against oppression not as a divided but as a unified nation. "In a society wracked by division and violence" Walter asks, "is it possible to speak of motherhood as providing a unifying - and emancipatory - political identity for women?" (1995, p. 418). Magona's poem offers a clarifying explanation to Walter's question about the emancipator power of the motherhood in solving South Africa's historical problem of injustice, violence, racial struggles and discrimination since women of South Africa know how to stand firm against tyranny. As the poem stoutly affirms, women of South Africa "[i]n calm and in storm – unbowed, /Tall she stands" and "[m]otherhood is her name" (Magona, 2009, p. 14). Hence, women are seen as the integral components in the anatomical as well as the political rebirth of South African society.

As a tenacious woman who has personal experience of discrimination due to her race, class, and gender, Magona elucidates the fundamental stimulants of writing the stories of South Africa' past and present in "Why I write" which is a poem revealing the particular purpose of writing for the women of South Africa. In an exceedingly plain poetic diction, Magona expresses her yearning for writing because she has actually lived those "tales of terror, of torture" and "[w]itnessed the savagery of man" (Magona, 2009, p. 60). As it is conspicuously manifested in these lines, in a country like South Africa where terror, torture, and violence are commonplace occurrences, Magona's writing is politically motivated to tackle with the crucial problems of country waiting to be solved. It is already difficult to be a woman in South Africa, but Magona's claim to be a black woman writer addressing directly to the political problems of her country is extremely challenging which requires fearlessness, endurance, and determination. Considering that writing and publishing industries are essentially patriarchal domains with a little opportunity given to women writers, for Magona, a self-educated and under-privileged citizen of South Africa, the activity of writing carries a higher value of importance, used as a political instrument of enabling the suppressed voices of women to be heard again:

> I write so that my children's
> Children will also hear from me
> So that the story of our past
> And the story of the pass
> Will be told also by those
> Who lived and carried that shame. (Magona, 2009, p. 60)

The poem conveys the exigency of narrating the dehumanizing experience of the apartheid years into the next generations of South Africans. And yet, what is more importantly needed is the transmission of these traumatic experiences through the mouths of people who have actually lived and "carried that shame" of racism and discrimination in their hearts not through the colonial discourse of the privileged whites who inflict and benefit from this repressive and patriarchal system of apartheid which is specifically designed to diminish black people into the status of inhumanity and cut down the voices of black women (Magona, 2009, p. 60). The shame and the feeling of inferiority inscribed by the colonial apartheid can only be erased through the act of writing that empowers Magona to salvage her lost self-esteem and dignity. Amina Mama vigorously argues that as African women, "writing offers us the chance to maintain our sense of who

we are, self respect intact, in the knowledge that we have challenged the paradigms bestowed upon us by histories and herstories that have not been of our own making" (2000, p. 20). To that end, black women's writing is "often therapeutic as well as political, subversive as well as transformative" (Mama, 2000, p. 20). Under the totalitarian political system of apartheid, which is predicated on creating absolute submissiveness from women, the evolution of women's subversive writing seems to be an inevitable process rendering women as active agents in the making of their stories. As the poet emphatically claims, her mission in writing is to "leave footprints" so that people will know that "This is who I am / Who I was" (Magona, 2009, p. 60). As these lines evidently reveal, writing, for Magona, becomes a means of affirming her distinctive black female identity, and inscribing her identity in the history of South Africa. Writing is the last thing that can be expected from black women who are estimated by the system as unthinking and obedient workers, mothers, and wives of South Africa. Contrarily, Magona's writing is itself an act of contesting the patriarchal system of apartheid by redrawing the contours of womanhood to include creative agency, activism, and resistance to oppression. In her inquiry of the specific aim of writing for black women, Boswell, similarly, writes that: "For black women in particular, writing was ideologically and structurally proscribed, as the apartheid imaginary sought to reduce black female subjectivity and personhood into the docile, instrumentalist machinery in service of the apartheid capitalist state" (2017, p. 414). While affirming their black female identity, writing also offers a therapeutic recuperation by providing an outlet for the tortured minds of apartheid's black female survivors along with enabling their stories to be transmitted into the future generations.

Subsequent to her steadfast declaration of the political and subversive temperament of her poetry in "Why I write", Magona, in "Victims of an undeclared war" shows an unwavering commitment to articulate multifarious victimization and the historical negation of women and womanhood in South African patriarchal society. In the opening lines of the poem, Magona refers to the perpetuated aggression in South Africa constituting an excessive threat to the survival of women and compares the daily life in South Africa into a "war-zone" where women are constantly intimidated, terrorized, and confronted by male atrocities (Magona, 2009, p. 31). The poem raises a significant cultural and social problem of South Africa that is grating experiences of abuse, sexual harassment, violence, and discrimination that women come across in their everyday lives:

> Embattled, daily, she rises
> To face yet another day
> Of uncertainty, fear, abuse
> At the hands of men
> Especially the men she loves. (Magona, 2009, p. 31)

What is clearly demonstrated in the poem is that democracy is needed in South Africa not only for the political and the economic stability of the country but also for the personal security of women who are constantly exposed to male brutality and deprived of their freedom. In a close investigation of women's exclusion from citizenship rights in South Africa, Meerkotter points out that: "Violence against women is rife, both inside and outside their homes… Essentially, the oppression faced by women hampers their social participation in all spheres of society" (2005, pp. 164-165). Magona's poem enables an access to wide-ranging and multi-dimensional form of violence inflicted by men which starts at family and elongates towards streets, social environs, and institutional organizations. South African black women, whose lives are regulated by the discriminatory political systems and traditional androcentric practices formulated by South Africa's religious, social, and cultural codes, are stricken by inequality and injustice

and relegated to the periphery of society. Under the patriarchal supremacy, women's identities and bodies are constructed, defined, and controlled by these misogynistic social mechanisms giving validation to the use, abuse, and distortion of female identity and body. Magona's poem, in fact, points to the overbearing social, cultural, and political structures in South Africa which tend to create vulnerabilities for women:

> Daily, she is raped
> Daily she is robbed
> Daily she is murdered
> Daily she suffers humiliation
> And abuse of one or another kind. (Magona, 2009, p. 31)

Magona draws a realistic portrayal of black women's exposure to the masculine violence which unravels itself in manifold forms such as rape, robbery, murder, and racial degradation. Regardless of their differences in form and content, the sexual, psychological racial, and labor exploitation of women are all intricately interrelated cases that are ideologically substantiated by patriarchal systems, socio-cultural dynamics, and oppressive political systems conjointly operating to commodify female flesh, subjugate women's minds, and objectify them by erasing their humanity. Disclosing these myriad forms of violence ordained, normalized, and systematized by the institutional mechanisms invested with the power and authority to captivate women within misogynistic conceptual frameworks, Magona displays the prerequisite of challenging the ideological sustainers prowling behind women's oppression. In the last part of the poem, Magona adroitly wonders how long the injustice against women will continue: "When will her freedom come? / Freedom to live free of fear?" (Magona, 2009, p. 31). The poem, in this manner, raises important questions about the emergency of establishing justice for women and men equally without excluding women as inferior to men, a mindset which prepares the legitimate ground for the perpetuation of violence against women and prevent them from partaking actively in social world. Accordingly, the questions asked in the poem about how long women should wait to "go about her business / Unhindered, unafraid?" are vitally imperative problems waiting to be worked out immediately (Magona, 2009, p. 31). Securing women's safety and well-being, preserving their human dignity in public and private domains are presented by Magona as essential elements to transform South Africa into an inhabitable place where women's sexual identity will not be the reason for their abuse, humiliation, and oppression. The poem lays bare the poet's disconcertment with the patriarchal hegemony which begins inside the family and extends upwards to the apex of the state operating actively for institutionalization of rape at almost every stage of the society and pre-programmed to safeguard the emasculated structures of power, domination, aggression over the feminized bodies of women who are codified as the weak, fragile, powerless, emotional, and irrational creatures.

The calamitous impacts of sexual violence in South African society is more arrestingly presented in "Imperfect Present" which forces its readers to ponder upon the tragic death of a young girl who is brutally murdered and buried. "This shallow grave you see / Perhaps dug by the victim herself" (Magona, 2009, p. 38). The poem visualizes a disquieting incidence of the abuse, torture, and the murder of a victimized girl who is forced to dig the earth with her own hands to be buried by the perpetrator. Magona reminds that: "This was somebody's child, lest we forget" (Magona, 2009, p. 38).

> In kinder climes, where rain came during
> The rainy season; and cold settled scores
> In winter; cleansed the land, rested the soil

And blooms lay in wait for spring
To awaken into gay and sprightly bloom
And ripen in bounteousness in the autumn
She would have lived to the summer of
Her life and, having given fruit aplenty,
Shed seed, reaffirming life.
Instead, this sad bundle of bones you see
Is all that remains of her; all she gives us (Magona, 2009, p. 38)

The poem directs a sharp criticism at the pervasiveness of violence in South Africa where women are reduced into a position of inhumanity, nothing more than a fetishistic sex object whose rape and murder, are, therefore, conceived to be justifiable by the masculine mindset giving credence to gender inequality on biological, socio-cultural, and political grounds. Magona draws a striking correlation between the young girl and nature in which there is always a hope, and expectation of the revival of life after the rainy season of winter. It is most assuredly known that nature will reproduce itself when the spring will "awaken into gay and sprightly bloom" (Magona, 2009, p. 38). In contrast to nature, this young girl's reproductive potency to revitalize South Africa is usurped by the men of her own country. The murdering of the young girl is implicitly identified in the poem with the unpredictability of the future of South Africa where the possibility of rebuilding of a nation is constantly obfuscated by South Africans themselves whose oppressive patriarchal power mechanisms give rise to the disproportional use of force on the vulnerable genders of women, girls, children and elders. To exemplify the degree of violence against women in South Africa, Du Toit writes that "It is not uncommon to hear of seventy-, eighty- and ninety-year-old women being raped, nor of infants and babies as young as a few months old being raped and sodomized" (2005, p. 254). Torture, rape, and murder are intersectional experiences of black women whose lives are wreaked with pain, terror, and fear occasioned by the constantly rejuvenated political systems of colonialism, apartheid, and post-apartheid rules which conjointly champion the sexual hierarchy of men. Bennett bespeaks her restlessness about the widespread public and political "deafness" to the gender-based violence in South Africa and argues that the voices of "African-based feminists and gender-activists" are "heard but, rarely included as voices essential to planning or implementing any project aimed at strengthening resistance to inequity, pain, deprivation, or powerlessness" (2001, p. 89). What is more appalling than the aggrandized level of gender-based violence is the inadequacy of constitutional enforcements and the ineffectiveness of legislative rules. The failure of South African governments in bringing entrenched solutions to the question of gender-based violence is explained by Du Toit with these words: "The government's response to rape, and the actual rape statistics also ensure that women lose faith in the government's sincerity in taking rape seriously and protecting women against its lethal threat" (2005, p. 254). Magona's poem, likewise, is a reminder of the fact that raping, beating, and murdering a woman is not simple private matter but a crucial political issue generating devastating consequences for the whole of the country. The abuse of women in South Africa demolishes the possibility of reconstructing peaceful prospect for South Africa where women will feel secure with their rights protected by the government and be respected by men. Disencumbering the problem of gender-based violence from the confines of the domestic sphere and moving into the broader arena of the whole country, Magona, in her poem, highlights that the small wound inflicted on the body of a nameless, unknown girl, in fact, breeds a massive wound on the national body of South Africa hindering its social, political, and economic recovery from racism and colonialism. Accordingly, sexual

violence is not only an impediment to the liberation of women but also to the national liberation of South Africa which remains as racially, culturally, economically, and sexually disintegrated and fragmented country.

Notwithstanding the fact that South Africa politically has been transformed from the repressive apartheid ruling system into the post-apartheid democratic state after 1994, the immediate repercussions of this conversion cannot be observed instantaneously on the social and cultural conventions of the society. The political and racial curtailment of women's needs, rights and interests during apartheid is superseded by another form of oppression during post-apartheid that is patriarchal violence imposed on black women by their own races. Magona deals with women's prolonged oppression that continues incessantly despite invariably changing political systems in her poem, "Brother, wait!" which reprimands black men of South Africa and compels them to stop violence against women. Magona draws attention to interconnectedness between women's struggle for liberation and South Africa's national struggle for liberation and prompts that "revolution is far from over" unless men change their perception of women (Magona, 2009, p. 70). There is another war that is imperative to be fought by men "[n]ot on the battlefield but in your / Home and in your community" (Magona, 2009, p. 70). The poem coherently endorses the view that a nation-wide revolution cannot be accomplished in a broad-spectrum of South Africa without, at first, defeating the patriarchal ideology which normalizes the superiority of men over women, and alarmingly, finds a solid ground in the majority of the society.

> The revolution is far from over;
> Rest not on your laurels,
> let not your Guard down.
> Our numbers are our Greatest strength.
> Killing a sister helps
> The other side (Magona, 2009, p. 70)

The necessity of bringing uniformity into the racially, politically, culturally, and sexually segregated South Africa is at the core of this poem which substantiates the view that the revolution in South Africa cannot be fulfilled comprehensively unless achieving the liberation of women from the constraints of domestic violence inflicted by men. The end of racial imperialism and apartheid regime has brought emancipation to the country in economic, legal, and social territories, yet, as the poem unveils, managing revolution in the minds of individuals by transfiguring their patrimonial habits perpetuated through traditions and moral codes is quite a challenging task which should be undertaken as sincerely as the military revolution of the country. Terminating masculine oppression of women is recorded to be the key component of attaining solidarity and communal unity which would bring the ubiquity of divided, polarized, and fragmented structure of South African society into a standstill. Prostrating the boundaries constructed by ideological configurations which authorize men to violate, exploit, and destroy women in every sphere of life is manifestly rested upon the notion of "love" which is promulgated in the poem as the most foundational cement of South African people who are tightly knotted together as one nation (Magona, 2009, p. 70). It is high time for South Africans to fight their battles not with their "guns" but with "love" because "this is the weapon black people / Everywhere must wield" (Magona, 2009, p. 70). Magona, through her poem, reinforces that violence against women is the most precarious handicap jeopardizing the future of South Africa where the minds and consciousness of women are still haunted by the trauma exerted by colonialism, slavery, racism, and apartheid periods. In an article, "It is

in the Blood", Magona comments on the perennial subsistence of trauma inherited from apartheid in the consciousness of South Africans and points out that:

> [T]rauma is in the blood for the people of South Africa; they can neither escape it nor ignore it. To do the latter would be well-nigh impossible except perhaps in those individuals who have escaped into a madness; and the former is just not possible, as trauma itself, its residue, or its outcomes form an integral, inescapable part of their very lives, of life itself – of all life in South Africa. Psychological trauma is one of the legacies of apartheid and has resulted in the social neurosis daily witnessed in the country – as evidenced by the screaming headlines: appalling violence and acts of unimaginable savagery. (Magona, 2012, pp. 93-94)

The psychological innateness of this trauma that Magona dwells upon her article is at first generated by racism and slavery imposed by the Western colonialist ideology but, it is pursued in the present, to a great extent, by the patriarchal supremacy of the black South African male populations who are aligned with the absolute power of rule over black female bodies. Even after the introduction of democracy into the country with post-apartheid, South African black women suffer from the emotional trauma produced by rape, murder, and physical violence implemented by their own partners, husbands, fathers, brothers or employers. Magona, in her poetry displays the improbability of envisaging a democratic future for South Africa as long as the physiological and psychological damage on black female bodies caused by the systematic gender violence is internalized ethically, politically, and culturally by the male of South Africa.

Conclusion

Commencing her writing career by giving personal accounts of her first-hand experiences of gender and race-based marginalization, discrimination, and oppression as a psychological coping strategy, Magona moves gradually towards producing more politically-oriented literature by using her writing as a powerful and efficient weapon to fight and resist against the hegemonic and systematic subordination of women by the patriarchy. In this regard, Magona in her book of poetry, *Please, Take Photographs*, has a wide array of targets, ranging from political leaders, corrupt and biased patriarchal values to husbands, fathers, and institutional organizations which construct, legitimize, and circulate dualistic gender roles within societies. Magona's poetry is infiltrated with the grueling experiences of black women who are striving helplessly to get over the crisis of the trauma emanating from the consistent shock of being killed, injured, raped, and discriminated under the commanding parasol of patriarchal ruling systems that eclipse women's wholesome dispensation from the captivation of patriarchal control mechanisms. Domestic and institutional violence, elevated rates of rape, sexual harassment, and insecure working conditions are among the wide-ranging issues that are problematized in Magona's poetry and evaluated as the greatest obstacles on South Africa's long and arduous pathway to emancipation. Political liberation of the country ensures the change of regime from apartheid towards democracy however, an all-inclusive liberation, as Magona advocates through her poetry, can only be possible by unfettering women from the internal apparatuses of the repressive patriarchal organizations which continue to operate for the justification of gender-based violence and the total subordination of women in the society. Creating political awareness about the necessity of burgeoning gender struggle resonates through Magona's poetry in which she dexterously tackles with the disastrous outcomes of the patriarchal predilections which culminate in standardization of violence against women in South Africa as routine

incidences of women's everyday life. The result is the bolstering of the prevailing discrepancies between the disadvantaged groups of black female members who are subjected to extreme forms of exclusion, racism, discrimination, and violation of rights and the prioritized groups of male members who entertain with social, political, and cultural privileges in their societies. Consequently, Magona claims for dignity, justice, and equality for the black women of South Africa whose centuries-old slavery and dehumanization process continue uninterruptedly in the present day under the patriarchal systems by changing its form and structure. Excluding women from social, economic, and cultural life helps nothing except dividing and dismantling of the country, therefore, Magona underscores the essentiality of building communal solidarity among South African citizens and strengthening their bonds of sisterhood and brotherhood instead of killing, murdering, and raping each other.

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Psychopolitics in Martin Crimp's *No One Sees the Video*
Martin Crimp'in *No One Sees the Video* Adlı Oyununda Psikopolitika

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Abstract

Byung-Chul Han is a contemporary South Korean-German philosopher known for his work on the intersection of philosophy, culture, and technology. Along with the burnout society, the transparency society, the palliative society, and the infocracy, one of his essential concepts is psychopolitics, which refers to the methods and strategies employed by ruling classes to exert political and economic control over human psychology to understand individual behaviour within a community better. It explores how capitalism, emphasizing personal responsibility and productivity, has led to the internalization of oppressive structures and the erosion of collective resistance. Martin Crimp's theatre is at the confluence of late twentieth-century capitalism and early twenty-first-century neoliberalism. In *No One Sees the Video*, one of the most distinguished plays ever written in the post-wall period on late capitalism, Martin Crimp portrays a world in decay under the control of psycho-power, as Byung-Chul Han pinpoints. He carefully shows the impact of consumerism addiction on individuals imposed by capitalism, highlighting the role of the human psyche. This study aims to investigate Martin Crimp's portrayal of psychopolitics in *No One Sees the Video*.

Keywords: Contemporary British Theatre, Martin Crimp, *No One Sees the Video*, Byung-Chul Han, Psychopolitics

Introduction

Byung-Chul Han introduced the concept of psychopolitics in his book titled *Psychopolitics: Neoliberalism and New Technologies of Power*, which was published in the year 2017. The author explicates the notion of psychopolitics, which refers to the exercise of power through the manipulation of individual psyche and emotions. This book is a significant critique of neoliberalism and its impact on contemporary societies, as it argues that the neoliberal logic of unlimited growth and self-optimization has led to a society of exhaustion, depression, and burnout. Han's work is an essential contribution to the field of political theory and offers a new perspective on the relationship between power, subjectivity, and technology. This theory expands upon the author's previous theories and criticisms of present-day society, focusing on the impacts of neoliberalism and digital technology on the individual and society. According to Han, modern societies are characterized by an achievement society or a society of performance. People in contemporary civilization are constantly pressured to be productive, successful, and efficient. Han suggests that this obsession with success leads to self-exploitation, in which individuals wilfully participate in their subjection by continually seeking to meet society's expectations. Individuals internalize psychopolitical strategies such as surveillance, self-monitoring, and self-discipline. As stated by Han, the constant exposure and comparison on social media platforms exacerbate fear, unhappiness, and self-doubt. Furthermore, he is of the opinion that psychopolitics fosters a culture of tiredness, in which individuals get burned out and mentally exhausted due to constant pressure to perform and conform. This exhaustion strengthens the control system by stopping individuals from questioning or opposing established norms and power structures. Han accuses neoliberal logic of

concealing underlying systems of control and exploitation by emphasizing individual freedom and autonomy. He believes that cultivating places of non-productivity, reflection, and connection is the best method to overcome neoliberal psychopolitics. Han holds the belief that by reclaiming our time and attention, we may break free from the constant pressure to succeed and reconnect with our objectives and well-being. According to Han, to effectively address the negative repercussions linked to neoliberalism, it is crucial to engage in resistance by reclaiming domains that prioritise means other than productivity and cultivating a more profound connection with one's self.

Psychopolitics in *No One Sees the Video*

Martin Crimp's illustrious career as a writer has earned him recognition for his significant contributions to cultural and political criticism of the human condition in the new millennium. He has established a unique position for himself in the literary world through his extensive body of work, which spans across various forms and genres. Crimp's oeuvre showcases his mastery of language, his keen eye for cultural and political nuances, and his ability to address complex issues with clarity and precision. His works continue to inspire and educate readers, making him a significant voice in contemporary British theatre. According to Angelaki, his writing has never been confined to one genre alone. He has diversified his output over the years, especially evident through his opera work (2023, p. 20). But the author consistently addresses the enduring themes of violence and communication breakdown in contemporary cultures, which can be attributed to the influence of psychopolitics, throughout his dramatic and postdramatic plays. Angelaki (2017, p. 137) highlights that Martin Crimp's theatrical productions have consistently aimed to critique the middle-class lifestyle and its association with consumerism and materialism. This criticism has been a prominent theme in Crimp's work, which he has consistently explored throughout his career. In her analysis of Martin Crimp's plays, Clara Escoda Agusti suggests that Crimp's works can be understood within the framework of late capitalism. This term refers to the socioeconomic system prevalent in post-industrial societies, where the generation and dissemination of information replace the production of market goods. Emerging communication technologies heavily influence this shift (Escoda Agusti, 2013, p. 15). As regards his interest as a dramatist, Martin Crimp dramatizes the social disorders within the society that late capitalist ideology has created. Undoubtedly, among his theatrical works, *No One Sees the Video* is widely recognised as a significant manifestation of the anti-capitalist ideology. The play's title has been a source of inspiration for Byung-Chul Han, who draws an analogy between the camera and neoliberal psychopolitics. According to Han, understanding Big Data can be compared to a movie camera. Data-mining acts like a digital magnifying glass, which enlarges the view of human actions. It reveals another scene, shot through with unconscious elements, which lies behind the framework of consciousness (Han, 2017a, pp. 64-65). First staged at Royal Court Theatre Upstairs in 1990, *No One Sees the Video* is a complex and thought-provoking work that delves into themes of surveillance, power, control, and the dehumanizing effects of modern technology. According to Sierz, *No One Sees the Video* is a play that provides a critical perspective on the world of market research (Sierz, 2006, p. 10). The playwright describes it as a post-consumerist play that explores the idea that business and markets are as crucial to our existence as the air we breathe (Sierz, 2006, p. 34). The play revolves around the concept of late capitalism in the contemporary era and the psychological mechanisms that enable power to function in modern societies.

No One Sees the Video starts when a market researcher approaches Elizabeth, a woman in her middle age who has recently separated from her husband Paul and asks her if she purchases frozen pizzas. Elizabeth agrees to participate in an on-camera interview where

she discusses her lifestyle and shopping preferences. Colin, a married man who likes other women, conducts the interview. Elizabeth initially lies about her family, but later admits that Paul has left her. Colin is impressed by Elizabeth's abilities and offers her a job as a market research interviewer but is annoyed that the interview is now useless as part of a family sample. Elizabeth enjoys her new position of authority and begins by asking women about their preferences for sanitary products. Jo, her disobedient sixteen-year-old daughter, is horrified when Elizabeth plans to burn Paul's belongings. Colin is drawn to Jo when he visits Elizabeth at home. However, Jo joins an anarchist commune and gets pregnant due to her mother's excessive focus on work. Elizabeth finds herself in a hotel room with a casual pickup while on a business trip to the northeast. She recalls how one of the local women she interviewed was uncooperative. Ultimately, Elizabeth and Jo exclude Colin from their lives and eagerly look forward to Jo's child (Sierz, 2006, p. 31).

Han's psychopolitics emphasizes the role of surveillance and control in contemporary society, which differs from a biopolitical regime. He argues that the disciplinary regime refers to the control system inherent to industrial capitalism's structure. The structure is mechanical, wherein every individual functions as a component within the apparatus of disciplinary power. In the context of this regime, the focus lies on the exploitation of information and data, as opposed to the exploitation of physical bodies and energies of disciplinary regimes. The acquisition of power is contingent not upon the mere ownership of the means of production but instead on the ability to obtain information utilised for psychopolitical monitoring, as well as the regulation and anticipation of human activity. The concept of information regimes is closely intertwined with the framework of information capitalism, which subsequently evolves into surveillance capitalism, ultimately dehumanizing individuals as mere consumer commodities who generate valuable data (Han, 2022, p. 1). As mentioned before, in *No One Sees the Video*, the theme of surveillance is central, as the characters are constantly observed and recorded through video cameras. This surveillance represents a form of control, invading the characters' privacy and creating a sense of constant scrutiny. Han argues that surveillance and control have become increasingly internalized, with individuals willingly participating in their surveillance through mass media and self-exposure. The participation of the characters in the video project reflects this idea. The play is set in a society where people are categorized based on their purchases and where buying items is considered a route to happiness and social approval. In this society, the capitalist system has objectified customers. The first encounter between Liz and Karen exemplifies the society based on the consumption of goods and services under the capitalist system:

> **Karen** Excuse me. Excuse me, Madam.
> **Liz** Sorry?
> **Karen** Yes, I wonder if I could ask you a few questions?
> **Liz** Questions. What kind of / questions?
> **Karen** Just about shopping. (Crimp, 2005, p. 9)

Since Colin must use a camcorder to record the survey, he ensures Liz that "[n]o one sees the videotape" (Crimp, 2005, p. 26), which can be regarded as one of late capitalism's most used manipulation techniques throughout the play. Han suggests that contemporary society encourages individuals to be transparent and to willingly expose themselves to others through media, leading to a loss of privacy and individuality. He has coined the term psychopolitics to describe this phenomenon. Considering the play's historical context, it is clear that the video has an equivalent use to today's social media. Han's comment on this issue is illustrative enough to show *No One Sees the Video*'s relevance to psychopolitics. Han believes that under neoliberalism, power takes on a positive

appearance known as smart power. Unlike repressive disciplinary power, smart power does not inflict pain. As a result, power is no longer associated with pain, and coercion is unnecessary. Instead, subordination occurs through self-optimization and self-realization, and smart power is implemented in a seductive and permissive manner. It is less evident than repressive disciplinary power as it presents itself as freedom. Smart surveillance also exists, where we are continuously asked to share our needs, desires, and preferences and to narrate our life stories (Han, 2021, p. 10).

In the play, Elizabeth expresses her confidence in the fact that the video she has created will be widely shared. She understands that there is a genuine interest in her consumption habits and this desire for personal information is encouraged by late capitalism, which relies on the individuality and freedom of its consumers. Subsequently, when Elizabeth transitions into the role of an interviewer, she employs this same approach to calm interviewees about the video's content:

> **Liz** What I want, what I'm going to do now, Sally, is I'm just going to show you some ideas for various products.
> **Sally** What is that thing you said?
> **Roger** It will emerge.
> **Liz** Yes, as Roger says, it will emerge in the course of the concepts.
> **Sally** I mean if you're trying to sell me something, why don't you just tell me what it is you're trying to sell me?
> **Roger** We're not trying to sell you anything, Sally.
> **Liz** No. That's right, that's absolutely right. I should've said (thank you) that this is not - OK? - because I ought to tell you right now that this is not selling, this is not advertising. (Crimp, 2005, p. 54)

The characters in *No One Sees the Video* demonstrate a willingness to participate in a video project and a desire for attention and validation that reflects the concept of psychopolitics. This self-exposure can be understood as a form of self-surveillance, as the characters constantly monitor themselves to conform to societal expectations. For instance, Liz discusses her personal matters, family relationships, and her daughter's private life at the beginning of the play, thereby exhibiting this readiness for self-exposure. The psychological fragmentation experienced by individuals in capitalist cultures is analogous to Han's concept of the digital unconscious. According to Han, Big Data has the potential to identify desires that escape our consciousness, which we develop under certain circumstances. These inclinations can manifest themselves in ways that we may not even comprehend, leaving us with no explanation for why we suddenly feel a specific need. For instance, during certain stages of pregnancy, women may experience cravings that are linked to underlying factors that they are not aware of. By accessing the realm of our unconscious actions and inclinations, Big Data may be able to construct a psychopolitical strategy that delves deep into our psyche to take advantage of it. Such an approach may exploit the Freudian id (Es), which is beyond the reach of our ego and consciousness. Therefore, it is plausible that Big Data can provide insights into our unconscious desires, which can be leveraged to create effective marketing and political strategies. (Han, 2017a, pp. 63-64).

In his *Psychopolitics,* Han also discusses how contemporary technology can lead to isolation. In the play, the characters are physically isolated in society, uprooted from their roots, and can only communicate through consumption. Thus, the play extensively explores and interrogates the pursuit of happiness within the framework of a late capitalist system, wherein the notion of existence is tied to consumption. The quantifiable

indicator employed to assess one's societal position and the benchmark utilised to appraise interpersonal connections significantly influence the degree of material success attained. Mainly, businesses use panoptic surveillance to identify their valued consumers. This paradoxical situation reflects Han's notion that the late capitalist age's constant connectivity can lead to a sense of loneliness and isolation as individuals become detached from real and meaningful human connections. Han contends that the consumerist system purposefully uses psychology to control human freedom. Individuals have undergone a dissociation from their innate identities within the context of the late capitalist agenda, becoming subjects whose actions and behaviours are primarily motivated by the quest for optimal performance. The individual who holds the belief in their freedom is a neo-libertarian who is subjected to many limitations. Han's argument refers to a situation where an individual, as an entrepreneur of oneself, is not subjected to a commanding or exploiting Other but instead resorts to self-exploitation of one's own volition. While this may offer a sense of autonomy, it results in the subject becoming both the perpetrator and victim, thereby rendering the notion of freedom void. Though auto-exploitation does not involve domination, it is still exploitative and is considered more efficient than allo-exploitation. (Han, 2017b, p. 9). In *No One Sees the Video*, Crimp effectively depicts the internal experiences of individuals immersed in an environment characterised by the coercive strategies of psychopolitics. The author posits that individuals who actively detach themselves from their cultural heritage and prioritise self-reliance ultimately relinquish their ability to make independent choices and their connection to communal identity. Subsequently, within the course of the play, Karen informs Liz that she would be classed in their interview based on her husband's profession. Liz is an A-level participant because her husband is a writer:

> **Karen** I understand. Look, I'm putting you down as married. I shouldn't do that but I'll do that so that you qualify.
> **Liz** How d'you mean: qualify?
> **Karen** Can you tell me your husband's profession?
> **Liz** What d'you mean: qualify?
> **Karen** To take part in a depth interview. I'm sorry, but I really do need husband's profession.
> **Liz** (Writer, he's a writer.) […]
> **Karen** Writer. That's fascinating. I don't have a classification for that. Let's say upper managerial. That makes him an A. If he's an A, you're an A. (Crimp, 2005, p. 13)

This is the view of a playwright dissatisfied with how things operate in the late capitalist society. İlter argues that the dialogue in question signifies that the characterization of individuals as mere entities instead of unique persons reflects the process of individualization, which ultimately leads to deindividuation. In Crimp's analysis, the initial treatment of market research appears to prioritize privacy and confidentiality, which implies a valuation of the individual (Crimp, 2013, p. 37). From a certain point of view, it can be inferred that the classification of humans as statistical objects resembles Han's notion of big data and banopticon, which replaces Bentham's panopticon. Han has observed that the rise of Big Data is contributing to the creation of a digital class society. In this society, individuals classified as waste are considered the lowest. Those who possess a substandard score are denied credit. Consequently, the panopticon concept has been expanded to include a ban-opticon. This digital ban-opticon identifies individuals who lack economic worth as waste. As a result, waste is regarded as an undesirable element that must be eliminated (Han, 2017a, p. 66). During the play, Liz becomes the

object of psychopolitical categorisation according to her socioeconomic status, a behaviour that might be interpreted as a manifestation of consumerism. In the later part of the play, Liz meets with Colin, one of the managers of the research company. Liz tells him that her husband Paul has left her. Regarding market politics, Liz cannot be an A-level participant, which means that for market research, Liz has no meaning or function without money. So, according to the psychopolitical policy, and the idea of banopticon she is in the law economic group. Consequently, she forfeits her eligibility as a suitable test subject for the product being investigated through market research:

> **Colin** I'll tell you something: you no longer have a household. A household for our purposes consists of certain elements, i.e. we're talking either husband or, failing husband, income. From what I gather, you have neither - which my heart goes out to you - but it's not possible to go on and I've just lost fifteen per cent of my sample on that account. [...] These are AB women. I generally get integrity from AB women. [...]
>
> **Liz** You told me no one would see the tape.
>
> **Colin** Did I? (Well maybe in the heat of the moment . . .) He laughs and shakes his head. Did I really tell you that? Because that's not true, that just isn't true. (Crimp, 2005, pp. 33-34)

Liz's recent situation in the play also foregrounds Han's concept of dataism as part of psychopolitics. According to Han's perspective, the role of Big Data has evolved from being that of a mere observer (Big Brother) to being a key player in the world of commerce (Big Business). The primary function of Big Data today is to facilitate an extensive commercial enterprise. Personal data is constantly being monetized and commercialized, with individuals being viewed and traded as units of data for economic purposes. This suggests that humans have become commodities, with Big Brother and Big Business collaborating. The merger of the surveillance state and the market has resulted in a new reality where data has become a valuable resource, and the trade of such data is a lucrative business (Han, 2017a, p. 65). To demonstrate the significance of consumerist politics, Crimp's *No One Sees the Video* highlights the misuse of power in postmodern societies as a contributor to inequality among individuals. In the last part of the play, Liz engages in a conversation with Paul, assuming the role of an interviewer representing the corporation. Liz consistently categorises persons into discrete groups throughout their interaction and recounts her personal experiences.

> **Liz** C2D women. She pipes up - I can't do the accent - but she pipes up and what she says is, is basically what's going on, what's going on here? She says, what's this about, it's supposed to be about shopping. She says she was told we wanted her views, her opinions, (With increasing bitterness throughout.) So I tell her, yes, that's exactly so, I do want her views, but what I want are her views about the product, views about the blend. Not views about the world, Paul. (Crimp, 2005, p. 85)

Liz has assumed the responsibilities of the late capitalist society she formerly opposed and has now embraced its seductive aspects, employing the rhetoric commonly associated with the market. As a result, Liz uses persuasive strategies to encourage individuals to engage in consumption by fostering the belief that they possess freedom in decision-making and play an active role in the production of products. But, by the play's end, she has accepted her mistakes. Liz then returns to her previous life with her daughter, realizing that she has become as emotionally empty as the seducers and the seduced in the age of psychopolitics. *No One Sees the Video* also serves as a catalyst for a scholarly

discussion on the concept of freedom. In the framework of a consumerist system, the characters exhibit a sense of personal autonomy and the belief that they have the right to exert their own agency. Colin says that no one can tell him what to think even a newspaper nor a television or religion (Crimp, 2005, pp. 15-16). He is of the opinion that he gives his own decisions:

> **Colin** Exactly - what did I say? - exactly. But what matters, John - as you so rightly point out - is freedom, freedom of choice. And every so-called law is by definition a restriction of that freedom. It's reducing in the very broadest sense the products that are available to me. You see I'm afraid I can understand crime. I can put myself in that man's mind. I can see the process... (Crimp, 2005, p. 21)

Through his mouthpiece, Colin, Martin Crimp's above confession about the relevance of his standpoint makes it clear enough that consumerism creates a world of illusions. In this regard, the dialogue reveals Han's view about freedom that it "will prove to have been merely an interlude" (Han, 2017a, p. 1). Han's psychopolitics provides a critical analysis of the idea of freedom in late capitalist societies, arguing that it is a deceptive concept that perpetuates exploitation. According to Han, we do not see ourselves as oppressed subjects but rather as projects that are constantly redefining and reinventing ourselves. He contends that freedom is the antithesis of oppression and compulsion, and true freedom is the absence of constraints (Han, 2017a, pp. 1-2). The consumerism system guarantees individual freedom and imposes a certain kind of happiness through consumption. It offers people with choices and the illusion of having options. To achieve this, the system collects personal data from interviews and uses it to manipulate people's psychology. As a result, late capitalism transforms citizens into mere customers, and their freedom is replaced with passivity (Han, 2017a, p. 10).

Crimp presents a critical analysis of a societal framework that upholds the notion that individuals' survival and well-being depend on their consumption patterns. The author offers an acute perspective on the prevailing ideology of consumerism's concept of happiness, effectively conveying this viewpoint through the characters' inner thoughts. The third act of the play depicts this incident on stage. The topic of happiness arises during a conversation between Liz and Nigel within the hotel bar. According to Nigel, individuals experience dissatisfaction due to their constant state of travel. He believes that stability plays a crucial role in promoting happiness. The issue, according to him, is that people are too mobile and keep moving around. People are constantly on the move everywhere you look, thinking that they will find happiness by doing so. However, they fail to find the happiness they seek (Crimp, 2005, p. 66). Nigel confirms that his friend Gary is happy since he does not move around and knows his social role. He further comments that Gary "likes a drink, but he knows what he wants out of life" (Crimp, 2005, p. 68) and asks, "how many of us can honestly say that about ourselves?" (Crimp, 2005, p. 68). Crimp argues that the implementation of late capitalist economic policies engenders a post-truth discourse, resulting in a sense of discontentment among individuals and leading them into a profound state of existential emptiness. In *No One Sees the Video* he posits this belief again through Colin:

> **Colin** [...] It's the void. D'you know what I mean by the void? The void, that is, 'There is no meaning to my life' or 'We are no longer in touch with what is real' or 'We have lost a dimension and in its place we are confronted by a capital V void which cannot be filled,' You're grieving - I'm sorry - but the void pisses me off, Karen. It pisses me off utterly. 'It's dark in the void. It's cold in the void. We're alone

here in the void.' (with fury) Because fuck that, did I invent it? Did I invent the void? (Crimp, 2005, pp. 73-74)

No One Sees the Video, according to Seda İlter, portrays individuals inside a consumption society as trapped within a recurring pattern from which they desire liberation yet concurrently exhibit a sense of indifference. Crimp accurately portrays the condition of limbo in a menacing manner by referring to the notion of "void," which may represent the existential predicament of persons existing as consumers within a consumerist society (2013, p. 39). In the last scene of the play, Liz and Paul enter their room at the Feathers Hotel for a one-night stand. To distance herself from the material world, Liz talks about her problems concerning her daughter:

> **Liz** She lives on the bus, but at weekends she comes home to eat and to wash her hair. That's when I'm told how much she despises me. At weekends I hear how much she despises me. That I should do something useful. That I'm manipulating people. And all this, Paul, with her mouth full of food that I've paid for and put in front of her. (Crimp, 2005, pp. 78-79)

The breakdown in communication between Liz and her daughter is a significant illustration of the challenges individuals face within the psychopolitical context characterised by the prominence of individualism and personal freedom. In *No One Sees the Video*, the characters strive to present themselves in a positive light, even when facing personal struggles and emotional turmoil. This pressure to maintain a mask of happiness and success mirrors the societal expectation for individuals to be constantly positive and productive, which can be psychologically taxing and lead to a sense of alienation. As Han underlines:

> Information capitalism appropriates neoliberal technologies of power. Where the power technologies of the disciplinary regime worked with compulsion and prohibition, the neoliberal ones work with positive incentives. They exploit freedom instead of repressing it. They control our will at an unconscious level instead of violently breaking it. Repressive disciplinary power gives way to smart power, a power that does not give orders but whispers, that does not command but nudges. In other words, it pokes us with subtle tools that influence our behaviour. (2022, p. 7)

Han argues that the constant influx of information and digital distractions can lead to a loss of critical thinking. In *No One Sees the Video*, the characters are immersed in a pervasive environment of psychopolitics and an overwhelming influx of information, resulting in a constrained capacity for critical self-reflection. This mirrors the contemporary challenge of navigating a world saturated with data without the time or inclination to consider its implications deeply. The situation described above is evident from the remarks made by Liz:

> You know, Paul, I could tell when I got off the train that this is one of those places where the people are full of energy, they're full of it, but they don't know what to do with it. They've got a railway station and a bus station and a high street with all the big names and they've got a certain level of disposable income which they need to dispose of because just the thought of it is weighing them down. The men are taking their wives round the electrical stores and the wives are taking the men round the clothes stores and the children are following with bags of crisps and it's all because of this thing which is weighing them down. And that's where I come in,

> Paul. Simply to help them discover exactly what it is that they want. Simply to help them dispose of that thing. (Crimp, 2005, p. 80)

Liz's confessions exemplify the central objective of the play, which is to highlight consumer-related concerns. Specifically, the play also aims to illustrate how individuals within a psychopolitical context are effectively coerced into engaging in consumerism through seduction and psychological enticement. As Heiner Zimmermann points out, the subject of *No One Sees the Video* is the subtle dynamics of power at a micro level and the construction of the consumer subject through market research (2003, p. 70). In this particular context, it becomes apparent that Martin Crimp offers a robust critique of the characters' active engagement in sustaining consumerism and their self-centred goals to attain prominence on mass media platforms. Sally's reluctance to appear on screen can be interpreted as a manifestation of the abovementioned criticism, as evidenced by her statement:

> **Sally** Can I ask you a question?
> **Liz** Of course.
> **Sally** Am I on video?
> **Liz** Yes. Sorry. I should've said.
> **Sally** That's brilliant. Will I get to see it? I mean will this be on TV?
> **Liz** No.
> **Sally** Cos if it's on TV, y'know, my friends would like to see it. When does it go out?
> **Liz** It won't he on TV. No one will see the tape apart from / myself.
> **Sally** Shall I tell you what I really like?
> **Liz** Yes. Good. Provided it's / relevant.
> **Sally** I really like - when you're on the tube - I really like going down the end of the platform where you can see yourself in the camera. (Crimp, 2005, p. 48)

The dialogue between Sally and Liz foregrounds Han's idea of information capitalism. Han claims that information capitalism appropriates neoliberal technologies of power. Whereas the power technologies of the disciplinary regime relied on coercion and prohibition, neoliberal technologies rely on positive incentives. Instead of restricting freedom, they exploit it. Instead of forcibly breaking our will, they govern it subconsciously. The individuals who are influential on the platforms of mass media have assimilated the neoliberal tools of power (Han, 2022, p. 7). Han's commentary on psychopolitics and infocracy provides a clear connection between *No One Sees the Video* and his philosophical perspective. In this context, it should be noted that Crimp's play offers a chilling and thought-provoking exploration of surveillance, control, dehumanization, and the impact of modern technology on human relationships and reflects these dynamics, prompting audiences to consider the consequences of living in a digitally connected and psychologically demanding world.

Conclusion

Martin Crimp has gained notoriety for his distinctive ability to make bold and resolute statements regarding the state of late capitalism and its relationship with consumerism. Crimp's unique style and unwavering commentary have made him a valuable voice in the theatrical world, providing a fresh and insightful perspective on the current state of society. His work remains a testament to the power of theatre as a medium for social commentary and critique. Within his plays, and notably in *No One Sees the Video*, Crimp conducts a meticulous analysis of power dynamics. As such, the play showcases the dehumanizing consequences of constant surveillance and digital technology, as identified by Byung-Chul Han's pioneering work. The play delves into the complex psychology of its

characters who become consumed with their public personas and external image, resulting in a loss of genuine human connection. The characters' obsession with their performance highlights the shallow and performative nature of modern communication, where social media and other digital platforms have led to a culture of self-promotion and image-building. The central theme of the play revolves around the concept of psychopolitical control, where the characters are constantly watched, recorded, and manipulated through video surveillance. This symbolizes the contemporary concern about the erosion of privacy and the potential for authoritarian control in the digital age. *No One Sees the Video* also delves into the complex issues surrounding technology and surveillance, and how they can impact our personal lives in profound ways. Through its characters, the play also explores the emotional and psychological isolation that plagues modern society, a sense of disconnection and loneliness that has become all too common in the age of psychopolitics. As the story unfolds, we see how these tools of surveillance can be misused to manipulate and control individuals, leading to a distorted sense of reality that further exacerbates feelings of isolation and disconnection. The play serves as a cautionary tale about the potential consequences of a society that is deeply immersed in digital surveillance, and the ways in which it can warp our sense of self and reality. It is a powerful reminder of the importance of maintaining our privacy and autonomy in an increasingly interconnected world. While examining the dynamics of capitalist power within personal relationships and in a broader societal context, Crimp's work also experiments with language and communication, underscoring the characters' difficulties in expressing themselves genuinely. Crimp seems to be exploring many points of view on history and personal experience that can be accessed through the mass media, intending to portray the state of psychopolitics in general, as he continues to show a marked reluctance to move beyond the pessimistic analysis of the manipulation and abuse of late capitalism. In this regard, *No One Sees the Video* highlights the necessity of cooperation between individuals in resisting the psychopolitical tactics of the economic system. Crimp's play also initiates a discourse on real freedom and happiness in contemporary societies, which is manipulated by capitalist system. The writer's emphasis on consumerism prompts the audience to reflect on the significance of true freedom rather than the relative freedom imposed and manipulated by psychopolitics.

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The Disintegration of Native Identity
in Zitkala-Sa's "Impressions of an Indian Childhood" (1921)
Zitkala-Sa'nın "Impressions of an Indian Childhood" (1921) Adlı Eserinde Yerli Kimliğin Çöküşü

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Abstract

The article at hand aims to investigate how Indian identity disintegrates due to White acculturation. Rather than concentrating on a positive construction of Indianness as a result of White culture, the emphasis will be on the dissolution and oppression of Indian values. Most often, the process of successfully containing values from two or more groups, in particular Indian and American ways of living, has been the central issue in scholarly works. However, there seems to be a lack of insight in the field of investigating the breakdown of Indianness. Through the use of Devon A. Mihesuah's adapted four life stages, it is the purpose of this paper to analyze Zitkala-Sa's short story "Impressions of an Indian Childhood" (1921). The following consequences of cultural imposition will also be explored, as they are crucial for understanding the themes of identity conflicts and resolutions prevalent in her autobiography.

Keywords: Indian Native Identity, Devon A. Mihesuah, "Impressions of an Indian Childhood", Zitkala-Sa

Introduction

Native American identity is often presented in both positive and negative images and most often on social platforms such as television, cartoons, books, and the like. Though many scholarly works attempted to shed light on the aftermaths of these effects on Native Indian self-image, there still seems to be a lack of insight when it comes to an in-depth analysis of the *(un)making* of Indian identity. Devon A. Mihesuah, the author of "Change, Destruction, and Renewal of Native American Cultures at the End of the Twentieth Century" (1999) states that most ethnic studies have primarily focused on African American issues where paradigms have been developed to understand identity conflicts they undergo. One example of such a paradigm is William Cross' "life stages" theory which was later developed by Thomas Parham and termed "Cycles of Nigrescence" (Mihesuah, p. 14). Furthermore, Parham states that there is no fixed racial identity as it is always subject to change, indeed, "a phenomenon that continues throughout the life span" (Parham, p. 223). The Indian identity under study should be viewed likewise. Even though Mihesuah establishes her model based on Cross and Parham's previous studies, one ought not to consider certain actions and beings as belonging under one fixed category/division. She further specifies this to concern Indian tribes and women in her analyses asserting that "there was and is no such thing as a monolithic, essential Indian woman. Nor has there ever been a unitary "worldview" among tribes and, especially, after contact and interaction with non-Indians" ("Commonality of Difference" p. 15). This part is particularly important as the present research offers an analysis of a young girl's inner struggles between American and Indian values both within and outside the tribe.

Mihesuah's source of inspiration, namely Cross, also emphasizes the danger of viewing identity matters in narrow terms, admitting that "oversimplification and primitive modes

of analysis apply as well to the discourse on the psychology of the Black American" (Cross, p. ix). Cross seeks to complexify his study of Black Americans by going against conventional black studies. He utilizes a multitude of approaches to deconstruct black existence, such as distinguishing between personal and group identity as well as researching black identity development in literary/theoretical works made in different periods. Similarly, Frantz Fanon interprets psychoanalytic ways in which Black identity/psyche has been affected while protesting the stereotypical/fixed image Black identity appears in: "the reason is that the black man has to be portrayed in a certain way" (Fanon, p. 17). One last example of identity and the analytical models pertaining to existence can be given within the field of Orientalism, where Nabil Matar warns against generic frameworks and "conflated" templates in the historical context of Ottoman-European interactions (Matar, p. 6).

All of the above-mentioned examples have been developed as a consequence of earlier studies, e.g., Black and Oriental studies. However, there is a need for a more in-depth study of Indian existence when confronted with different lifestyles and/or thought patterns. As such, an extensive analysis in the field of Native Indian identity deconstruction is required, which this study aims to achieve. Mihesuah suggests Cross' model be implemented in the area of Indian identity to see how American dominant culture influences the ethnic minority group (Mihesuah, p. 14).

Considering the points made above, this article will concentrate on the Native Indian identity (*de*)formation within American white culture. It is rather the disintegration of Indian values that will be the leading factor to present how oppression, cultural imposition, and marginalization contribute to the dismemberment of Indian identity. To discuss the construction of Indian identity and the disintegration of it within the larger society, this study will utilize Devon A. Mihesuah's abovementioned article from the book *Contemporary Native American Cultural Issues* (1999). Mihesuah operates with Cross' model to explain Indian identity development while commenting on Indians' sense of belongingness within a culture "and a sense of their own uniqueness as a people" (p. 15). Current article will therefore make use of Mihesuah's adapted life stages, which are divided into four phases, namely "Pre-encounter", "Encounter", "Immersion-Emersion" and lastly "Internalization" (p. 15). These stages will be viewed within Zitkala-Sa's autobiographical short story "Impressions of an Indian Childhood" (1921) to examine the circumstances that contribute to shaping the Indian individual. The outline of "life stages" will thus lay the basis for which the construction of ethnic identity can be fully disentangled. It becomes crucial to operate with a literary work such as Zitkala-Sa's to bring forward the deeper cultural layers which to a great extent mold a person. The interest, in particular, lies in how a minority group, who has experienced and still encounters "racism, stereotypes, and oppression" (p. 14) reacts to choices they make in life as a consequence of living in early 20th-century America. The group dynamics in Indian communities, more specifically, the expectations, standards, and discrimination they are subjected to also play an important role in determining the Indians' lifestyle and ought not to be overlooked in the discussion of Indian identity-making. However, the focus of this paper is to highlight the cultural imposition of white hegemony upon Native Indians and the subsequent disintegration of their cultural values.

As this is the case, this article will center on the following research questions: How is the protagonist's life portrayed in Zitkala-Sa's short story "Impressions of an Indian Childhood" in terms of Mihesuah's adapted four life stages? What factors contribute to the gradual disintegration of the main character's cultural values and how are they presented in the story? What consequences follow as a result of this clash between two cultures? These questions are salient for the aim of fulfilling the task at hand. Furthermore, as culture is paramount when it comes to the process of building or dissolving an identity, it, therefore,

becomes essential to delve into the abovementioned questions. Mihesuah also underscores the influence of culture by citing Green, "a culture provides the individuals within that culture a way of life that is constitutive of what it means to be a human being" (p. 15). By separating an "external" culture into a further "internal" one, Green demonstrates that the former "consists of the economic, social, political, and technological styles of a people, and internal culture, which consists of the religious, philosophical artistic, and scientific styles of a people" (Green, p. 7). As it would oversimplify to analyze Indian identity through the lenses of one monolithic culture, it becomes inevitable not to view the disintegration of Indian identity within the scope of different cultural norms as well.

The first life stage that Mihesuah observes in the context of American Indianness is the "pre-encounter" phase. In this category, the Native Indians know that they are different in terms of skin tone, but they give little thought to race issues and are mostly not well-informed about their tribal history or culture (p. 17). These individuals often see themselves as inherently Indians who adhere to Indian culture, and traditions and attach importance to blood relations. They do not perceive themselves to be whites with the exceptions of some (p. 17). Although some may feel connected to "whiteness," there are Indians who, despite this affiliation, still "believe themselves to be inferior to whites" (p. 17).

Furthermore, the home environment plays a pivotal role in shaping a child's identity concerning their Indianness, as they first learn values from family members. Various public platforms, including literature, television, and social media, also influence a child's self-perception and their view of life both within and outside Indian society (p. 17). It is first during adolescent years that Indians are in pursuit of creating an identity on their own. As a result of how Indianness is reflected through public viewpoint, which is most often the way Americans perceive Indians, the child then romanticizes Indian culture according to the image(s) generated by the dominant culture. These representations are portrayed both negatively and positively in that former portrayals show Indians to be, inter alia, "warlike and ugly", whereas in the latter, they are associated with being "one with nature" (p. 25). Other portrayals of Indians closely associated with nature are also common. For instance, in Washington Irving's short story *Rip Van Winkle* (1819) where "the Indians considered them [the mountains] the abode of spirits, who influenced the weather, spreading sunshine or clouds over the landscape, and sending good or bad hunting seasons. They were ruled by an old squaw spirit" (p. 46). The pre-encounter and encounter stages also have this feature in common; namely the stereotyping that takes place in mainstream publicity. What is also crucial to accentuate is that some of these stereotypes, such as the connection to nature, are in fact circulated due to how Indians understand themselves in terms of identity. One of these examples can be found in the Ojibwe tribe, whose (super)natural spirit is understood through the concept of "manidoo" - an all-encompassing being that fills "all things and places" (White, p. 378). Furthermore, for the Ojibwe tribe, nature becomes "tangible and visible as well as invisible and immaterial" in which everything is "capable of metamorphosis" (Brehm, p. 679). Just as Indian children are influenced by their parents' understanding of Indianness, literary and academic stereotypes about Indian and white cultures have an equal effect on self-perception.

This is similarly true for the protagonist in Zitkala-Sa's short story. The young girl, whose upbringing parallels the author's own childhood, is raised on an exclusively Indian reservation by a mother who values Indianness and harbors deep-seated anger toward the "pale-faces", i.e., a white person (Zitkala-Sa, p. 11). The main character does not have any connection to other cultural groups besides her own. Only a few visits from missionaries draw her attention to what might await her on the "lands beyond [her] eastern horizon" (p. 10). Despite her mother's warnings about the white man's "bitter deeds" and the

discrimination she will encounter at the boarding school, the girl insists on going with them (p. 10). In the pre-encounter stage, Mihesuah describes how Indians regularly warn their peers about facing racist attitudes when they step outside the Indian environment (p. 19). Yet, Zitkala-Sa compares the "white" world to a "Wonderland" all according to what she has heard from her Indian friends (Zitkala-Sa, p. 9). The protagonist finds "desirable aspects of white culture and begins[s] to wonder about the usefulness of tribal culture" a phase that Mihesuah highlights as common among Indians in this stage (p. 19). Zitkala-Sa even makes use of the Latin expression "Veni, Vidi, Vici" in connection with the missionaries' presence on Indian reservation(s); "They came, they saw, and they conquered!" (p. 10). This is a strong message from Zitkala-Sa, and indeed an ironical one, that indicates a war-like situation between white and Indian culture where the former swiftly succeeds in defeating Indians on the political, cultural, and social fronts. It is plausible to state that the little girl, without being aware of the deeper meaning behind the phrase, only uses it because she has either read about it in juvenile literature or seen it being used on television or through another medium. Zitkala-Sa's curiosity about this "land," which she had heard so much about from friends, her mother, and public sources, contributes to forming a perspective on white society without ever being a part of it.

After romanticizing stories about white culture, Zitkala-Sa convinces her mother to send her to boarding school. However, it is only after encountering white teachers and authority that Zitkala-Sa becomes truly aware of the cultural differences and values she has to struggle with. Eyes that scrutinize her on the way to the boarding school early on make her aware of her dual status as "once a part of, yet apart from, American society," which is a common discriminatory experience among Indians, as Mihesuah notes (p. 19). Before attending the boarding school, Zitkala-Sa hadn't paid much attention to her appearance. However, she becomes overly conscious of her outfit and skin color to the extent that she is "constantly on the verge of tears" (Zitkala-Sa, p. 12). Mihesuah underscores the ensuing identity conflict that emerges after the Indian subject undergoes adverse incidents. This conflict, which steadily leads to the disintegration of Zitkala-Sa's identity, will be further elaborated on in the next section.

In the encounter phase, the protagonist, after experiencing an upheaval of her earlier life, is forced into re-evaluating her Indian background. Mihesuah asserts that Indians at this stage often "embark upon a quest to discover the truth" and divides this situation into three possible ways of adopting *or* discarding one's Indian identity (p. 20); One either sets out for a journey on "becoming an Indian," "becoming more Indian/rediscovering Indianness" or "becoming less Indian" (pp. 20-23). Zitkala-Sa can be said to fit into the second developmental step where she clings even more to her Indian values whenever white acculturation takes place. She regrets her decision to settle outside the Indian reservation, especially as she is continually reminded of how different and out of place she feels.

Zitkala-Sa makes use of metaphoric expressions to describe the uncomfortable situation that her younger self had to tolerate during her stay at the boarding school. For instance, she describes everything that has to do with white acculturation in mechanical terms, labeling the entire system to be the "white civilizing machine" (Zitkala-Sa, p. 16). Furthermore, Zitkala-Sa's perspective on life is shaped by a binary opposition that differentiates between nature and culture. More particularly, she makes a clear distinction between the Indian lifestyle and the white American way of being. Everything that resembles white civilization and authority is described as "cold," "loud," "chilly," "iron" and "icy" (p. 16) whose implementations considerably disturb Zitkala-Sa's existence. Not only is there a division between nature/culture, but also between being civilized/primitive as well as white/bronzed in the short story (p. 16). The little girl perceives the way rules are

forced upon them as an attack on her Indian values and principles; instead of adapting to what is expected at the school like the other Indian girls, she rejects them and embraces her Indianness even more. Her "civilizing process," so to speak, backfires and Zitkala-Sa is jolted into rediscovering her selfhood as a consequence of feeling a gradual disintegration of her Indian identity.

Mihesuah argues that in the second stage, Indians may encounter negative comments about their own culture which can motivate them to explore more about their heritage (p. 22). Some Indians also seek to learn more about their culture only after having moved away from their "tribal area" as they are provoked by the stereotypical and prejudiced views of Indianness to which they are subjected (p. 21). This is also the case with Zitkala-Sa, who deems it necessary not to submit herself to white authorities without putting up a fight. She had been stripped of her Indian values when she realized that attire, shoes, and hairstyle should be entirely changed for the sake of "education" and conduct rules. Her soft moccasins, blanket, and long braided hair stand in stark contrast to the mechanic way of being; wearing "hard noisy shoes", and "tight muslin dresses" and having "shingled hair" (pp. 12, 13, 18). For Zitkala-Sa, these instructions signify more than a mere change in appearance; she views them as crucial for preserving Indian values. It becomes a way for her to measure her Indianness. Mihesuah underscores how crucial appearance can be for Indians on the encounter stage to assert one's true self (pp. 21, 27). When her "thick braids" are cut against her will, Zitkala-Sa eventually feels that she has "lost her spirit" (Zitkala-Sa, p. 14). It becomes clear to the reader that Zitkala-Sa opposes white acculturation in the scenes where imposed values cause a slow destruction of her Indian existence. Cutting off her hair represents the most drastic change; metaphorically, it signifies a loss of her "spirit," leading her to feel that her Indian identity has been irreparably damaged under the harsh "iron routines" (p. 16). Before this episode, she also describes how the metallic noises from shoes, bells, and the "undercurrent of many voices murmuring an unknown tongue" lacerate her former "unlassoed freedom" and peace (pp. 13, 16). Again, Zitkala-Sa uses metaphors to express how these practices at the school contribute to the breakdown of Indian principles; noises that disturb Zitkala-Sa's "sensitive ears" symbolize white imposition (p. 13). Zitkala-Sa found comfort in knowing that her appearance defined her existence, yet she came to realize that resisting the system was futile. When her appearance was then stripped away, she felt utterly powerless, expressing her feelings as follows:

> Since the day I was taken from my mother I had suffered extreme indignities. People had stared at me. I had been tossed about in the air like a wooden puppet. And now my long hair was shingled like a coward's! In my anguish, I moaned for my mother, but no one came to comfort me. Not a soul reasoned quietly with me, as my own mother used to do; for now I was only one of many little animals driven by a herder. (p. 14)

Zitkala-Sa's marginalization is portrayed in this passage. Her isolated circumstances lead her to slowly adopt the American way of life, although she continues to harbor bitterness and resentment (p. 16). Yet, one can discuss how "Indian" Zitkala-Sa is, considering the Americanized terms that she uses throughout the short story. Not only does she make use of Julius Caesar's "Veni, Vidi, Vici" at the beginning of the story, but she also voices her desire to be independent of white authority through American phrases. When a white teacher playfully tosses Zitkala-Sa into the air, she wishes the woman to let her "stand on her own feet" (p. 12), which is a highly charged American idiom.

Apart from these phrases, the story is drenched with the theme of nature vs. culture, which again strengthens the "positive" stereotypes about Indian identity. Indianness is

continually linked with spiritual existence, natural phenomena, and wild nature/character as opposed to a more "civilized" lifestyle. The author may have used this binary relation to illustrate how Indian identity has consistently been stereotyped; this approach represents an inverted strategy where the message is not explicitly stated for the reader but rather implied. Nonetheless, it is also crucial to keep in mind that the author's aim could be to emphasize the link between Indianness and nature to show that they are indeed interrelated and that there should not be any distinctions separating them. According to Zitkala-Sa, being Indian implies a spiritual connection. Thus, analyzing this theme, one could argue that the author inadvertently reinforces the stereotype of Indians as environmentalists.

Regardless, the author succeeds in portraying how Indianness has been stripped of its core values. The reader can understand, through the use of Americanized expressions for instance, that the protagonist's viewpoint of Indianness has been influenced since her childhood; the disintegration of her Indian identity does not take place once she begins staying at the boarding school. From a very early age, Zitkala-Sa has been subjected to stereotypes as well as (romanticized) stories about what it means to be an Indian contrary to being white. It is only now that these patterns truly come forward. When Zitkala-Sa is caught between two cultures (Indian and White), she is unable to choose one, and attempts to contain values from both. Mihesuah assigns this state of being to be "Identification with two or more racial or cultural groups" (p. 24). In search of identity resolutions, the Indian looks for ways to create a meaningful existence without completely losing his/her Indian values. However, for a successful identification with two or more ethnic groups to occur, the groups must accept these individuals and make them "feel welcomed in both groups" (Mihesuah, p. 24).

This resolution can be applied to Zitkala-Sa's life to understand the disintegrative forces that shape her identity. Zitkala-Sa involves herself in learning more about white culture even though she does this unwillingly and on the grounds of "revenge" (Zitkala-Sa, p. 15). Learning English, pursuing an education, and assigning herself to an oratorical competition are all steps Zitkala-Sa takes toward conforming to the dominant culture. Although these are steps that she takes for the sake of her career, they make her engage with the cultural group. The more Zitkala-Sa involves herself in white culture, the less she feels affiliated with one specific ethnic/cultural group. When she returns home for summer vacation her mother expresses her dissatisfaction with Zitkala-Sa learning "the white man's ways" (p. 19). She wants Zitkala-Sa to stay home, but Zitkala-Sa in her adulthood chooses once again to spend her time "among strangers" (p. 19). Thus, it is in the encounter stage that Zitkala-Sa can choose her own path although she feels misplaced in both groups. It occurs to her that these two ways of living are irreconcilable which is partly why she feels the urge to change into her Indian outfit whenever she visits the residence. Her sense of displacement intensifies in her familiar surroundings, influencing her emotions and causing distress. Zitkala-Sa's frustration at not resolving her identity conflict, despite her efforts, reaches a climax when her mother offers her a missionary Bible in an attempt to alleviate her daughter's anguish. This backfires as she sees white acculturation as an unavoidable challenge that she simply must endure. It only exacerbates the situation that Zitkala-Sa is once again reminded by her own mother of the dominant culture's inevitable and enforcing lifestyle. Yet again, she is pushed towards that path and sees it as a necessary approach to build up a respectable life.

White dominant culture does not restrict its power to cultural, social, and political areas, but imposes authority upon the Indian way of life by making it evident that they also rule in the religious field. This must be the realization Zitkala-Sa makes when she breaks down

in tears: "I took it [the bible] from her hand, for her sake; but my enraged spirit felt more like burning the book" (p. 18). The white omnipotent power slowly closes in on Zitkala-Sa who ultimately revolts against her own destiny, "now my wrath against the fates consumed my tears before they reached my eyes" (p. 18). Her attempts at resolution are prevented by her mother's disapproval of Zitkala-Sa's decisions and the discrimination she faces at the school's oratorical contest. Mihesuah emphasizes the importance of Indians being regarded on equal footing to white people to feel a sense of belonging within their community. This is naturally aimed at Indians who seek to be a part of white culture (p. 24). However, in the example of Zitkala-Sa, the identification process dissolves, firstly with her mother's disapproval of her life choices and subsequently at the contest. Having experienced positive reactions after winning the oratorical contest, Zitkala-Sa had moved a step towards friendly feelings of recognition and acceptance. Yet, the episode was quickly overshadowed by prejudiced attitudes that only intensified her "hard feelings" towards white people (Zitkala-Sa, p. 19). Just as she had begun to progress in resolving her identity conflict, the incident sets her back significantly, forcing her to pursue the revenge-like mission of winning over "the white man's respect" (p. 19). The climax of this episode is when some students in an attempt to provoke Zitkala-Sa organize "a large white flag, with a drawing of a most forlorn Indian girl on it" with the word "squaw" written underneath (p. 19). This negative experience triggers Zitkala-Sa's previous feelings of being misplaced and ultimately results in augmenting her inner conflict. Usually, the use of stereotypical or prejudiced nicknames directed towards a minority either by way of movie or book titles enhances "feelings of inferiority among Indian girls" (Mihesuah, p. 25). Especially when they are at their developmental stage trying to establish a unique selfhood.

Towards the end of the story, Zitkala-Sa struggles to identify with either group despite her efforts to adopt and reconcile values from both White and Indian cultures. Due to the lack of recognition and approval from both groups, she ends up not belonging to any of them, expressing her hopeless condition as in the following: "Even nature seemed to have no place for me. I was neither a wee girl nor a tall one; neither a wild Indian nor a tame one. This deplorable situation was the effect of my brief course in the East, and the unsatisfactory 'teenth' in a girl's years" (Zitkala-Sa, p. 17). Before the oratorical contest, the author portrays how practices from the dominant culture, partly influenced by her mother's behavior, gradually break down Zitkala-Sa's identity. Not feeling a sense of belonging to any group, the protagonist then looks for other ways to construct an identity. This stage is labelled as "Immersion-Emersion" by Cros, and is the third life phase applied by Mihesuah within an Indian context (p. 28). At this stage, Indians often "engage in aggressive behaviour," where they participate and engage in political activities while displaying hostile behaviour towards white people (pp. 28-29). Their violent approach has a dividing effect, often drawing a sharp distinction between Indians and non-Indians.

Zitkala-Sa settles for this strategy after having felt discriminated against. In addition to this, white acculturation also makes her want to integrate Indian values into her life. She frequently judges the other Indians' quick acceptance of white "civilization" rules and measures her Indianness according to theirs. Considering herself more Indian for instance in terms of clothing and conduct, Zitkala-Sa reveals that she, without knowing, demonstrates a "redder than thou" attitude, which is commonly seen among Indians in the "Immersion-Emersion" phase (Mihesuah, p. 29). As mentioned, Indians also act violently in this developmental stage, protesting, demonstrating, and rebelling against the dominant white hegemony and other Indians, whose identities they question (p. 29). While Zitkala-Sa does not resort to physical violence, she still holds violent feelings such as revenge, bitterness, and hostility towards white people to prove her worth and gain the respect of

(white) people around her. She has turned her lifestyle into a mission where she simply has to accomplish victories to demonstrate her identity, both for herself and for the white majority. This is evident after Zitkala-Sa wins a prize for the oratorical contest, where she expresses her dissatisfaction with her success: "the little taste of victory did not satisfy a hunger in my heart" (Zitkala-Sa, p. 20). With this quotation, the author also shows how deeply involved and immersed her younger self was in proving the importance of her Indianness. Moreover, this could also be a strategy to hold on to one's Indian values after having realized that they are in danger of disappearing.

Cross' last life stage is termed "internalization"; here, the individual has come to peace with his/her identity, becoming "biculturally successful" (Mihesuah, p. 29). Here, the Indian is considered level-headed, meaning that s/he can discuss issues concerning race, ethnicity, and identity with their peers. Most Indians have processed their conflicts, although some have internalized their suffering while still struggling with identity issues (p. 29). Several of these unresolved conflicts are the consequences of "discrimination, rejection of one's identity choice by Indians and non-Indians, unfamiliarity with tribal culture and residence away from the tribe [...] and appearance" which are all elements intensifying the Indian's inner conflict in life (p. 29). This "internalized oppression", a phrase mentioned by Maria Root concerning the identity development of biracial individuals (p. 193), is also a prevalent theme in Zitkala-Sa's short story. The protagonist has struggled with identity issues throughout her childhood and adulthood. Zitkala-Sa finds herself in conflict with both her Indian heritage and white cultural influences, where she had once felt a sense of peaceful belonging to her ethnic group (Indianness). This also demonstrates that identities cannot be fixed into specific life stages or categories. Given the constant flux and phases in life that bring about changes in belongingness, it would be incorrect to suggest otherwise.

Zitkala-Sa's resolution of wishing to identify with both groups fails and her choices are rejected by both cultures; Zitkala-Sa's mother perceives her choice of wishing to return to the white way of living as reprehensible to their tradition. White culture in the form of the school environment also judges her choices of wishing to maintain Indian values. The discrimination she encounters from both sides results in an identity clash that leads to a gradual disintegration of her self-image, character, and lifestyle. As a result, Zitkala-Sa is not at peace with herself at this fourth life stage. However, since the story remains open-ended and the protagonist is still young, there remains a possibility that Zitkala-Sa may, at a later stage in life, find inner peace and belongingness. It can therefore be stated that her identity, as depicted in the story, is undergoing disintegration because she struggles to harmonize White and Indian values as she desires at that phase in her life.

Conclusion

In conclusion, the current article has delved into an analysis of Indian identity through Mihesuah's adapted version of the four life stages. Mihesuah was influenced by Cross and Parham's model for Black people and felt the need to extend it further by examining Indian lives. Just as these scholars' model unfolds the "process of becoming black" (Mihesuah, p. 14), present paper has aimed to explain Indian identity constructions, conflicts, and resolutions. While Mihesuah concentrates on both the negative and positive experiences that help shape the Indian individual, this article has solely focused on the negative ones that contribute to the disintegration of Indianness. Hence, instead of the process of *becoming* Indian in Zitkala-Sa's "Impressions of an Indian Childhood," it is rather the disintegration of Indian identity and the roads that lead to it which has been the focal point. Further research within the field of Indian identity can be conducted, investigating the formation or disintegration of Indian identity with different intersecting cultural and/or

religious factions, such as Native Indian Jews or Native tribes settling in different countries. Another research area could involve applying W. E. B DuBois' theory of "double consciousness" (p. 5) in order to explore the philosophical aspects of Indian identity or adopting an interdisciplinary approach by developing new models independent of Black or Oriental studies.

This paper finds that Zitkala-Sa does not achieve a definitive resolution to her identity conflict by the end of the autobiographical story. Zitkala-Sa counteracts the hegemonic White way of living but at the same time cannot live without some of the practices exerted by that culture. For her, it becomes "next to impossible to leave the iron routine after the civilizing machine had once begun its day's buzzing" (Zitkala-Sa, p. 16). Hence, the clash between Indianness and White acculturation becomes evident through a breakdown of Zitkala-Sa's identity. She struggles to reconcile her Indian and White American values, which leaves her with conflictual feelings toward both groups as she is unable to find her place in the world (for now).

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Research Notes

Uncovering 'Islamic Art': al-Birūnī and the Ilkhanid Miniatures

İslam Sanatını Ortaya Çıkarma: El-Bîrûnî ve İlhanlı Dönemi Minyatürü

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Abstract

This essay provides a detailed study of an Ilkhanid miniature of Adam and Eve from 1307/08. The story of Adam and Eve has captured the imaginations of countless artists over centuries. Islamic tradition does not have the religious, figural art culture of its Christian counterpart, and images of Adam and Eve present further issues due to their nudity. The miniature in question is an isolated example which has been presented under the banner of 'Islamic art' in David Talbot Rice's landmark study *Islamic Art* (1965). In the picture, Adam and Eve are both naked, though Eve covers her private area with one hand. This essay proves that this image, based on al-Birūnī's *Chronology of Ancient Nations* (c. 1000) is not a straightforward exemplification of Islamic art for several reasons, including details of its materiality, the timing of its composition, and the various influences on its style and content.

Keywords: Ilkhanid, Adam, Eve, Islamic Art, al-Biruni

The story of Adam and Eve has captured the imaginations of countless artists over centuries. In particular, the moment immediately preceding their 'fall' in Eden has received much attention. That event is probably the most painted from the Old Testament, and as far as biblical stories are concerned, it is surpassed only by images of Christ's passion. However, as a key incident in all Abrahamic faiths, Adam and Eve's first sin has an augmented importance. In the Muslim holy book, the Qur'an, Adam appears as an Islamic prophet and the incident in question is narrated on three separate occasions.[1]

As is commonly known, Islamic and Jewish traditions generally lack the religious, figural art culture of their Christian counterpart. Notwithstanding, as I have summarized elsewhere, 'fourteenth-century Persian art depicted Muhammad as an ordinary looking man, and in the fifteenth and sixteenth centuries, Ottoman artists would surround or cover his face, and often his hands, with flaming nimbi as signs of respect' (Issa, 2016, p. 207). Images of Adam and Eve provoke further care due to another factor: their possible nakedness in Eden. Certainly, prominent renditions of the unclothed couple – based on Old Testament readings in which 'they were both naked, the man and his wife, and were not ashamed' (King James Version 2.25) – include the early renaissance paintings of Masolino and Masaccio, who depicted the fall (1427) and the expulsion (1425) respectively. They were possible sources of inspiration for Michelangelo's famed fresco adorning the ceiling of the Vatican's Sistine Chapel, of the naked couple's temptation and expulsion (1508-12).

As Thomas Arnold notes, 'scriptural warrant' has enabled painters within Christian traditions to 'breach ... the conventional demands of modesty' to produce such nude illustrations. But inasmuch as the 'respect for a Prophet of Allah would stand in the way of

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[1] See the *Qur'an* 2.34-39; 7.11-27; 20.115-23.

a Muslim painter in a similar manner outraging orthodox sentiment', a stronger sense of modesty pervades Islamic visual representations of all scriptural figures (Arnold, 1928, pp. 103-04). Thus, the few illustrations of Adam and Eve that have appeared from the Muslim world, predominantly during the sixteenth century, regularly present the figures in splendid clothing (Issa, 2016, pp. 207-11). Before that, the late thirteenth century *Manāfi' al-Ḥayawān* [*Usefulness of Animals*] included images of Adam and Eve partially clothed.

There is, however, one isolated example: a miniature from 1307 or 1308, when a treatise by the early tenth-century Persian scholar Abū al-Rayḥān al-Birūnī was transcribed by a scribe named ibn al-Kutbī – possibly the court calligrapher ibn Shākir al-Kutubī (1283-1363) – that has been presented under the banner of 'Islamic art' in David Talbot Rice's landmark study *Islamic Art* and discussed in brief by Priscilla Soucek (Talbot Rice, 1965, p. 116; Soucek, 1975, pp. 111-14). In the picture, Adam and Eve are both naked, though Eve covers her private area with one hand. I shall argue, however, that this image might not be treated as a straightforward exemplification of Islamic art for several reasons, including details of its materiality: its original physical position, the timing of its composition, and the various historical circumstances and related conventions that affected its style and content.

In fact, the initial religious context surrounding this image would verify that the nudity of Adam and Eve is not traditionally regarded as part of the Islamic story – at least until the couple's fatal error. The Qur'an notes: 'So when they had both tasted, their secret parts became exposed to them. So, [instantly], they both took to heaping together upon themselves leaves of the garden' (*Qur'an* 7.22).[2] While the verse may suggest that they were naked but did not know shame, the next verses add: 'Let not Satan seduce you, as he expelled your parents from the garden, stripping them of their clothing, that he might show them their secret parts' (*Qur'an* 7.27). Predominant Islamic scholarship – for instance, the fourteenth-century history of ibn Kathīr – has therefore presented the fuller Qur'anic context of the story as evidence that Adam and Eve were not physically naked before they erred (Issa, 2016, p. 206).

Abū al-Rayḥān al-Birūnī, *Al-Āthār al-Bāqiyah ʿan al-Qurūn al-Khāliyah.* Manuscrit Arabe 1489, f. 32v; courtesy Bibliothèque nationale de France.

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[2] Also, *Qur'an* 20.121: 'So both [Adam and Eve] ate of it. Thus their secret parts became exposed to them. So, [instantly], they both took to heaping together upon themselves leaves of the garden'.

First of all, the image appears in a text that does not attempt or claim to offer the Islamic version of the temptation story. Like most miniatures of its time, this painting was a book illustration, so there is reason to interpret the image in its initial context. It belongs inside a tenth-century calendrical treatise, *Al-Āthār al-Bāqiyah 'an al-Qurūn al-Khāliyah*, which translates as *The Remaining Traces of the Past Centuries*, and is better known as the *Chronology of Ancient Nations* (*c.* 1000)*.* The common archetypal manuscript of the *Chronology*, which includes twenty-six illustrations and is now at the University of Edinburgh Library in Scotland, was copied in the early fourteenth century. Further likely direct copies include an undated seventeenth- or perhaps sixteenth-century Ottoman version at the Bibliothèque nationale de France in Paris. The *Chronology of Ancient Nations* text was authored by the Persian polymath Abū al-Rayḥān al-Birūnī (973-1048), a historian who also wrote on mathematics and astrology. His *Chronology* does not attempt or claim to offer the Islamic version of the temptation story. The entire work is an intentionally comparative account of world history according to different civilizations.

On the title page, al-Birūnī is described as a 'champion of the religion' and praised as a 'wonder of the world' (al-Birūnī 1307-08, f. 1a; al-Birūnī 1501-1600, f. 1a).[3] Although his underlying aim appears to be built around strongly held convictions about his own Islamic faith, al-Birūnī was to an extent a pioneer of comparative religion and by the standards of his time, we could even describe him as an interfaith activist (de Blois, 1990; Jeffery, 1951). As well as possessing knowledge of Judaism, Christianity, and the Indian religions, he was very well informed on Zoroastrianism. It is within a description of that particular faith group's beliefs that this picture belongs, specifically to explain a Zoroastrian account of the temptation story. In the narration, the evil spirit Ahriman tempts the first humans – not the Islamic Ādam and Ḥawwā', but Mashya and Mashyana – in order to transform himself from an old to a young man. This detail is clear in the illustration, in which Ahriman's white hair and small size contrast him with the darker hair and stature of the younger couple. By looking closely at the Ottoman reproduction, it becomes clearer that Ahriman is depicted as a spirit since he is floating, without feet. This could be because copies often resulted in simpler versions of the original art, especially if space was lacking, but it may also be an intentional alteration when the earlier manuscript was copied. Ahriman's form is certainly different from the Old Testament's serpent and the Qur'an's Iblīs, who is made of fire.

The next factor in need of consideration is that the miniature in question was completed three whole centuries after al-Birūnī's text was written. This painting is not, as such, part of the primary source to which it is assigned. Despite the fact that al-Birūnī also wrote astronomical, scientific, and talismanic texts that he conceived as being illustrated, he was on this occasion compiling the beliefs of different civilisations in order to advocate his own Muslim beliefs. Thus, it is unlikely that he participated actively in the creation of an illustrated text and he would probably not have wished for this story to be illustrated – certainly not with a nude Prophet.

The fact that this story did get illustrated, and the timing of the illustration, leads to further considerations about influence. This image shows clear influence from the Mongols, whose powerful rule extended to large parts of the Middle East. The Ilkhanid dynasty controlled the southwestern Mongol Empire from circa 1256 to 1335. The Mongols tried, in general, to incorporate the art of the countries they invaded. As a result, artists in the Ilkhanid capital Tabriz (now in Iranian Azerbaijan) began to blend several styles of what was then regarded as contemporary painting. The period also saw a marked interest in different faiths, and artists looking to illustrate religious scenes for which there were no known

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[3] Arabic transliteration: 'nāṣiru-l-dīn … u'jūbatu-l-'ālam'.

prototypes reached out to other traditions. This picture was completed during this specific period, at the start of the fourteenth century, which explains, for instance, the shape of the landscape and the East Asian facial features of the figures, given the influence of Chinese and Central Asian art on the Mongols. After the death of the Mongol emperor Hulagu Khan – grandson of Genghis Khan – in the thirteenth century, the Ilkhanid division of the Mongol Empire became increasingly influenced by Islam, to the extent that some of its ruling classes and military leaders converted to the religion. The conversion of the Ilkhanid dynasty's ruler Maḥmūd Ghāzān Khan (1271-1304; also known as Casanus) in 1295, just as he was taking power, led to the implementation of Islam as the state religion. Ghazan's Vizier, similar to Prime Minister, was Rashīd al-Dīn Hamadānī (1247-1318), who had converted from Judaism to Islam around a decade and a half earlier. Both men would certainly have been interested in other religions. What is more, Rashīd al-Dīn was also very keen on art, and even established an art district in Tabriz. Soon after this, commissioned by Ghazan, Rashīd al-Dīn started to write the illustrated *Jāmiʿ Al-Tawārīkh*, literally 'the collector of histories' but known as the *Chronicle of the World* or *Compendium of Chronicles*.

That work is a global history 'intended to further the new Mongolian-Iranian upper class' historical awareness' (Hagedorn, 2009, p. 17), and remains one of the most significant historical documents from the Mongol Empire. The project itself and the notion of coupling it with elucidatory artworks were both so important to the author that this huge work was likely illustrated by none other than artists that he chose to commission from the Tabriz district. These handpicked artists do not include signatures on any of their illustrations, so we cannot be sure of their identities or personal details, including their faiths. What is more, there are eight illustrations depicting the Prophet Muhammad in Rashīd al-Dīn's work, which are in fact thought to be 'the earliest' surviving examples of Islam's most eminent Prophet in artistic depiction (Arnold, 1928, p. 93).[4] Given this Vizier's intentions and interests, as well as the highly relevant content and coverage of al-Birūnī's preceding *Chronology*, it is no surprise that the earlier work was republished at that very same time. Like Rashīd al-Dīn's chronicle, it would also be an illustrated manuscript serving very similar objectives. The addition of illustrations to the works was an active choice that confirms the Ilkhanid interest in a range of non-Muslim religious faiths (Hillenbrand, 2001), and no doubt, their interest in transcultural art, too.

In addition to the Chinese and Central Asian influence on the form, one should also consider the Christian, likely Byzantine, influence on the substance. Soucek speculates that the painter may have utilised 'a composition found in Byzantine manuscript cycles' but stops there (Soucek 1975, p. 113). The fact that there are few if any surviving images of Muhammad from the six or so centuries immediately ensuing his death, which was in 632, confirms that the very inclusion of illustrations of the key Islamic Prophet in Rashīd al-Dīn's *Chronicle* was itself reminiscent of some Christian practice.[5] The actual iconographic content of the pictures confirms this further. For instance, unlike the birth of Jesus in both the Bible and Qur'an, the birth of Muhammad is not detailed in the Qur'an and is by no means the most momentous or celebrated occasion in Islamic tradition or the *sīrah al-nabawiyyah* [Prophetic biography] literature. Not only is the occasion illustrated in this volume, but it is also done in a manner highly analogous with common perceptions and renditions of Christ's nativity. The female visitors or midwives around his mother, Āminah bint Wahb, are reminiscent of the Biblical Magi in the opening of the second chapter of

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[4] There are thirteen illustrations in the section on the life of Muhammad.

[5] The earliest surviving representation is thought to be in a mid-thirteenth-century Seljuk manuscript, the *Varqa and Gulsha*.

Matthew's Gospel. There are also angels present at the scene, a common feature in portrayals of Christ's birth. Both details are non-existent in Islamic accounts of Muhammad's birth. One detail that could fit with the Hadith accounts is the presence of Muhammad's grandfather, 'Abd al-Muṭṭalib: while he did not attend the birth, he was called immediately by Āminah in order to see his grandson (Mubarakpuri 2000, p. 96). However, 'Abd al-Muṭṭalib's position on the right-hand side of the image appears similar to where Joseph might be seated in renditions of Christ's birth. In fact, in medieval consciousness, it was assumed that Joseph was an aged man when Jesus was born. Put simply, then, it is viable to determine that the images accompanying al-Birūnī's *Chronology* would also have been affected by aspects of Christian culture.

The Ottoman manuscript was likely reproduced to further preserve al-Birūnī's important text. The work is hugely fascinating because of the illustrations that accompany it, as well as the fact that it displays a mix of both tolerant open-mindedness and stark conviction. Al-Birūnī is not a syncretic writer; as noted in the *Encyclopaedia Iranica*, '[h]e is as unequivocal in rejecting beliefs unacceptable to Muslims' (de Blois 1990, p. 284), and his work remains an observation of other beliefs from what he considers to be a superior platform. But his text is nevertheless a noteworthy comparative study, not least because his interest in detailing the religious identities of his contemporaries in a matter relative to his time could be a lesson for scholars today. Indeed, over half a century on from Rice's important work and given the developments and anxieties of today's interconnected world in which context and nuance are only increasing in importance, there is much need to consider carefully whether we may still be generalizing and clustering 'art' into nebulous groups or categories.

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Feminist Readings of Space, Body, and Performance: An Overview of Emerging Feminist Theatre in India

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Abstract

The theatre has been an amalgamation of history, society, and its representation where it connects with the audience directly. It has been a medium of resistance, protest, and entertainment and a cultural and social tradition in various countries. This paper is an analytical study of feminist theatre and its nuances, showing that theatre, which has been used as a mode to protest and resist, becomes a tool to reclaim and re-own space and body for women. It is essential to theorize Feminist Theatre so that its congruency can be established with the socio-cultural and historical paradigm. All the genres that were written to stabilize feminist thought in the discourse fell back on the conventional praxis of mythology and other texts. For example, Indian narratives borrowed feminine tropes from the classical texts whether it was Rabindranath Tagore or Girish Karnad, women were phenomenal yet subdued. Hence, when men wrote women, there was always a hint of "othering" the female gender in these write-ups; there was always a moralistic judgment of these women. Thus, this study is an attempt to theorize women playwrights and feminist performances that have made an attempt to pave the way for feminist scholarships and feminist theatres to evolve.

Keywords: feminist theatre, performance, space, body, protest, feminist scholarship

Feminist Theatre: A Theorization

Beginning in the 1960s, feminist drama and feminist theatre as a field of study emerged in the West. In the same way that feminists in the women's movements battled for social and political change to liberate women from patriarchal oppression, feminist critics also battled to broaden their perspectives on cultural execution. Feminist Theory arose in the wake of the debates stirred by Marx and Freud, and later by critical theorists such as Derrida, Foucault, Lacan, and Lyotard. The way was paved for the emergence of Feminist Theatre (Lyotard, 1975, p. 176). A discourse that established an environment for female authors to present their works as well as for performers/actors who took on the role of feminist representation is known as feminist theatre. Additionally, it is a dual process in which the audience and the performer's "body" are intertwined and both parties actively participate in the message conveyed through the theatrical performance. Thus,

> the reason why in the past we were prone to imagine a single, uniform performing body-namely the performer's performing body-is perhaps trivial: the body of a performer is active and creative, carrying out roles on the stage under the spotlight, while the body of the spectator is placed quietly in the dark, contemplating intellectually and/ or emotionally a communication on the stage. The convention that regulates the relations between those two bodies is thus not exactly equivalent or symmetrical. At least one body and this would be the body of the spectator, is in a subordinate position. (Krpic, 2011, p. 168)

The modern feminist theatre dispenses more prominence towards the duality of performance where the spectator is not merely "placed quietly in the dark" (Krpic, 2011 p.

168) but he/she is part of the act. Here, the spectator is not Aristotelian in nature where he/she consummates the catharsis or the Brechtian audience who finds that the performance on the stage can be moving but he/she is not transcended with the character in its reality; here, the spectator achieves complete metamorphoses, and he/she becomes the part of the performer. The examples of Street Theatre and Nautanki in India, Verbatim Theatre in Europe are apt examples where the bodies of the spectator and the performer become one single entity.

The purpose of this study is to theorise the feminist theatre movement, especially in India. It is necessary to study and practice feminist theatre as a mainstream genre rather than a subculture, given the deliberate efforts made by feminist theatre practitioners to establish their theatrical scholarship. As concepts and theatrical techniques have developed, feminist theatre has also been developing its own dramaturgy, redefining how to reclaim and reclaim the politics of the body and challenging the normalisation that heteronormativity has come to possess. This theatre approach is designed to be closely aligned with different movements.

Literature Review

The Feminist theatre have borrowed several concepts from the feminist critic and one such concept is *ecriture feminine* (writing said to be feminine) coined by Helene Cixous. Elaine Aston has dedicated a chapter to the three notable French feminists: Cixous, Irigaray and Kristeva, who have touched upon different facets on the representation of women; hence, these aspects are borrowed to analyse the nuances of the feminist theatre. Aston further takes up the feminist thought of Irigaray, contemporary of Cixous. She has denounced the Western philosophy which has projected women as non-verbal, non-substantial entity which had been neglected throughout the ages. Irigaray's two most seminal works are *The Sex Which is Not One* (1985) and *Speculum of the Other Woman* (1985), in which she claims that women are "self-defining" and "self-meditated" when it comes to attain sexual indulgence (Irigaray, 1985, p. 47). To understand the representation of women it is important to understand the struggle and social construct of these women who have entirely different histories. This is dealt profoundly in Chandra Talpade Mohanty's book *Under the Western Eyes: Feminist Scholarship and Colonial Discourse* published in 1984. This book sets the discourse to understand the lack that Western feminism holds while it deals with the women of colour. She is of the opinion that these movements are centred towards white women which in turn hegemonies the struggle of liberation. She has pointed out writers like Fran Hosken, Maria Cutrufelli, Juliette Minces, etc. who have published a book titled *Third World Series* where they have codified the third world women as inferior and they are subjected to collective "othering." The works of Sue-Ellen Case and Elaine Aston's have proved fundamental in theorising the Feminist theatre in Anglo-American whereas in the Indian context this has been realised by theorists like Aparna Dharwadker and Tutun Mukherjee, but experimental performances of Maya Krishna Rao and Fazeh Jalali are crucial too. Thus, the development of womanist's dramaturgy accentuated by Mukherjee has been detrimental in re-claiming the theatrical space which has been male-dominated since its inception.

Feminist Dramaturgy to Reclaim Space and Re-Own Body

A playwright attempts to instil numerous concepts, while dramaturgy gives them a form and a framework. In order to construct their own discourse, a number of feminist theatre researchers, including Elin Diamond, have maintained that it is critical to reject and criticise all of the current theatrical settings. This part will go over the subtle differences between misogynistic theatrical practices and feminist dramaturgy, which has developed as a

reaction to them. Helene Cixous in her essay "The Laugh of Medusa" (1976) coins the term *ecriture feminine*[1] – a concept based on the Lacanian belief that language is phallocentric and the Symbolic Stage marks women on the margins of the order. She goes back to Freud and his psychoanalytic theory where he propounded that women suffer from "penis envy." A commentary by Bloomsbury Literary Studies on Cixous' essay sums up the idea that it contends that anybody can occupy the marginalised position of "woman" inside the Symbolic and write in ecriture feminine from that position, proving that feminine writing is not only the domain of women:

> The idea of *ecriture feminine* comes from the idea, stemming from Freud, that women are incomprehensible, less moral, less rational than men; Freud calls women "the dark continent," and Cixous uses that as a metaphor to celebrate the lack of control possible over the position of woman in the phallogocentric Symbolic Order…Feminine writing does not belong exclusively to females, however; Cixous argues that anyone can occupy the marginalized position of "woman" within the Symbolic, and write in *ecriture feminine* from that position. (Tighe, 2012, p. 4)

Furthermore, it can be argued that *ecritiure feminine* is not limited to women i.e. anyone who has been "othered" or rather marginalised can write from that perspective. Hence, feminist theatre has used *ecritiure feminine* to develop its narrative and dramaturgy. It has been observed that it is more to do with performance than writing. By challenging the hegemony of male supremacy over female sexuality, Cixous' writing challenges the hierarchy that has been established as a result of sexual differences. She goes on to discuss the history of women writing for themselves and rejecting the notions that males have been promoting for ages, contending that writing helps women connect with their bodies and their lives. Since males have been writing about women for so long, it is crucial that they rewrite themselves because women are only ever seen from the viewpoint of male filmmakers and writers.

Thus, in the process of writing or representing themselves, women un-make the histories re-write their mythologies, "it requires a bursting, a violent breaking up of the symbolic order/language which has denied women their 'voice', their identity" (Butler, 1999, p. 43). One of the examples for the idea of writing about one's own self could be Rashid Jahan, who was part of the Progressive Writer's Association (1936). She wrote and directed plays which were ahead of their time. She authored an anthology titled *Aurat or Dusre Afsaane wa Drame (Woman and Other Stories and Plays)* in 1937 which highlighted the woes of Muslim women who were subjected to a lot of oppression. As a medical professional, Jahan's writings mirrored her background in medicine. She discussed menstruation hygiene, the health risks associated with recurrent pregnancies, and postpartum depression, a topic that is incredibly uncommon among her peers. This makes it an acceptable illustration of a woman writing for herself and adhering to the customs Cixous discusses in her essay. In this sense, a great number of female playwrights and performers have investigated sexuality, violence against the body, space, and the socio-cultural norms and ideals that support male hegemony, much like Rashid Jahan did. Because some experiences are unique to women, Cixous suggests that when women write about themselves, they can be as honest and genuine as possible

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[1] This is translated into English as "women's writing" or "feminine writing."

Another example in this context could be the re-writing of the Indian mythology which has been revolving around the gallant men and beautiful apsaras in plays like Polie Sengupta's *Thus Spake Shoorpnakha, So Said Shakuni* where these two infamous villains have been denied their due part in these narratives. The setting of the play is an airport where the danger of terror attacks is always lurking; during their course of conversation, both characters talk about the misconceptions and misrepresentations and even marginalization that they have suffered in the hands of black and white dichotomy:

> WOMAN: You know what they did to me… the two brothers… they laughed. Laughed at me. They teased me. Mocked me. The older one said, ask my brother… he might want you… the younger one said… I can't marry without my brother's consent… ask him… They tossed me this way and that, as if… as if I did not deserve any more respect. As if I were a broken plaything. (p. 261)
> WOMAN: What was Shoorpanakha's crime? That she approached a man with sexual desire? Shoorpanakha merely wanted love. (p. 277)
> They assaulted a defenceless woman. (p. 278)
> MAN: It was all part of my plan anyway. The five brothers and the wife were exiled for thirteen years and they left the city as the crowds wailed… But I did not let my bloody nephews forget their hate. I coaxed their hatred… fed it… I inflamed it and finally, there was war. (p. 271)
> WOMAN: I started a war too. But it was not fought for my sake. (p. 271) MAN: I felt that Shakuni hadn't been given his due… I realized that he was a victim. (p. 276)

Thus, this fusion of ancient mythology with the modern pathos, Sengupta puts forth the unjust representations of those characters who stood in contrast with the main characters who were represented with all the good in the world

Re-Reading Body and Space

The female representation as to the "the subject of feminism" (p. 5) is facilitated by the politics which divide it in the binary of masculine and feminine excluding all the other existing sexual orientation. Simone de Beauvoir's remarkable work *The Second Sex* (1949) carries the statement that "one is not born rather becomes a woman" (p. 2) which has defined the structure of feminism and feminist rendering of the discourse. The purpose of theatre is to present the world around, and thus, it depicts the power relations and role plays. This "becoming" of a woman which de Beauvoir talks about takes an extensive turn where the stage becomes the agency which sees this transition. The binary of sex-gender which is categorically a socio-cultural context has reduced to the existence of women mere to a "lived-body" (Young, 2005, p. 15) which sees her as a biological being and cease to acknowledge her theoretical and political existence. Such biological determinism also defines the gender roles which are constituted socially and can be challenged socially as well. Hence, to read this approach of genderless "lived body" in the Indian context would be an interesting abstraction since the representation of women in Indian English theatre has been concurrent with that of Western literature. Thus, what is signified as the Madonna/Whore concept in the West, it becomes Sita/Shoorpnakha (*Ramayana*) perspective in India where women are either as pure as Sita or as evil as Shoorpnakha. For example, in one of the oldest treatises for Indian theatre – *Natyashastra* has portrayed men as the owner of the space whereas women as their subordinates who are in dire need to be rescued or need validation from their male counterparts. The creation of *Apsaras* (a member of a class of celestial beings in Hindu and Buddhist culture. They are originally a type of female spirit of the clouds and waters, who later plays the role of a "nymph" or "fairy" - Wikipedia) was mainly to present romance and increase the beauty of the stage.

Since Lord Brahma created Apsaras to abode them in heaven and hence to create that heaven-like scenario these Apsaras was played by the real women so that they could easily portray the "femaleness" that is required. Hence, these performances are choreographed taking into consideration male audience and cater to their fantasies.

With the rise of feminist theatre, actors have made an attempt to challenge these conventional perceptions of women and female portrayal. By giving them their own narratives, they have freed themselves from the oppressive grip of patriarchal gender standards and contested the domestication of women and other marginalised genders. There was opposition to the way the body was portrayed in all creative forms, including painting, sculpture, and photography, from performers as well as painters and sculptors. One such example was Cindy Sherman who used various props and make-up to transform herself from "Hitchcock-era femme fatale; in another a Botox-happy suburban housewife." Marina Abramovic performed a six-hour work titled *Rhythm 0* in the year 1974, where she presented the audience with seventy-two objects like a feather, honey, whips, and even a gun to be used on her unopposing body. At first, the audience caressed her body with rose petals and feathers but as time passed, the audience became more aggressive and violent. They used razors and blades to cut her, licked her blood and even at one point some of them pointed the gun at her throat. When the performance was over, Abromovic was hurt physically and psychologically to see the aggression towards the female body and to what extent her body can be objectified without any sort of realization. Her performance is instrumental in creating a narrative around the body where it is the medium as well as the subject of the discourse. This could be understood in the context of Hindu mythology as well, since there has been diverse Gods and Goddesses who have not stood in binary oppositions rather existed together as two halves, thus, in the mythology, this diversity has been acknowledged. However, when it comes to substantiating it in real society, these halves give in to the power structure and the women become their subordinates. Another loophole in this representation of women is that they are "devis" (the Goddesses) i.e. to say they are not born out of vaginas but from nature, subsequently, these women-cum-devi *avatars* were not expected to commit any mistake or diverge from the path of correctness. Pattanaik further points out:

> Yoni or vagina is seen as a reminder of human mortality. And so in temples, women are shown standing displaying their vagina to devotees - for it offers the both pleasure of life and pain of death. Literally and metaphorically, a symbol of the world. That is why the inner sanctum of the temple is imagined as womb-house or garbhagriha and the temple is imagined as a spread-eagled woman who houses the deity in her body. (Pattanaik, 2018, p. 2)

Therefore, these Goddesses who are all powerful, demon-slaying warriors are deprecated to "*garbh*" or womb who are tender mothers or givers and their bodies become the agency to give birth and produce life, their role becomes sedentary. Thus, feminist theatre theorizes gender representation; it has entailed reassessment of plot and character which redirects the meaning and performance on stage and in the script; it poses challenges to the stereotypical depiction of the race, class, gender or culture, etc. European performers like Martha Wilson and Adrian Piper have pointed out the constant pressure for women who "perform" even in their everyday lives. Wilson says, "as women we are performing all the time to meet society and the culture's expectations about what we're supposed to do, how we're supposed to look, what we're supposed to think" (Wilson, 1975, p. 56). Hence, these pioneers of feminist performance tradition chose theatre to make their voices heard.

Tutun Mukherjee, an eminent theatre theorist, refuses to acclaim feminist theatre as essentialist rather it is "consciousness raising" which further creates an awareness of womanist theatre and stands in contrast with the gender construct. Feminist theatre enables female actors/performers/directors to reclaim the space which was earlier given to them by their male counterparts according to their own disposition; it emancipates them to become "speaking subject." Thus, when these women made their presence felt on stage, they brought with them their histories, their mythologies which they claim and reclaimed on stage. These women recreated their own narratives which have evolved as a part of "womanist dramaturgy" (Mukherjee, p. 17) constructing their own discourse. For example, the Indian theatre has been dominated by male actors and directors, in the past when female actors were not allowed on stage, young men without beards played the female roles on stage. But with the passage of time and with the advent of female playwrights and directors this disquisition found new definitions to put forth their own perspective/commentary on different socio-cultural aspects of the society. Therefore, one of the earliest all-female troupe was constituted by a former devadasi R. Nagarathnamma in Karnataka in 1958. In the pre-Independent era, earliest examples of female playwrights like Rashid Jahan and Swarnakumari Devi wrote plays in Urdu and Bengali articulating the conservative and dogmatic society and it was followed by Indian women from all over the country writing on their vernacular languages and in English as well. However, this trend grew at a faster pace after Independence which saw playwrights like Mahasweta Devi, Varsha Adalja, Nadira Babbar, Polie Sengupta, Dina Mehta wrote revolutionary plays and they were not only restricted to socio-cultural orthodoxies but their works made commentaries on the political scenarios as well. In this process, these playwrights obliterated the old dramaturgy and developed feminist dramaturgy where the theatre semiotics emerged, to break away from the stereotypical depictions of the marginalized sections and gender roles.

Dynamics of a Female Spectator and the Performance

In the year 2006, Janelle Reinalt came to the conclusion that "we live in a time of post-feminism," since there is a paucity of an "overarching umbrella movement" and the unidentifiable common goals. In the recent attacks on reproductive rights, angst over sexual violence, and misrepresentation or no representation at various socio-cultural and political space has given gender studies a new push. Konstantin Stanislavski, a seminal Russian theatre scholar, and practitioner developed an acting system in 20th century to train actors which involved not just physical or vocal training but also to instil in a performer the "art of experience" – Stanislavski's "art of experiencing" also stands in congruency with the Cixous' the idea of women writing themselves – here also the female performers could comprehend through their own experiences and present their roles with more honesty and rawness. However, Sue-Ellen Case, an eminent feminist theatre critic criticizes Stanislavski's concept of "art of experiencing" where she is of the opinion that while internalizing/introspecting the situation the female performer impute misogyny. Case also says that "female actors learn to be passive, weak, and dependant on her sexual role, with a fragile inner life that reveals no desire" (Case, 1988, p. 19). She further argues that Stanislavski and his "method" do not give space to the performers to separate themselves from the character, rather they have to make the characters' truth their own reality even when it is not so, often their truth comes from outside agencies is often specified by sexual stereotypes and patriarchal conventions. The viewership plays an important role while discussing the theatrical nuances since as it is known that theatre is meant for an audience, to be viewed by a group of people who have certain expectations from the performance they are about to see. Elaine Ashton in her book *Feminist Theatre Practise: A*

Handbook (1999) has borrowed Laura Mulvey's concept of male gaze and assisted that in the context of theatre in the light of the dominant theatrical traditions that situate male in the active and female in the passive position. Ashton says:

> Although some feminists, both in the academy and in the profession, adopting a bourgeois or liberal feminist position were prepared to argue for a greater representation of women in the theatrical 'malestream' on 'malestream' terms, others objected to the objectification of women in the realist tradition, and in particular, to the character-based, Method-acting derived from the teachings of Constain Stanislavski attendant upon it. The characters' role made available for women to 'get into' in this 'method' invite the actress to identify with the oppression of the female character to whom she has been assigned. (Ashton, 1999, p. 8)

Feminist Theatre Movement as Performance Activism

To confront the sociocultural and economic disparities that exist, performance activism uses creative performance as a medium. Its basic tenet is that the current social structure has to undergo social transformation. Confrontation, demonstration, and protest have been the prevailing modes of social dissent in recent times. The goal of performance activism is to challenge the societal hierarchy and order by utilising the human capacity for play, creation, and performance. Maya Rao's *The Walk* (2015) raises some disturbing questions and asks for the basic right to walk free on the streets without the fear of getting raped or sexually abused or even catcalled. Rao in a power-packed monologue advocates the freedom for women to claim and own what is their own- the right over their body and right to say no or about marital rape is a criminal offense. Her performance was a breakthrough and revolutionary in its nature; it is a re-creation of the conventional street theatre where the masses become the spectator of a commotion that is stirred by Rao's basic yet inquisitorial appeal to walk and reclaim the space that has been taken away from the women because the fear of being sexually abused is inevitable. In her monologue she says, "I want to walk; I want to sit on the bus; I want to lie in the park, and I want to try not to be afraid of the dark" (YouTube, 2012) these seem such basic pleas but it is her conviction and urgency that makes all the difference; it is not only restricted to Indian context but it can be transported to a larger geopolitical domain. This the movement has reformed the cultural front and revolutionized the politics of representation where women have been subjected to male-gaze; performances such as these have seen misogyny in the eyes and put to question the patriarchal norms. Thus, the street theatre has always been the most popular mode of theatre a practice which has worked to raise awareness regarding the socio-economic conditions and social evils that are prevalent in society.

Even while performance activism did not fully explore the possibilities, it did provide a voice to the story that had been silenced and restored a sense of trust that had been undermined by the mansplaining of the entire genre. By redefining and recreating the already-existing theatrical conventions, it has attempted to break the prejudices that were produced by the old theatrical practices of the male practitioners. The female directors and playwrights made a conscious effort to create a parallel theatre that distorted the gender gap, allowing them to be included in mainstream representation without feeling "othered."

In India, for example, it has its roots in the various traditional theatre practices and with the passage of time, it has emerged as a tool for social change. These performances have given rise to a theatre that has not only translated feminist values onto the stage, and it has also broken down the institutionalized conventions; it also questions heteronormativity as the only way of life. Heteronormativity disregards the existence of "compulsory heterosexuality" which most often becomes the only way of looking at one's sexual

orientation. Judith Butler has also borrowed the term "performativity" from the theatre studies to identify heterosexuality as patriarchal propaganda to marginalize the other genders that exist in a society. She, further, differentiates between "performance" and "performativity" - where the former requires an author or a performer to impersonate an act whereas the latter itself produces impersonation. Therefore, as it is discussed earlier that the feminist theatre practitioners and theorist have always resort back to their roots to define and redefine their own territory without aiming to find a new and distinct socio-cultural and political dimensions. Indian mythology has been one such domain which has been re-explored and re-written to highlight the feminist thought in order to depict heteronormativity to be unnatural and forced.

Faezeh Jalali explored the myth of "Shikhandi" in her play *Shikhandi: The Story of the In-betweens,* which talks about how Shikhandi who was born as a girl but raised as a boy so that she could kill Bhisma who would only be killed by someone who is "in-between." Jalili writes "I'm androgynous, the Mr the Ms, I'm good and the evil too. I'm me, but I'm also you. I'm sublime. I'm timeless, I'm all the universe encompassed" (Open the Magazine, 2017). When asked about her choice of the subject which has been taken from the Hindu mythology, she says:

> Shikhandi is among the earliest trans- characters in Indian mythology, and for me, mythological stories have always been the ones that have issues that are so relevant to the modern-day. If a trans-gendered person existed then, their problems must have been very similar to our dilemmas today. So the idea of the story was to portray the in-between of everything—of the physical form, of heaven and earth, of gods and demons, and ask why can't a person just be a person regardless of their gender? (Open the Magazine, 2017)

The play is a commentary on the stereotypical rendition of the LGBTQ+ community through the myth of Shikhandi and its sexuality to violate the code that is attached to the politics of representation of the gay community on stage. The play is bold in its treatment of Shikhandi where she acquires the penis from Yakhsa and satisfied his passionate wife with new sexual organ; to Shikahndi's dilemma about its being caught in the dichotomy of male and female. The play is an attempt at understanding the fluidity that the world has and not everything can be seen unidimensional. Thus, this play becomes an appropriate example of feminist theatre scholarship of redefining the existing theatrical conventions to accommodate the feminist cause which has been long neglected. Hence, Feminist theatre has been used as a tool for activism in the various parts of the world to challenge the gender norms that are caught in the dichotomy of men and women. it has created its own discourse where it has destabilized the existing theatrical conventions since it was tailor-made to suit the patriarchal thought that has been part of the Western as well as the South Asian sensibility. Therefore, it propounded the idea of women writing for themselves i.e. *ecriture feminine* rejected Stanislavski's "art of experience" which was believed by the feminist theatre theorists that it imputes misogyny; the female performer does not internalize the character rather it depicts her placement in the socio-cultural and economic space. It questions the culture that has normalized the female sexuality as passive and invasion of her body as legitimate.

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Exploring Ernest Hemingway's Impact
on the Legacy of American Short Fiction

Ernest Hemingway'in Amerikan Kısa Hikaye Türüne Etkileri

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Abstract

This paper presents a contemplative perspective on the literary style and influence of Ernest Hemingway, renowned for his literary accomplishments in his short stories, novels, nonfiction essays, journalism, and drama. Emphasizing the interplay between Hemingway's life and his work, this study delves into the writer's substantial impact, particularly on the short story, despite his better-known association with the novel. It scrutinizes the ethical complexities and moral relativism inherent in Hemingway's character depiction and also shows the profound influence of World War I on Hemingway's literary output, shedding light on its resonance within his short stories and books. Moreover, it investigates Hemingway's insatiable thirst for sociocultural insights, a trait leaving indelible imprints across much of his body of work.

Keywords: 20th-century fiction, Hemingway, reflective outlook, sociocultural insights, literary influence, moral relativism

Introduction

Ernest Hemingway's name resonates deeply within the corridors of American literature, emblematic of a towering figure whose influence transcends generations. His distinctive style reverberates globally and is manifest in works, such as "The Old Man and the Sea," rich with experiential details drawn from Hemingway's own life encounters. Numerous of Hemingway's compositions are regarded as quintessential exemplars of American literature, solidifying his legacy as a master of the craft. In essence, Hemingway's oeuvre stands as an artistic cornerstone in the tapestry of American short fiction. Renowned for his masterful command of the short story form, Hemingway's contributions have indelibly shaped the progression of storytelling in the US. In this exploration, the focus is on delving into the intricate layers of his impact on the rich landscape of American short fiction.

Before delving into the profound resonance of Hemingway's works, it is essential to situate his literary legacy within the broader context of American literature during his era. Hemingway emerged onto the literary landscape amidst a period of profound cultural and artistic upheaval, where the aftermath of World War I cast a long shadow of disillusionment and existential introspection. Against this backdrop of societal flux and tumultuous change, his voice emerged as a beacon of clarity and authenticity, offering a poignant reflection of the human experience in all its complexities. Central to Hemingway's enduring influence is his unparalleled understanding of narrative technique. With a meticulous eye for detail and an unwavering commitment to authenticity, he revolutionized the art of short fiction, charting a path that would redefine the boundaries of storytelling. His signature style, characterized by its economy of language and stark realism, possessed an undeniable potency that resonated deeply with readers, inviting them to engage with the essence of his narratives on a visceral level.

At the core of Hemingway's narrative technique lies his mastery of the "Iceberg Theory," a principle that emphasizes the power of omission in conveying meaning. By skilfully withholding certain details and allowing the subtext to simmer beneath the surface, he invites readers to actively participate in the construction of meaning, fostering a profound sense of engagement and immersion in the narrative experience. Moreover, his thematic explorations delve into the timeless and universal aspects of the human condition, offering poignant insights into the complexities of existence. The themes of courage, loss, love, and the search for meaning permeate his works, resonating with readers on a deeply personal level and transcending the boundaries of time and space. Whether grappling with the existential angst of characters in "A Clean, Well-Lighted Place" or the profound solitude of Santiago in "The Old Man and the Sea," his narratives serve as poignant reflections of the human experience in all its nuance and depth.

Furthermore, Hemingway's enduring legacy extends far beyond the confines of his own era, shaping the evolution of American short fiction in profound ways. His minimalist style and thematic depth have left an indelible mark on subsequent generations of writers, influencing the trajectory of storytelling in the States and beyond. From Raymond Carver to Jhumpa Lahiri, writers across the literary landscape have drawn inspiration from Hemingway's works, attesting to the enduring relevance and resonance of his storytelling prowess. In this analysis, Hemingway's thematic explorations and narrative techniques will be dissected, delving deeper into the profound impact of his works on the legacy of American short fiction, inviting readers to engage with the profound and lasting impact of one of America's literary giants as the layers of significance that resonate with the timeless truths of the human experience are peeled back.

American Short Fiction and Hemingway's Craftsmanship

Hemingway's distinctive narrative style stands as a testament to his craftsmanship, a mastery that has left an indelible mark on the literary landscape. His approach to short story writing is characterized by its exquisite balance of succinctness, realism, and the innovative "Iceberg Theory." Through this unique blend, he created narratives that resonate far beyond the confines of the printed page, inviting readers into a world of nuanced emotions, unspoken truths, and profound depth.

At the core of his narrative style lies the principle of succinctness. He believed in the power of economy – using just the right words to convey the maximum impact. As he famously stated in his interview with George Plimpton, "If I started to write elaborately, or like someone introducing or presenting something, I found that I could cut that scrollwork or ornament out and throw it away and start with the first true simple declarative sentence I had written" (Plimpton 1958). This deliberate stripping away of excess imbued his prose with a raw potency, allowing the essence of the story to shine through unencumbered.

His dedication to realism is another hallmark of his craftsmanship. He believed in capturing life as it is, with all its complexities and contradictions. His characters are not idealized versions of humanity; they are flawed, vulnerable, and achingly human. In "The Short Happy Life of Francis Macomber," for instance, Hemingway paints a vivid portrait of Francis Macomber's internal struggle between fear and courage, echoing the multifaceted nature of human emotions.

Central to Hemingway's narrative prowess is the "Iceberg Theory," often referred to as the theory of omission. This concept, as elaborated upon in his preface to "The Old Man and the Sea," asserts that a writer can omit certain details while the reader if engaged truly, will intuit and feel those elements as strongly as if they were explicitly stated (Hemingway 1958,

p. 28). This technique transforms the act of reading into an interactive experience, where readers become co-creators of meaning.

His short story "Hills Like White Elephants" beautifully exemplifies the iceberg theory. The dialogue between the characters is laden with underlying tension and unspoken implications, creating a sense of unease and inviting readers to decipher the subtext. As Linda Wagner-Martin notes, Hemingway's writing style "often has the spare appearance of an iceberg, a small percentage of the story visible above water, the bulk of it submerged but no less present" (Wagner-Martin 1989, p. 157). This metaphor underscores the depth concealed beneath the surface, compelling readers to actively engage in decoding the layers of meaning. Furthermore, his narrative craftsmanship extends beyond the boundaries of language. His writing is akin to a painter's brushstrokes, where each word is carefully chosen to evoke sensory experiences. In "Big Two-Hearted River," he intricately describes Nick Adams' fishing expedition with meticulous detail, inviting readers to immerse themselves in the sensory tapestry of the natural world.

Thematic Explorations and Societal Relevance

Hemingway's short fiction transcends mere storytelling and delves into the intricate tapestry of human existence, unearthing themes that resonate across time and societal landscapes. Within the compact confines of his narratives, Hemingway crafts stories that illuminate the depths of courage, the dynamics of adversity, and the nuanced facets of human connection. Through his thematic explorations, his short fiction remains profoundly relevant, offering insights into the human condition that reverberates across generations.

One of the most pervasive themes in Hemingway's work is the exploration of courage: His characters often grapple with situations that demand fortitude and resilience. The character Santiago in "The Old Man and the Sea" epitomizes this theme. As he embarks on an arduous battle with a marlin, Santiago's courage is not solely physical; it extends to his unwavering determination and mental strength. Hemingway's prose captures Santiago's inner monologue: "But man is not made for defeat ... A man can be destroyed but not defeated" (Hemingway 1952, p. 103). This affirmation underscores the theme of courage as a tenacious force that defies external challenges.

Adversity, often intertwined with courage, is another thematic cornerstone of Hemingway's narratives: The character Harry in "The Snows of Kilimanjaro" grapples with the impending shadow of death as he reflects on missed opportunities and unfulfilled potential. His introspection prompts him to recognize the influence of external circumstances on his choices. Hemingway writes, "So now it was all over, he thought. So now he would never have a chance to finish it" (Hemingway 1961, p. 67). This introspective reckoning with life's impermanence and the weight of unexplored possibilities resonates universally.

Human connection, often rendered with poignant simplicity, is a thread that runs through Hemingway's short fiction: In "A Clean, Well-Lighted Place," two waiters engage in a conversation about an old man who frequents their café. Through their dialogue, Hemingway delves into themes of isolation, existential angst, and the yearning for companionship. One waiter reflects on the old man's habit of staying late: "He's lonely. I'm not lonely. I have a wife waiting in bed for me" (Hemingway 1954, p. 76). This juxtaposition highlights the multifaceted nature of human connections and the solace they offer.

Hemingway's thematic explorations are embedded within the fabric of societal relevance: The post-World War I era, marked by disillusionment and societal upheaval, finds reflection in his narratives. The "Lost Generation," grappling with the aftermath of war, is personified in characters like Jake Barnes in "The Sun Also Rises." His exploration of emotional

detachment, impotence, and the search for meaning encapsulates the zeitgeist of his era. Linda Wagner-Martin, in her exploration of Hemingway's thematic depth, underscores the author's ability to capture universal truths within the contexts of individual narratives: His stories serve as microcosms, resonating with readers by evoking emotions and dilemmas that transcend time and place. Through his keen observation of human nature and his mastery of narrative technique, Hemingway transcends the boundaries of his own experiences and era, offering readers a mirror to their own lives and struggles.

The enduring appeal of Hemingway's short fiction lies in its ability to evoke a visceral response from readers, tapping into shared emotions and experiences that resonate across cultures and generations. Whether exploring themes of love, loss, courage, or existential angst, Hemingway's narratives speak to the fundamental aspects of the human condition, illuminating the universal truths that bind us together as human beings. In essence, his short fiction serves as a testament to the power of storytelling to bridge the gap between individuals and societies, offering a glimpse into the depths of the human soul. As readers immerse themselves in his narratives, they are invited to confront their own fears, aspirations, and contradictions, forging connections that transcend the constraints of time and space.

Ultimately, Hemingway's legacy endures not only for his technical prowess and thematic depth but also for his ability to touch the hearts and minds of readers around the world. In a world constantly in flux, his stories serve as enduring reminders of the timeless truths that define the human experience, inviting us to reflect on our own lives and the world around us. Within his narratives, a recurring archetype emerges – that of the "Hemingway Hero." Coined by literary critic Philip Young, this concept encapsulates the complex and often enigmatic figures that populate his stories. These heroes, characterized by their distinct traits and confrontations with existential challenges, navigate a world where moral relativism and the fragility of values are palpably evident. Philip Young's concept provides a lens through which to view characters who share common characteristics across Hemingway's works: These heroes often embody stoicism, courage, and a keen awareness of the transitory nature of life. The archetype rejects traditional notions of heroism in favour of a quieter, more introspective valour. As Young aptly summarizes, the Hemingway Hero is "a man who acts in the face of death, who accepts responsibility for his actions, who will not compromise with his own humanity" (Young 1952, p. 76).

Robert Jordan in "For Whom the Bell Tolls" epitomizes the Hemingway Hero: Engaged in the Spanish Civil War, Jordan's resolve, bravery, and willingness to confront mortality mirror the qualities that define this archetype. His actions are marked by an unwavering sense of duty and an acceptance of the consequences that come with it. The looming presence of death does not deter him but intensifies his commitment to his cause.

The Hemingway Hero's confrontation with moral relativism is another hallmark of this archetype: In the face of an ever-shifting moral landscape, these characters grapple with ethical dilemmas that challenge conventional notions of right and wrong. In "The Short Happy Life of Francis Macomber," the titular character's journey from fear to courage raises questions about the nature of bravery and the complexities of human motivations. As Hemingway writes, "It is very dark. He must be very afraid" (Hemingway 1936, p. 17). The story's exploration of fear and the unexpected dynamics of bravery adds nuance to the Hemingway Hero's internal conflicts.

His narrative style, characterized by its economy of words and subtext, enriches the portrayal of the Hemingway Hero's internal struggles: The iceberg theory, as Hemingway himself explained, allows readers to glean unspoken emotions and motivations from the

text. This approach aligns seamlessly with the moral relativism that colours the characters' decisions. As James Phelan notes, Hemingway's style, "suits stories of moral indeterminacy, stories in which traditional morality can't be imposed" (Phelan 1996, p. 46). "A Clean, Well-Lighted Place" and "Hills Like White Elephants" demonstrate his mastery of narrative technique, using dialogue, symbolism, and subtext to create stories that resonate with readers on multiple levels. Through his precise and economical prose, he invites readers to contemplate the complexities of the human condition, leaving a lasting impact on the legacy of American short fiction.

Hemingway's narrative techniques are indeed a cornerstone of his literary legacy, evident in the meticulous craftsmanship displayed across his body of work. For instance, his commitment to brevity and precision is palpable in his "A Farewell to Arms," from the opening lines: "In the late summer of that year, we lived in a house in a village that looked across the river and the plain to the mountains." This concise yet vivid description sets the stage for the entire novel, encapsulating the essence of the setting with remarkable economy of words. Throughout the novel, Hemingway employs short, declarative sentences to convey the emotional intensity of war and the protagonist's inner turmoil. For example, in the midst of battle, the protagonist reflects on the chaos surrounding him: "I was blown up while we were eating cheese." This stark, matter-of-fact statement captures the abruptness and brutality of war, highlighting his ability to distill complex emotions into simple yet powerful prose.

Hemingway employs flashback and stream-of-consciousness techniques in "The Snows of Kilimanjaro," to explore the protagonist's introspective journey towards self-awareness. The story unfolds as the protagonist, Harry, lies dying on the African plain, reminiscing about his past experiences and reflecting on his life choices. Through a series of fragmented memories and internal monologues, Hemingway delves into Harry's psyche, revealing his regrets, aspirations, and existential crises. For instance, Harry recalls his failed ambitions as a writer and laments the squandered opportunities that have led him to this moment of reckoning. This nonlinear narrative structure allows him to explore the complexities of human consciousness and the passage of time with profound insight and depth.

Hemingway demonstrates his mastery of dialogue as a tool for character development, particularly in capturing the existential angst and disillusionment of the Lost Generation in his "The Sun Also Rises." Through terse yet revealing conversations, Hemingway conveys the characters' inner turmoil and longing for meaning in a world devoid of traditional values. For example, in a pivotal exchange between Jake Barnes and Lady Brett Ashley, the underlying tension and unspoken desires simmer beneath the surface as they grapple with the complexities of their relationship. Brett's poignant admission, "Oh, Jake, we could have had such a damned good time together," encapsulates the profound sense of longing and regret that permeates the novel. His sparse, understated dialogue invites readers to infer the characters' emotions and motivations, deepening their understanding of the human condition.

"To Have and Have Not" delves into themes of class struggle and societal injustice through the lens of the protagonist, Harry Morgan. Set against the backdrop of the Great Depression, the novel follows Harry's desperate attempts to make ends meet as a fishing boat captain in Key West, Florida. Throughout the narrative, Hemingway portrays the stark divide between the haves and the have-nots, as Harry navigates the treacherous waters of poverty and desperation. For example, when Harry becomes embroiled in smuggling activities to support his family, he grapples with moral ambiguity and the harsh realities of survival in

a capitalist society. Hemingway's exploration of class dynamics sheds light on the existential quest for identity and purpose in a world rife with inequality and injustice.

"The Garden of Eden" ventures into uncharted territory, exploring the fluidity of gender and sexuality with provocative insight. The novel follows the complex relationship between David Bourne, his wife Catherine, and a mysterious woman named Marita, as they navigate the intricacies of love, desire, and self-discovery. Throughout the narrative, Hemingway challenges traditional notions of masculinity and femininity, blurring the lines between gender roles and identities. For instance, Catherine's gradual transformation from a conventional wife into a liberated, sexually assertive woman defies societal expectations and norms. Similarly, David's exploration of his own desires and vulnerabilities reveals the fluid nature of sexuality and the complexities of human relationships. Hemingway's nuanced portrayal of gender dynamics invites readers to reconsider preconceived notions and embrace the diversity of human experience.

"The Old Man at the Bridge," a short story set during the Spanish Civil War, Hemingway offers profound reflections on the human psyche in the face of adversity. The story follows an elderly man, displaced by the ravages of war, as he grapples with existential questions and confronts the fragility of sanity. Through sparse yet evocative prose, Hemingway captures the old man's internal monologue as he reflects on his life and the devastation wrought by conflict. For example, as the old man resigns himself to his fate, he muses on the transience of human existence and the indomitable spirit that drives him forward. Hemingway's exploration of resilience and despair resonates with universal truths about the human condition, inviting readers to contemplate the inherent struggles and triumphs of the human spirit.

His character archetypes highlight him as an iconic figure through his contributions to American literature: In "For Whom the Bell Tolls," Robert Jordan epitomizes the Hemingway Hero archetype as he navigates the moral complexities of war amidst the Spanish Civil War. Jordan, an American dynamiter fighting with the Republican guerrilla fighters, embodies stoicism, resilience, and moral integrity in the face of overwhelming adversity. Throughout the novel, Jordan grapples with questions of duty, sacrifice, and the human cost of armed conflict. For example, in Chapter 10, Jordan reflects on the inherent contradictions of warfare and the personal toll it exacts on those involved. His unwavering resolve to fulfill his mission, despite the inherent risks and moral ambiguities, underscores his status as a quintessential Hemingway Hero. Hemingway's portrayal of Jordan as a principled and selfless individual resonates with readers, offering a timeless depiction of heroism in the face of chaos and despair.

Santiago, the aging Cuban fisherman in "The Old Man and the Sea," represents another manifestation of the Hemingway Hero archetype. Despite his advanced age and physical limitations, Santiago embarks on a daring quest to catch a giant marlin, embodying the virtues of courage, resilience, and moral integrity. Throughout the novella, Santiago grapples with existential challenges, including isolation, despair, and the relentless forces of nature. His unwavering determination and indomitable spirit, as exemplified in passages like his soliloquy on pride and humility in Chapter 2, elevate him to the status of a mythical hero. Hemingway's portrayal of Santiago as a symbol of human endurance and dignity serves as a poignant meditation on the human condition, inspiring readers to confront life's trials with grace and fortitude.

In "The Sun Also Rises," Brett Ashley emerges as a complex and enigmatic figure who challenges conventional gender norms and defies easy categorization. As a liberated and sexually assertive woman in post-World War I Europe, Brett embodies a sense of agency

and autonomy that transcends societal expectations. Her tumultuous relationships with the male protagonists, including Jake Barnes and Robert Cohn, offer nuanced insights into the nature of love, desire, and human connection. Similarly, in "A Farewell to Arms," Catherine Barkley emerges as a multifaceted character who defies traditional portrayals of female passivity and victimhood. Catherine's resilience in the face of loss and heartbreak, as depicted in passages like her farewell to Frederic in Chapter 41, underscores her status as a symbol of strength and resilience. Hemingway's portrayal of these complex female characters challenge readers to reconsider conventional gender roles and explore the complexities of human relationships with honesty and empathy.

In "A Farewell to Arms," Hemingway paints a stark picture of the emotional toll of war through Frederic Henry's relationships with other characters. Specific instances, such as Frederic's bond with his fellow ambulance driver, Rinaldi, and his passionate love affair with Catherine Barkley, highlight the fleeting moments of solace and connection amidst the chaos of conflict. However, these relationships are ultimately overshadowed by tragedy and loss, as Frederic grapples with the devastating consequences of war on his personal life and sense of identity. The poignant scenes of separation and sacrifice serve as powerful reminders of the human cost of war and the fragility of love in the face of mortality.

His "The Garden of Eden" explores the theme of identity through David Bourne's artistic pursuits and creative expression. Specific instances illuminate his quest for self-discovery and fulfillment. However, David's internal conflicts and insecurities underscore the challenges of forging a unique identity in a world dominated by societal expectations. The novel's exploration of gender roles and sexual identity offers a nuanced portrayal of human complexity and the fluidity of desire.

"The Old Man and the Sea" is replete with instances that showcase Santiago's resilience and determination in the face of adversity. Specific moments highlight the depth of Santiago's character and his unwavering commitment to his goals. Through Santiago's unwavering perseverance and indomitable spirit, Hemingway offers a timeless portrayal of human resilience. "For Whom the Bell Tolls" delves into the moral complexities of war through Robert Jordan's interactions with the Spanish guerrilla fighters and the local villagers. Specific instances illuminate the ethical dilemmas faced by individuals caught up in armed conflict. The novel's portrayal of the harsh realities of war serves as a powerful indictment of the senseless violence and suffering wrought by political ideology and militarism.

His unparalleled contribution to the short story genre is exemplified through his innovative narrative techniques and iconic characterizations. In "A Clean, Well-Lighted Place," Hemingway captures the essence of existential despair. Similarly, in "The Snows of Kilimanjaro," he delves into the fleeting nature of artistic inspiration. Moreover, his creation of iconic character archetypes, such as the stoic and resilient Hemingway Hero, is evident in "The Short Happy Life of Francis Macomber."

In "Hills Like White Elephants," he employs minimalist dialogue and subtle symbolism to delve into the complexities of communication and power dynamics within relationships. Similarly, "The Killers" stands as a testament to his mastery of suspense and existential themes. "Big Two-Hearted River" showcases his skilful use of imagery and symbolism to evoke the psychological landscape of trauma and recovery. Furthermore, in "The Battler," he explores themes of redemption and resilience through the character of Ad Francis, a former boxer grappling with the demons of his past. In "The Undefeated," he confronts themes of honour, courage, and mortality through the lens of bullfighting in Spain.

Hemingway's examination of gender and identity in American short fiction stands as a testament to his progressive portrayal of characters who defy societal norms and expectations. One notable example is found in "The Garden of Eden," where Hemingway ventures into the complexities of gender fluidity and sexual identity through the protagonist, David Bourne. Similarly, in "Across the River and Into the Trees," he presents a nuanced depiction of masculinity through Colonel Richard Cantwell. As well, his portrayal of female characters, exemplified by Brett Ashley in "The Sun Also Rises," challenges prevailing notions of femininity and agency.

The reverberations of Hemingway's departure from conventional gender narratives extend to contemporary literature, influencing esteemed authors such as Margaret Atwood. In "The Handmaid's Tale," Atwood delves into themes of gender oppression and female empowerment within a dystopian society, echoing Hemingway's emphasis on resilience and defiance in the face of societal constraints.

Hemingway's Impact on Global Literature

Hemingway's impact on global literature reverberates through the works of a diverse array of writers, each drawing inspiration from his thematic depth and narrative craftsmanship. In Gabriel García Márquez's "One Hundred Years of Solitude," traces of his influence emerge in the epic portrayal of the Buendía family's tumultuous saga. García Márquez's intricate exploration of time, memory, and the cyclical nature of history echoes Hemingway's own preoccupation with the complexities of human experience.

Across the Sea of Japan, Haruki Murakami's "Norwegian Wood" transports readers into a world of melancholic introspection, reminiscent of Hemingway's contemplative prose. Murakami's protagonist, Toru Watanabe, grapples with themes of love, loss, and existential longing, echoing the emotional resonance found in Hemingway's most poignant works. Through Murakami's deft storytelling, Hemingway's legacy lives on, inspiring a new generation of readers to ponder life's inherent mysteries.

In the heart of Latin America, the spirit of Hemingway thrives in the writings of Roberto Bolaño. In "2666," Bolaño navigates the murky depths of human depravity and existential dread, mirroring his unflinching exploration of the darker facets of the human condition. Through Bolaño's haunting prose, Hemingway's influence permeates, underscoring the enduring relevance of his thematic concerns in contemporary literature.

Beyond the confines of the Western literary tradition, his impact is felt in the works of African authors like Chimamanda Ngozi Adichie. In "Half of a Yellow Sun," Adichie crafts a sprawling epic that chronicles the Nigerian Civil War with a depth and nuance reminiscent of Hemingway's own war narratives. Through Adichie's vivid storytelling and rich character development, Hemingway's legacy endures, transcending geographical and cultural boundaries to resonate with readers across the globe.

The fragility of sanity is delicately explored by Hemingway. Through sparse yet evocative prose, Hemingway captures the old man's internal monologue as he reflects on his life and the devastation wrought by conflict. For example, as the old man resigns himself to his fate, he muses on the transience of human existence and the indomitable spirit that drives him forward. Hemingway's exploration of resilience and despair resonates with universal truths about the human condition, inviting readers to contemplate the inherent struggles and triumphs of the human spirit.

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Conclusion

Hemingway's literary legacy stands as an enduring monument in the evolution of American literature, reshaping storytelling with his minimalist style and profound thematic explorations. His commitment to brevity and precision, epitomized by his renowned "Iceberg Theory," revolutionized the narrative craft, emphasizing the significance of concise, distilled narratives. Throughout his works, he delves into universal facets of the human condition—courage, adversity, and human connections—with a depth and nuance that resonate across generations. His nuanced depiction of courage, as the endurance of fear rather than its absence, has become a timeless literary touchstone, influencing writers like Tim O'Brien, who acknowledge Hemingway's impact on succinct and powerful storytelling. Additionally, his influence transcends geographical borders, inspiring international authors who find resonance in his portrayal of enduring human qualities. Nobel laureate Gabriel García Márquez, reflecting on his teachings, underscores the universality of his narrative boundaries, emphasizing that reality is a shared experience. His iconic character archetypes, notably the Hemingway Hero, continue to inspire writers worldwide, with authors like Haruki Murakami echoing his themes of isolation, loss, and existential questioning.

In delving into Hemingway's works, one embarks on a profound excavation into the human psyche, societal morals, and emotional complexities. His characters navigate profound moral landscapes, challenging conventional notions of heroism and emphasizing inner strength over overt valour. His lasting influence is an objective recognition of his significant

impact on literature, extending far beyond subjective opinions and cementing his place as one of the most influential writers of the 20th century.

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The Power of Dress:
Donning 1930s Hollywood Replication Gowns

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Abstract

During the 1930s, Hollywood enticed women to purchase film costume replicas and product tie-ins in their local department stores via a cooperative marketing campaign. Hollywood replication gowns were inexpensive, available to consumers of modest means, and offered a way to explore the glamour of stardom through dress. They were available in a variety of styles, but the Letty Lynton dress was the most famous of its genre, and its success solidified the wide-shouldered look of the 1930s. The prevalence of similarly designed gowns establishes it as a cultural sub-meme of Hollywood replications. One example, housed in the Alameda Historical Museum (AHM), was analyzed using the material culture methodology of E. M. Fleming. The study presents a case in which women of this era experimented with the percolating sense of self-determination through Hollywood dress replications, unique to how women express that today.

Keywords: Hollywood Replication Gowns, 1930s Gowns, Gilbert Adrian, Letty Lynton Dress

Introduction

Supplying fashionable apparel to consumers of moderate means has been a mainstay of the American fashion industry, often by translating higher-priced designer apparel for the mass market (Kidwell, 1975). These garments were sometimes labeled "American translations," which legally or illegally took liberal inspiration from Parisian couture and American designers. This paper will cover one market niche of garment replication, 1930s film costume promoted as "Cinema Fashions," "Studio Styles," or "Hollywood Fashions." The study relied upon the material culture methodology of Ewing McClure Fleming, outlined in the article "Artifact Study: A Proposed Model." The model framed the analysis of a Hollywood replication gown housed in the Alameda Historical Museum (AHM). The study findings underscored ways women during the 1930s explored demonstrations of power by donning replicas of gowns designed for the silver screen.

Figure 1. Accession number 82.26.1: Hollywood replication gown, acquired from Mrs. Wm. Murray July 3, 1982. Image courtesy of the Alameda Historical Museum

Susan Kaiser explored how fashion allows individuals to play with temporal subject positions (2012). Through dress, one can express different aspects of one's identity. Addressing the adaptation of film costumes for everyday dress, Lauren Boumaroun observed, "Through wearing replications, consumers can appropriate the visual identity of fictional characters for their own self-expression through dress:" a practice she calls "everyday cosplay (2017, p. 249). Boumaroun noted

that women today choose to wear film costumes linked to a specific character, whereas, in the early 20th century, they emulated film stars generally (2017).

This phenomenon was evident in my analysis of the 1930s Hollywood replication gown featured in this study. The gown was worn by Mrs. William F. Murray, wife of the mayor of Alameda, between 1931 and 1935. Nearing the end of her life, Mrs. Murray donated to the AHM memorabilia made up of documents and ephemera associated with her husband's political career, with the only personal item included in the donation a floor-length bias-cut evening gown. Reflecting its value personally, she kept the dress for more than 50 years before bequeathing it to the museum. She saved the tag as well: a cardboard cut-out star printed with, "Copy of dress worn by _____" and in the space, handwritten, *Lupe Vélez, in Fashions of 1934.* The museum accession record indicates that the dress had been "purchased at Kahn's Movieland Shop, Oakland, Ca." It stands out not only for its dramatic design elements but as the only garment in the collection retaining its original sales tag.

Research Method: E. M. Fleming Model of Artifact Analysis

The material culture framework of E. M. Fleming formed the outline of the study (see Figure 1). The *Model of Artifact Study* asks the researcher to analyze the object in four operations. These read from bottom to top, establishing the artifact as the foundation of the study and moving upward to identification, evaluation, cultural analysis, and interpretation.

Foundation: The Artifact: History, Material, Construction, Design, and Function

Elizabeth Murray purchased the gown featured in this study in 1934 from the "Movieland Shop" located within Kahn's of Oakland, the local department store. It is a two-toned floor-length yellow and black bias-cut dress with a belted zig-zag waistline. It has two prominent design foci. Wide ruffles that extend past the shoulder frame the bodice along the princess lines, and an extended hem length folds and

Figure 2: Adaptation of E. M. Flemings Model for Artifact study. Fleming, E. M. 1974. "Artifact Study: A Proposed Model." *Winterthur Portfolio* 9: 153-73.

wraps around the feet of the wearer. The dress shows inexpensive manufacturing in rayon (a silk substitution) fabrics and the lack of a lining common in evening gowns.

Operation 1: Identification

The first of Flemings' four operations calls for description as a means of identification. The researcher defines the artifact's history, material, construction, design, and function through the operation. Description includes classifying the artifact by type, assuring its authenticity,
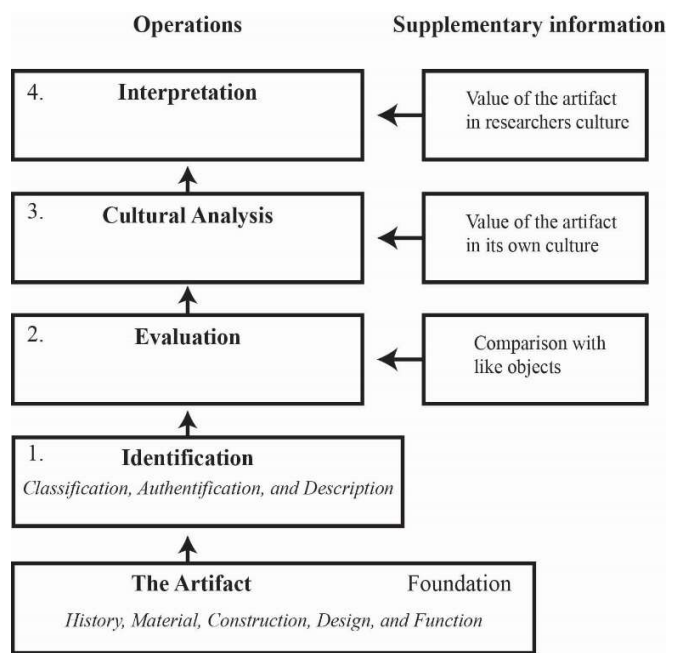
and describing it. A breakdown of the identification process conducted on Mrs. Murray's dress follows below.

Classification

The silver star tag attests that manufacturers produced this dress as a Hollywood replication gown. As early as 1925, fan magazines advertised "Screen Inspired Readymades," which readers could purchase through the publication (Berry, 2000, p. 11). They were either garments or patterns for garments made to reference the movie star who wore the dress in a recent film. Regrettably, few of these dresses exist today as the manufacturers used inexpensive, lower-quality materials and construction methods that reduced their longevity. The replicas were loose translations of the designer's original (Reyer, 2017) and quickly wore out. The Letty Lynton dress, produced in 1932 by the designer Gilbert Adrian for the film of the same name, was made famous by the alleged 500,000 reproductions sold through Macy's (See Figure 3). Well-known Hollywood costumers designed the original screen models, which were then contracted for reproduction by one of two intermediaries. The Modern Merchandising Bureau or Hollywood Fashions were middlemen who planned the garments consumer release with the film opening (Berry, 2000). Roger Eckart argued that this arrangement secured an agenda of product tie-ins between fashion and film and kindled a shift in the fashion industry where women looked to Hollywood for trend direction rather than Paris (Eckert, 1978; Berry, 2000; Richards, 1951).

Figure 3. The infamous Letty Lynton Dress worn by Joan Crawford in the film *Letty Lynton.* Released in 1932. Publicity photograph for MGM.

In the 1930s, Hollywood costume designers like Gilbert Adrian and Orr-Kelly launched their careers designing for Hollywood stars like Greta Garbo, Joan Crawford, and Katherine Hepburn (Berry, 2000). The film company advertised replicas of the gowns to American female consumers by linking a marketable product to a celebrity (Eckert, 1978). Film production studios provided sketches of the costumed movie stars clothed in the original design to manufacturers through the Modern Merchandising Bureau or Hollywood Fashions, which assessed their sales potential (Eckert, 1978). Finding it satisfactory, manufacturers consulted the drawings and reproduced the gowns at lower costs, using cheaper materials and construction methods (Berry, 2000). The Hollywood replications were sold in separate cinema shops within department stores at price points that appealed to middle-class women.

During its "Golden Age," film production soared in the 1920s, with a slight downturn in attendance with the onset of the Depression (Warner, 2013). For example, movie-goers in the small community of Alameda could patronize more than six theaters within the six-by-one-mile city limits. Films were direct advertising methods linking female consumers with products to purchase. "Product placement joined overt merchandising tie-ins in the 1930s as a significant source of studio revenue" (Berry, 2000, p. 13).

Authentication

Within the operation of identification, Fleming asks us to consider authenticity. In this case, whether the dress is authentic was complicated by its intentional reproduction. It raises the question of the legitimacy of garment translations. As the manufacturers of these dresses intended them for two different audiences, I assert they are authentic and legitimate. The original dress designed by Adrian was a singular creation intended for one user that doubled as a marketing ploy calculated to entice women to seek out the replication. The replication dress is also authentic. It is not a direct copy, and the garment producers intended to satisfy women of a specific demographic– not Hollywood stars but regular consumers. Viewing these designs in film, then in the press, and then locally, in a department store gave regular female consumers access to what had been deemed fashionable and up-to-date apparel.

Though the silver star tag establishes the genre of the dress as a legitimate Hollywood replica, several discrepancies exist. Fleming explains the authentication step as determining whether "the date, provenance authorship, material, and construction," are accurate. (Fleming, 1974, p. 156). To complete this operation, I triangulated Mrs. Murray's memory, the film the dress purportedly appeared in, and the actress who showcased it.

-Discrepancy 1: **Mrs. Murray's Memory**

Mrs. Murray reported her memory of wearing the replication gown. The accession record reads:

> Gown purchased at Kahns,' Movieland Shop, Oakland, Ca., and worn by Mrs. Wm. Murray, wife of the Mayor of Alameda, 1931-1935, to a ball held at Neptune Beach, Jan 30, 1934. The dress is a replica of a gown worn by Lupe Vélez, famous movie actress of the time. Note: Mrs. Murray stated that she had worn black suede shoes with steel cut buckles to complete the outfit. (Murray 1980)

President Roosevelt's Birthday Ball, a nationwide fundraiser for children with infant paralysis, occurred on January 30, 1934. The press reported: "Mrs. Murray led the parade, wearing a *light blue chiffon dress* (my emphasis)" (Fashion Creations, 1934). Due to the color and textile discrepancy, it is unlikely that Mrs. Murray wore the dress under study to this event. The date and occasion when Mrs. Murray wore the dress remains a mystery that would help clarify its significance to her: most likely, it was a similarly momentous affair.

-Discrepancy 2: **The gown does not appear in *Fashions of 1934***

The silver star tag specifies that the replica dress appeared in the film *Fashions of 1934,* but a thorough review returned no link. Metro-Goldwyn-Mayer (MGM) released the film on February 14, 1934, after the occasion of the president's birthday ball on January 30. Either the film star or the film was inaccurately attributed on the back of the cardboard tag.

-Discrepancy 3: **Actress Lupe Vélez did not appear in *Fashions of 1934***

Fashions of 1934 exhibited a parade of Hollywood gowns, but none shared design similarities to the one housed in the AHM. Discrepancy 3 was the finding that actress Lupe Vélez also did not appear in the film. A salesperson error may explain this inconsistency.

A small hole pierced through a point of the star suggests that, at one time, a string threaded through it (See Figure 5). Today, during production, the manufacturer would affix a similar hang tag to the garment as a branding effort, but hangtags did not become common until the

mid-1900s. Could the stars have been used to tie the wrapped product post-purchase? Sealing the advertising link between consumer and product, the salesperson may have held the tags behind the sales counter and then penciled in the actress and film associated with the dress at the point of purchase.

As noted above, the cardboard silver star tag designated the original dress as worn in the film *Fashions of 1934*, but Lupe Vélez did not appear in that film. However, a press photo advertising the musical comedy *Hollywood Party*, released in the same year, exhibits the likely original gown (See Figure 4). Gilbert Adrian was the costume designer and the leading actress Lupe Vélez. In 1934, Vélez was well-known for two leading Hollywood roles and a Broadway performance. Typecast as the Mexican spitfire, her roles consisted of comedic scenes emphasizing her accent and fiery temperament.

With the prevalence of films, theaters, stars, and gowns produced in 1934, it is unsurprising that such an error could occur. This small error of inaccurate attribution underscores Bouraman's assertion that during the 1930s, the emphasis was less on defining and emulating one film character but on personifying stardom generally (2017). Less importance given to a particular movie star may have reduced the urgency of assigning the correct actress to the dress.

Figure 4. Lupe Vélez in a crepe dress with satin puffed sleeves by Adrian, 1934. Sketch of Publicity Photo from MGM's *Hollywood Party*.

Figure 5. Silver star tag compliments of Kahn's Movieland Shop, 1934. Image courtesy of the Alameda Historical Museum.

The silver star references the silver screen and mythical movie star aura. Yet, a closer analysis of this cardboard star tag (Figure 5) reveals that it follows the shape of a six-pointed star: the Jewish star. Note that in Kahn's advertisement, above the star that appears under $19.75 is the depiction of a five-pointed star. (See Figure 6). More research is needed to solidify the connection between Jewish designers, Hollywood, department stores, and the impact of direct Jewish symbolism during this time. However, Kahn's department store made a strategic link using the silver star as a visual reference of the silver star tag to the silver screen and, by extension, the film star with the replication gown. This move underscores the corporation's motivation to link Hollywood stars to consumer products at a local level.

Description

According to Fleming, the description of the object finalizes the operation of identification. The composition of this Hollywood replication dress is made of two fabrications: yellow taffeta- (labeled pink in the accession record) featuring a pattern of coin-sized dots- makes up the bodice, and black rayon crepe makes up the slim-fitting skirt. It features a matching black crepe belt with a gold clasp decorated with seed pearls to accentuate the waist. The bodice and skirt join at a raised waistline sewn together in a zig-zag style line. The dress is sleeveless with a high boat neckline and features wide parallel ruffles set in along the princess lines, beginning at the waist and continuing over the

Figure 6.
"Big Week at Kahn's-Wear the dress your Favorite Star wears." Advertisement from The Oakland Tribune, November 24, 1933.

shoulders to the back. They extend to a dramatic width past the shoulders. The skirt is streamlined and bias-cut with a godet sewn into each side seam. The length spreads past the shoes to drape in a pool along the floor. A thorough analysis of the garment revealed it had been worn and enjoyed. The dress exhibits stains from perspiration and several rips and holes, suggesting the hem had been repeatedly trod upon- not surprising due to its length.

An analysis of the dress worn by Lupe Vélez in the press photo for the film *Hollywood Party,* seen in Figure 4, indicates the employment of superior design compared to the replication. Black satin ruffles catch light that transforms into radiating lines and directs the eye towards the wearer's features. In the replication, the shape of the ruffle appears more angular than circular (see Figure 1). In the original, the two fabrications create textural interest between the matte of the crepe and the smooth taffeta. It is unified in color and balanced between the upper body emphasis and the columnar element of the skirt. The replication, in contrast, presents discord by integrating opposing hues and values. Viewers unfamiliar with the dress interpreted it as a separate bodice and skirt. While the gold buckle helps to unify the two colors, the designer added to the discord by creating additional visual statements in the trailing cloth at the feet and polka dots in the bodice.

The design composition establishes the original gown as a demonstration of superior design skills while recognizing the one-dimensional intent of the replication- sales. A review of published looks from the trade journal *Women's Wear Daily* from June of 1934 – the same month as the release of *Hollywood Party* and the replication dress – reveals the prevalence of both yellow and black as popular colors in "Color Contrast is Well Played Up in 'While Parents Sleep,'" as well as the abrupt appearance of polka dots in "All the World Wears Dots." Producers of replication gowns would have been keenly aware of these trends long before they emerged as such. Female consumers would have read the trendy design elements applied to the base silhouette approved by the Modern Merchandising Bureau as fashion-forward indicators.

Operation 2: Evaluation

In evaluation, the researcher judges the aesthetic quality and compares the artifact with others in the same genre. Fleming calls out two types of appraisals: the aesthetics of the artifact and its comparison to similar objects of the same genre. The operation of evaluation naturally leads to cultural authentication and then interpretation.

The dress worn by Lupe Vélez reflects similarities to the replication (see Figure 4). Both include exaggerated ruffled sleeves extending almost to the elbow, though Vélez's dress is entirely black. Upon close analysis, the zig-zag style line at the waist is consistent in both gowns, with the crepe and taffeta fabrications. Both dresses feature a high neckline. The deep slit located at the center front and fastened at the top of the Vélez dress probably served the dual purpose of both style and functional closure. Transferring the slit to the back of the dress as a button closure in the replica would have appealed to a more modest consumer.

The original dress designed by Adrian and pictured in Figure 4 exhibits a sophisticated design not captured in the replica. Considering the head-to-toe analysis (DeLong, 1998), Adian

directed the focus of the form to the face and upper body via the expansive ruffles. With hands clasped behind her head, the black ruffles expand to form an arced frame for the face. Vélez's dark hair follows the curve of the ruffles, and the arm gesture completes the circle. The dark dress and hair act as a background, contrasting her lighter skin. The light foreground is composed of forearms, face, and slit and takes on the shape of an upside-down triangle- the lower point of the Jewish star.

Operation 3: Cultural Analysis

The third operation put forth by Fleming leads us to cultural analysis- the relation of the artifact to aspects of its own culture. Fleming suggests that "in some cases functional analysis will indicate how the artifact became an agent of major change within its culture" (Fleming, 1974, p. 158).

The designs of Adrian influenced the styles of the 1930s, and historians speculate that he introduced the wide-shoulder trend- a feature of Mrs. Murray's dress. Adrian indicated that he intended, in these designs, to hide the narrow shoulders of Joan Crawford (Mindiak, 2017). However, even before designing for Crawford, his work shows broad shoulder emphasis through accentuating design elements at the shoulder level.

Marcketti and Angstmans analysis of fashion and trade periodals of the 1930s found that the shoulder emphasis spanned the entire decade (2013). They point to the *Diffusion of Innovations* (See Figure 7) to catalog the channels of communication that influenced this change (Rogers, 2003). They argue that growth in women's sports initiated the advance in "mannish fashions" (Marcketti and Anstman, 2013) and define the four

Figure 7: Adaptation of the Diffusion of innovations s-curve. Rogers, E.M. (2003). *Diffusion of Innovations.* 5th ed. Riverside: Free Press.

requirements for the cultural shift recognized with the mass adoption of a trend: innovation, a communication channel, time, and a social system (Rogers, 2003). According to Marcketti and Anstman, mannish fashions defined by a wide shoulder were the innovation; the popular press served as the communication channel; the social system was 1930s popular culture. (Marcketti and Anstman, 2013).
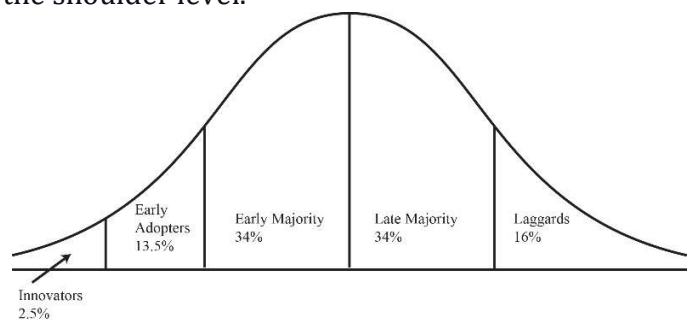
Assuming the trend towards widened shoulders was percolating in the early 1930s, it is possible to assert that the Letty Lynton dress of 1934 was the catalyst that pushed the wide-shoulder style into mainstream acceptance. This dress featured a floor-length white organdy with ruffled pompom sleeves. Though quite different from the version worn by Lupe Vélez, the dresses share the wide-shouldered style that extends the fabric away from the body, the presence of ruffles, a slim waist, and a flared hemline.

Rogers expands on the dispersion of a trend through a social system, noting that an innovator- the initiator of change- often goes unrecognized (2003). In his graph illustrating the s-curve of adopter categories, the first introduction of an innovation is at the far left. Within a social system, the opinion leader (an individual who has exposure to all forms of external communication) is the one who propels trend adoptions forward. (Rogers, 2003). In support

of this theory, in 1930s fashion, Adrian played the role of an opinion leader. He did not invent the wide-shouldered look but propelled it forward. Multiple interviews on beauty advice by Adrian to average American women through fan magazines support this assertion. These articles take the tone of an advice column, "Adrian, famous studio style designer tells how you can acquire the distinctive chic of the stars" (Harrison, 1934, p. 43).

The wide-shouldered look represented by Mrs. Murray's dress illustrates how some designs seem to catalyze trends and become social memes. Michael Schudson, in his article "How culture works," (1989), contends with what conditions must be ripe for cultural memes to "take." He finds that five conditions, retrievability, rhetorical force, resonance, institutional retention, and resolution, must be present for members of a society to alter their perception of cultural symbols.

> Sometimes the media cultivate attitudes, sometimes not; sometimes music transforms or transfixes, sometimes not; sometimes ideas appear to be switchmen, sometimes they seem to make no difference; sometimes a word or a wink or a photograph profoundly changes the way a person sees the world, sometimes not. Why? What determines whether cultural objects will light a fire or not? (Schudson, 1989, p. 158)

The following table catalogs the presence of these conditions of the Letty Lynton dress and its replicas.

Table 1
The Five Conditions that Established the Letty Lynton Dress as a Cultural Meme

Retrievability How was the cultural object retrievable to the individual?	Through the media in the forms of movies and fan magazines, particularly *Photoplay.* Through product tie-ins with movie stars.
Rhetorical Force What made it unforgettable or remarkable?	Through the exhibition of extravagance post-depression. Presentation of iconic symbolism of the white wedding dress with visual reference to angels. A recognizable celebrity wore the dress.
Resonance What made the cultural object relevant to the audience?	As consumers, women were encouraged to elevate their style by copying movie stars in dress and makeup. Coming out of the Depression, there was a yearning for exuberance and elan. Women were beginning to explore more daring personas through work and sport.
Institutional Retention How was the cultural object sponsored institutionally?	Hollywood replications were a marketing strategy. Hollywood directed women to copy the styles of the stars seen in movies and newsreels (Berry, 2000).
Resolution How was the object a directive?	Media and advertisements directed women to purchase product tie-ins.

The availability of Letty Lynton Hollywood replications to middle-class American women of the 1930s satisfies Schudson's five requirements to provoke cultural change and shifts the focus back to the meaning Mrs. Murray assigned to this dress. The meaning was so powerful that despite its torn hem and aesthetic discord, she held on to it until the end of her life. Did Mrs. Murray associate with the sassy character – Lupe Vélez – who wore the original dress? As noted above, Lauren Bourmoun (2017) found that though women today personify celebrities by wearing "screen-inspired ready-mades," yet during the 1930s, the emphasis was more on the embodiment of "celebrity." I assert that it is more likely that Mrs. Murray viewed her dress

as an extension of the cultural meme represented by the Letty Lynton dress. A dress composed of similar aesthetic elements dominated by a wide-shoulder silhouette and the representation of stardom. This point is underscored by the fact that the Lupe Vélez dress was never worn in the film.

Considering the artifact in its own culture necessitates a shift in thinking from today's emphasis on individuality towards the 1930s zeitgeist that stressed homogeneity (reflected in political movements of the time as well). The ideal of uniformity and conformity were cultural themes reflected in film production and set design such as the in the portrayal female models in synchronized sequences. In the opening scene of *Hollywood Party,* chattering phone operators materialize on the screen, multiplied into kaleidoscopic imagery. Known as Streamline Moderne, this era celebrated automation. Viewers considered uniformity as positive and tied to mechanization and modernity. The concept of multiplicity was underscored in the prevalence of dress replications, as was the lumping together of Hollywood stars under the general category of "celebrity." With this in mind, it is unsurprising that the dress Mrs. Murray purchased had been incorrectly labeled, enabling the mental links between Lupe Vélez and Letty Lynton dress to occur.

Operation 4: Interpretation

Fleming's fourth operation is interpretation and contends with assessing the artifact's value in the researcher's culture. In this study, the term "value" is critical. During the 1930s, the price of a replication gown was moderate, and the use of lower-cost materials and cheaper manufacturing resulted in a product easily thrown away, less valuable, and comparable to fast-fashion products today. Few of these dresses were kept, so finding one intact, with a story and a label, gives it great value. Alternatively, during the Depression, the availability of a

fashionable product to a wide range of individuals imparted value, and today demonstrates the democratization of fashion (Kidwell, 1975). To Mrs. Murray, despite its ephemerid character, the dress represented something of great value as the only item in the donation that spoke to her identity.

Figure 8.
Joan Crawford's appearance in Letty Lynton, 1932. Dress designed by Adrian. Publicity photograph for MGM.

Fleming suggests new themes may emerge through an intersectional reading of the object in an opposing culture. "Reading" the costumes featured in the film *Letty Lynton* in a modern context offers new insights. The protagonist, Letty, first appears in a white diaphanous dress with capacious shoulders. Second, she appears in a sleeveless black and white halter sheath cut on the bias (See Figure 8). The two costumes represent a duality that her character plays out in the murder of her abusive fiancé. Though unwittingly, the woman portrayed is "a woman to contend with." Letty's portrayal is as angelic and innocent, on the one hand, and on the other, a woman who takes the law into her own hands. Adrian often designed his costumes in black and white, and the second costume expresses the struggle evident in the film: the struggle between right and wrong/good and evil. According to Mircea Eliade, who wrote *The Sacred and the Profane*, portrayals of myths crop up repeatedly in contemporary media.
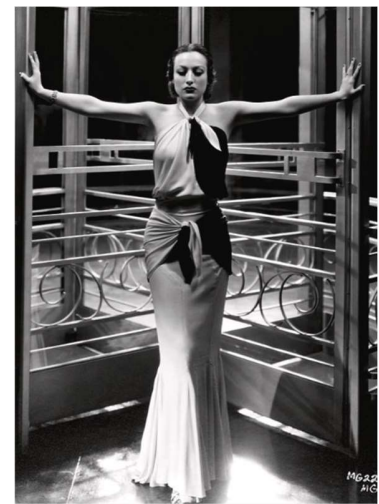
> The modern man who feels and claims that he is nonreligious still retains a large stock of camouflaged myths and degenerated rituals… A whole volume could well be written on the myths of modern man, on the mythologies camouflaged in the plays that he enjoys, in the books that he reads. The cinema, that "dream factory," takes over and employs countless mythological motifs—the fight between hero and monster, initiatory combats and ordeals, paradigmatic figures (the maiden, the hero, the paradisal landscape, hell, and so on). (Eliade, as cited in Berger, 2016, p. 112)

Media presentations today suggest a similar cultural angst to the one expressed during the Depression – the feeling of powerlessness – and offer different routes for combating that emotion. The recent release of the movie *Cruella* is one example. Cruella's costume expresses power in extended shoulders and boldly demonstrates her moral struggle through divided hair color. Young people widely appropriated the style as an expression of their approval. Her wrestle for recognition plays out in the end as a turn toward action. Other media representations, such as the television show *Dexter and* Queen Latifah's *The Equalizer,* reflect a similar spirit to enact punishment outside the law. Contrast the blockbusters *Star Wars* and *Harry Potter,* where the struggle exists, but virtue prevails.

Conclusion

Michael Schudson asserts, "the study of culture is equally the study of what meanings people choose and use from available meanings" (1989, p. 156). Viewers today don replication garments to explore for themselves specific characters portrayed in film. For Mrs. Murray, who in the records of AHM is only identified through her spouse, a stay-at-home mother of four, the Hollywood replication gown may have represented a moment when she could reimagine herself, like a movie star- in the limelight- a temporary hiatus from a hectic life mired in the Depression. The trend towards purchasing Hollywood replications may have offered opportunities for women to explore more daring, empowered roles through the embodiment of stardom. Films invited women to try new roles through dress (Bourmoun, 2017). As a subgenre of the Letty Lynton dress, Mrs. Murray's dress also alludes to the embodiment of authority and impact through the extension of the shoulder and evidenced through expanding opportunities in work and sports. The women in 1930s films demonstrate power through conformity and modernity- different from today's emphasis on individuality, but similar in the impetus towards action.

Though Mrs. Murray takes up little documentary space, the associations of her dress are glamour, celebrity, and impersonation. For many women, 1934 was an era of expanding female options. By purchasing and saving a copy of a gown worn by a Hollywood celebrity, Mrs. Murray is visible today through more than just the written records of her spouse.

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Why Did Cyprian Norwid Wear the *konfederatka?*:
The Crime of Wearing a Black Dress

Polonya Ocak Ayaklanmasında (1863) Kadınların Modayı Silahlaştırması

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Abstract

After the partitions of Poland between Russia, Prussia and Austria, Poland disappeared from the maps of Europe. The failure of the November Uprising of 1830 against the Russian occupiers led to harsh repressions imposed by the tzarist rule on the Polish people. Many insurgents were imprisoned, or sentenced to death, or forcibly deported to Siberia, their manors and estates were confiscated, and family members were persecuted. As a result, the revival of patriotic attitudes among the subsequent generation in the Kingdom of Poland led to outburst of opposition to the imposed Russian authorities. On the 30th anniversary of the Battle of Grochów, the citizens of Warsaw organized a demonstration in the Castle Square. The Russian soldiers attacked the protesters and killed five. Around that time, a national mourning was secretly announced, and women decided to wear black dresses and silver or bone jewellery in the form of a cross or a crown of thorns, thus sending a hidden message to compatriots and to the Russians. As a result, the decree was issued against the black garments, stating that only personal mourning was allowed based on an official certificate of a family member's death, otherwise the mourners could be imprisoned. Therefore, other colours, white and violet were introduced as a sign of resistance as well. Black dresses and the *konfederatka* caps meant not just fashion during the years of the January Uprising; they gained recognition as a hidden patriotic code among Poles living both in the occupied country and in emigration. Poet-emigrant Cyprian Norwid explained the importance of wearing the special type of men's headgear, referring to the great history of his enslaved country and arguing that symbols and power of thought are powerful weapons in the modern world.

Keywords: Norwid, fashion, national mourning, January Uprising

When we think of fashion, usually the first ideas that come to mind are those of great designers, the Oscar gala, and other fancy events giving celebrities an opportunity to show themselves. Or else we may ask ourselves: Is my outfit in fashion? What colour should I wear to remain fit in the most current trends? Some of us, mostly the young ones or artists use fashion, or more broadly, the way they dress, to identify themselves either as members of the group of their choice or as completely different from others.

Fashion has been a subject of considerable research work. James Laver, poet, museum curator and art historian, focuses on costume history and drees design reflected in other applied arts, even in architecture.[1] Roland Barthes, inspired by the linguistic theory of language as a system of signs, analyses fashion on the grounds of semiology, examining fashion as representation of "a real code, although this code does not 'speak'" (Barthes, 1967, p. 8), which may become as powerful as direct instructions as if given by invisible dictators. He carries out a structural analysis of women's dresses and the impact of massive readership of fashion journals on the society in general, indicating that most women in France read regularly publications devoted to fashion, and that it is a social fact

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[1] Laver also coined his famous fashion law. See *Taste and Fashion, London 1937.*

constituting "un élement incontestable de la culture de masse, tout comme les romans populaires, les comics, le cinema" (Barthes, 1967, p. 19). Some of Barthes' ideas are reflected in Dick Hebdige's analysis of the youth fashion codes associated with different music styles emerging in the UK as a result of massive migrations from the former colonies after World War II, showing the evolution of style linked with "a whole network of subterranean channels which had for years linked the fringes of the indigenous population to the equivalent West Indian subcultures. Originally opened to the illicit traffic of 'weed' and jazz, these internal channels provided the basis for much broader cultural exchanges" (Hebdige, 1979, pp. 39-40). It seems, however, that the author owes more to methods used in sociology. Analysing different youth subcultures, he attributes the changes in the youth fashion to sociological background: "The clothes had also undergone a series of significant adjustments over the years. The aspirations of the early immigrants had been mirrored in the rainbow mohair suits and picture ties, the neatly printed frocks and patent-leather shoes which they had worn on their arrival in Great Britain," and he observes that the Rasta fashion and reggae stemmed from "desperation or at least impatience with the host country, a belief in the efficacy of action, a desire for increased status, and confidence that the Mother Country would recognize its obligations, would welcome and reward its lost children" (Hebdige, 1979, p. 41).

Analysing fashion in a broad context of culture, Fred Davis also derives his research conclusions from sociological observations. He tries to present the paradigms and their sociopolitical contexts by which one needs to study fashion, and asks an important question: "Is everything subject to fashion?" (Davis, 1992, p. 192). Davis writes that "our social identities are rarely the stable amalgams we take them to be. Prodded by social and technological change, the biological decrements of the life cycle, visions of utopia, and occasions of disaster, our identities are forever in ferment, giving rise to numerous strains, paradoxes, ambivalences, and contradictions within ourselves. It is upon these collectively experienced, sometimes historically recurrent, identity instabilities that fashion feeds" (Davis, 1992, p. 17). Analysing the place fashion occupies in today's culture, in our modern world, he notices that this phenomenon is tightly connected not only with the realm of pure aesthetics, but with that of money as well, generating, on a massive scale, enormous amounts of contemporary world's revenues. And it is worth to add, significantly contributing to contamination of our beautiful planet with millions of tons of rubbish. Can we blame solely the industrial revolution and mass consumption for that? There are more ethical questions involved in the domain of fashion than are dreamt of in our philosophy, and in literary research as well. Romantic poets, especially celebrities of their times like Byron, were using fashion as a tool enhancing their literary message. They wanted to be perceived as lonely prophets struggling with the society in the name of truth, love and freedom, and attaining wisdom through identifying themselves with the heroic past, or with ideas coming from the Orient, and so they loved to manifest such attitude in their apparel. Fred Davis refers to Oskar Wilde's phrase: "It is only shallow people who do not judge by appearances. The true mystery of the world is the visible, not the invisible" as a motto for his research book (Davis, 1992, p. 1); Malcolm Barnard used the same phrase as a *part pro toto* of commonly used proverbs and sentences referring to the importance of the way people dress. References to literary quotes and poetic metaphors enrich research in almost all the fields, even in science, but when research concerns fashion, it seems inevitable to examine how this aspect of human culture is reflected in literary works. Hebdige quotes from and refers to both the acknowledged researchers and literary writers, like Genet and Shakespeare. I will also do that later in this paper, focusing specially on a poem written by Cyprian Norwid, the Polish poet who in his everyday life

was rather far from being interested in fashion, opposite to one of the most celebrated Polish Romantic authors Juliusz Słowacki, who, beyond his achievements in poetry, gained also some fame as a trendsetter in the style of shirt's collar – years after his death, young Poles were proudly wearing shirts *a la Słowacki.* Cyprian Norwid never attached attention to the garments he was wearing, with one significant exception associated with the fate of his enslaved country.

Following or setting fashion trends, and even the most profound scientific analyses of fashion, are usually problems of people living in free, democratic, and rich countries. But even in those countries, some people do not enjoy the freedom of fashion. How about the uniforms of soldiers, nuns, priests? Malcolm Barnard presents interesting insights in this respect, but he underestimates important aspects one may associate with the philosophical notion of free will. There are circumstances where the way people dress does not result from their choice. If we think about the German nazi concentration camps and the striped blouses and trousers of prisoners, of their wooden boots – is it fashion? What about the coercive measures applied to force women dress according to the ideology adopted by the authorities in their country? Barnard states: "Although it seems to be rare, it is not unknown for governments to attempt to fix the meaning of fashion and clothing. The most obvious ways in which they attempt to do this is by means of sumptuary laws […] regulating private expenditure, limiting what people can spend" (Barnard, 1996, p. 77) and gives examples from history, like the law enacted in 1327 in England by king Edward III to prevent purchasing expensive garments allowed for aristocracy by people of lower social standing, or a law passed by Henry IV in sixteenth-century France forbidding the bourgeoisie from wearing silk reserved for upper classes only, and concludes that later in history only in communist regimes similar restrictions were imposed. It seems that Barnard does not consider the history of the country which was under oppression a lot earlier than the communists occupied it after World War II.

Undoubtedly, there is a difference in fashion between the happy and less happy countries. Fashion can be used as a tool of oppression but may be also as an armament. What about fashion in an enslaved country? Can fashion become a real weapon against oppression? According to Barthes' theory, fashion may be considered as a code. In certain circumstances, it may also consist of a hidden code of the rebellion.

Before I get to the literary research point, i.e. Cyprian Norwid's rare connection with the area of fashion, I will focus on the history of my own country, Poland, where fashion once played a specific role. In the second half of the 19th century, it became a real weapon! How did it happen?

After the three partitions, the whole of Poland got finally divided in 1795 between the three imperialist powers, Russia, Prussia, and Austria, and so lost its independence until 1918. The situation in the part occupied by the tzarist Russia was the worst. After the failure of the Kościuszko insurrection, Napoleon's campaigns resulting in the establishment of the Grand Duchy of Warsaw which existed very shortly, after the fall of the November Uprising of 1830, the enslaved Polish nation lost even the fake sovereignty granted to the Kingdom of Poland (under the Russian rule of course, in spite of its proud name), established in 1815 based on the Vienna Congress' decision. However, the dream of freedom was alive despite the harsh words of Tzar Alexander II addressed to the delegation of the Polish nobility on the 23 of May 1856, the second day after his arrival to Poland, after the warm welcome he received from the citizens of Warsaw hoping for a radical change in the Russian attitude to the national aspirations and hopes. According to the relation published by count d'Angeberg on page 1117 in the collection of documents

Recueil des traités, conventions et archives diplomatiques concernant la Pologne, published in Paris in 1862, the tzar said and repeated it several times: "Messieurs, point de rêveries!" [No more dreams, gentlemen! Give up any hope!) (Kieniewicz, 1972, p. 17).

When it became clear that despite the defeat in the Crimean War, the new and more "liberal" tzar of Russia – and nominally – also the king of Poland – will not agree to any concessions for the enslaved nation, patriotic Polish people gathered at the funeral of general Sowinski's widow; that was the first manifestation on a big scale. After that, the Polish patriots decided to commemorate the thirtieth anniversary of the battle of Grochów of the November Uprising. People gathered in a vast number in the square near the Royal Castle in Warsaw on the 27th of February 1861. The Russian Cossacks killed five men. Their funeral on the 2nd of March was attended by almost all the citizens of Warsaw.

Aleksander Lesser: the funeral of the five victims of the Warsaw manifestation in 1861 [public domain]

The tragedy of civilians brutally killed during the peaceful manifestation initiated further actions. Archbishop Fijałkowski secretly declared national mourning. Women were asked to wear black dresses only and to stop going to balls, concerts, and operas. Very precise instructions were given concerning jewellery and other ornaments. According to the secret instruction, all patriotic women gave up beautiful colours in their garments. Allowed materials to be used in jewellery were limited to black lava, silver, iron, animal bones;

motives used in ornaments included crown of thorns, fetters, shackles, chains, anchor, cross, Eagle (symbol of Poland), Pogoń (symbol of Lithuania), St Michael the Archangel (symbol of Ruthenia). Hence, black dress became a protest dress; religious hymns sang in churches became protests songs of the time.

Black textiles, black hats, black gloves were in high demand; the trendy shops and tailor's shops advertised products suitable for the mourning in newspapers and fashion magazines quite overtly at the beginning, but tzarist officials realised the danger hidden in a black dress pretty soon. On the 1st of April 1861, the Commander in Chief of the I Army General Kotzebue wrote to the Commandant of the II Corps instructing him and his soldiers:

Artur Grottger: Farewell to the Insurgent. Public domain

> Yesterday on March 31 the Warsaw general-governor announced that wearing any unusual garments and external signs of mourning shall be forbidden […] should persons violating this prohibition be encountered, they should not be arrested by soldiers because it is the task for the police authorities, but should any people with [such signs] approach the guardhouse, beginning with the next day of the 2nd of April they must be taken and kept under arrest for a full day and then released if no

other offences committed by them were noticed. But you shall inform the commander in chief daily about all the persons arrested in such way. (Powstanie Styczniowe, 1973, p. 57, my translation)

Subsequently, the police were also instructed to persecute those wearing and selling black dresses. Thus, the fake reason for mourning started appearing in advertisements published in fashion journals and other press: the death of the Duchess of Kent, Queen Victoria's mother, who happened to die on the 16th of March 1861, roughly around the time when the national mourning was generally adopted by the Polish people. But the tzarist police did not respect that anyway.

Picture from public domain

On the 22nd of January 1863 the national uprising, planned for spring at the earliest, broke out prematurely. The underground Polish National Government took the decision stemming from the forceful conscription of young Poles to the Russian army – for the 20 years of military service.

Picture taken from the official website of Muzeum Narodowe Ziemi Przemyskiej

The call to arms was announced by the underground Polish National Government in Russia's Kingdom of Poland, and then in the former Grand Duchy of Lithuania (directly incorporated to the state of Russia). The aim of the insurgents was to restore the Polish-Lithuanian Commonwealth in its territorial shape from before the three partitions. At this point, the secret Polish state, the Reds, the Whites, the peasants' issue ... That is another story, worth studying, but let us get back to fashion.

After the outbreak of the Uprising of 1863 the Russian occupants declared that wearing a black dress would be considered heavy offence, a crime of disloyalty to the Russian authorities. The official decree issued on the 16th of October by the Russian general Leon Lewszyn, Chief of the Warsaw police, imposed the official ban on the mourning dresses and "on any revolutionary markings used for the purpose of illicit manifestations" (Kurjer Warszawski, 1863). A few days later restrictions got more severe: "After the 29th of October women of any status and age who will show up in mourning clothes will be arrested and send to prison and will not be released sooner than they pay a fine" (Kurjer Warszawski, 1863). The fines were high: 100 roubles to be paid by those found in a private carriage; those in hired coaches had to pay 15 roubles each, and the coachman guilty of driving illegally dressed passengers should pay 10 roubles for each female incorrectly dressed found in the carriage, and their vehicles and horses should be kept by the police until they paid the assigned penalty. If a wife or children of an official were arrested for the crime of wearing a black dress, the husband or father of the "criminal" would lose one month's salary.

However, there was a gap in the coverage of this prohibition; a few women were allowed to wear mourning signs. According to the subsequent police announcement, it was allowed to wear black dresses if a woman had recently lost her father, mother or husband, provided that such woman obtained by the 29th of October the special certificate issued by the Chief of police based on a death certificate from the respective parish church.

Further restrictions concerning hats were imposed on the 2nd of November; the hats had to be colourful, and the black ones had to be decorated with colourful flowers or ribbons. Moreover, it was also forbidden to wear black gloves, scarfs and to carry black umbrellas.

The underground Polish National Government had to respond to that; on the 29th of October 1863, they issued an appeal to the Polish nation, stating, among other things: "The black colour of our women's dresses now serves our enemy as a pretext to extensive cruelties unheard of in all the history of civilised world. The national mourning was undertaken voluntarily by the people led by their patriotic instinct [...] but from now on the National Government shall not consider it a deviation from the sacred cause if women stop wearing black dresses. Any modest dress a Polish woman wears will mean mourning to her. We do not need to protest with the colour of our dresses when we protest with our blood against the invasion."[2] However, the national mourning was officially lifted only in 1866, when the tzar announced amnesty to those who had participated in the fallen "rebellion."

Nevertheless, after so many deaths of the January Uprising insurgents, when too many were sent to Siberia, their families thrown out of their homes and property seized by the Russian authorities, when others were immediately sentenced to death or kept dying in the Citadel prison, the Polish women who once put black dresses on decided to remain faithful to the mourning *fashion*. That is why almost all the photographs and painted portraits of the Polish people of the epoch present *a woman in black*, or a man wearing the special insurgent's hat, *konfederatka*, the symbol of fight for independence since the very beginning of the imposed slavery. Cyprian Norwid, the Polish poet, philosopher and artist, being an emigree since 1848 after he had spent several months in a Berlin prison, could not participate in the uprising of 1863, but expressed his utmost solidarity in his writings and letters sent from Paris to his friends and family members, had put this hat on when his photograph was taken in 1861 and wanted to be remembered as one of the fighters for the national cause. He authored a poem specially devoted to his choice of the headwear, and this poem should be treated as autobiographical, against the restrictive commandment coined for literary researchers, which may be paraphrased as follows: thou shalt not identify the speaking: "I" with the author. Here is the translation of this poem – as far as I know it has not been translated into English so far:

> To the Question: Why in Konfederatka?
> My Answer
> 1.
> The era of old arms comes to an end,
> Its time runs out, then
> Man of today is not forged for them
> Arms, are forged for man.
> 2.
> Neither is knight just a violent fickle,
> He is the one who waits;
> And colonel may rather be a cripple! -
> With no athlete's traits.

Norwid in the konfederatka cap
[public domain]

[2] My translation. Leaflet issued by the National Government on the 29th of October 1863 – Appeal to the Nation, in the collection of prints held by the Polish National Library, available at https://polona.pl/item-view/0df51f6b-80cf-40f6-ad15-70105eb584a2?page=0

3.
On my temples I put the amaranth cap
Konfederatka
Because Piast had such cap in his crown
As pad – podkładka
4.
So I do not care that they all forgot
Where from it came
And that they vulgarized it – for what?
Such a thing. Oh! Shame. –
5.
Yet it is clear – I know the great gem
Of the Republic;
Since to any wreath I prefer this hem
Woven of lamb! —[3]

The poem is full of meaningful reflections. First, Norwid notices, as he did in his letter to Józef Ignacy Kraszewski of the 3rd of April 1863, that it is not sufficient to use old-style weapons because the uprising with the sword must be accompanied by the uprising with the strength of thought (Norwid, 2019, p. 185). Accordingly, those leading the struggle, like colonels, do not necessarily have to be athletes – a crippled philosopher is as needed as … a weak woman, provided that she wears adequate dress.

In the third stanza of the poem Norwid states that he values the amaranth cap rimmed with the lamb fur a lot more than he might any other wreath (may be, by default, he gives it preference even to the laurel wreath put on temples of the greatest poets). Why? Because it does reflect the greatness of Poland's history. Piast, the founder of the first historically recognized dynasty of the kings of Poland (the number including Jadwiga, the crowned woman ruler at the onset of the powerful Jagiellonian dynasty) is referred to as a *part pro toto* of the greatness of Poland and its kings before the nation got enslaved. Norwid himself was very immensely proud of his ancestry – his grandmother belonged to the family which gave Poland the famous king, John III Sobieski, and he often wrote about this fact in his letters. Thus, he understood his patriotic obligations also as a hereditary commitment stemming not only from his philosophical and artistic abilities but also from a very personal reason, from his royal Polish genealogy.

It seems that the Polish people, and especially women, heroic defendants of Poland's national identity, who used fashion as a real and dangerous weapon against the occupant of imperial Russia constitute a unique example of the use of fashion not for fancy, not for a social status or demonstration of one's wealth and importance, but for the life-or-death struggle for one's nation's being. Fashion is a serious phenomenon and should not be neglected as a subject of considerable research – not only on the grounds of semiology or aesthetics.

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[3] My translation. It is always worth reading poetry in the original language, so here is Cyprian Norwid's text in Polish available at
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Intersections, Reflections, and Transformations in "Fashion as Material Culture": A Conference Report

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Introduced and hosted as a postgraduate conference in 2012 at Çankaya University, *The International Conference on Language, Literature & Culture* is an annual international conference, organised by a different university each year, to enable senior and emerging scholars to engage in innovative theoretical discussions and scholarly debates. In 2023, when we celebrated the centenary of the Republic of Türkiye, *The 10th International Conference on Language, Literature & Culture* was co-hosted by Gümüşhane University (Türkiye) Ankara Science University (Türkiye), and University of Évora (Portugal). *The 10th LLC* was held as an online conference on 15-16 September 2023. The international conference was a peer-reviewed academic forum for the exchange and communication of scholarship in the fields of language, literary studies, translation and cultural studies, aiming to provide a venue for scholars and graduate students working at the boundaries of these disciplines.

The theme of *The 10th LLC* was "Fashion as Material Culture." The conference examined and explored the impact and role of fashion within material culture. The theme of the conference encompassed various interdisciplinary studies with different cultural materialist stances to expand the concept of fashion to include topics such as fashion and literature, fashion and class codes, fashion and discourse, fashion and Anthropocene, fashion and media/social media, fashion and economics, fashion and politics, fashion and postcolonial studies, fashion and language, fashion and art, fashion and translation, and fashion and cultural, gender and sexual identities. This engaging conference theme was well aligned with the multidisciplinary nature of the event. Studying fashion as material culture, the panellists contributed to the existing literature on the relationship between fashion and material culture and suggested that fashion goes beyond just clothes since it shapes, determines, and reveals our identities and our cultural values. Moreover, the presentations demonstrated that fashion mirrors world history and socio-economic and political developments. Hence, the conference delved into the various dimensions of fashion as material culture by providing a platform for multidisciplinary and intellectual discussions on fashion's significance in influencing our lives, choices, interactions, behaviours, and identities. Through original and creative ideas and presentations, the conference paved the way for a productive and stimulating exchange of ideas and provided new horizons about fashion's importance as a component of material culture. It also enhanced our

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understanding of fashion and the role of fashion in comprehending the discursive and ideological relations formulated and reproduced in societies.

The conference offered several enlightening and interesting studies on fashion as material culture. It hosted 21 sessions under 5 main topics: Fashion and Identity, Fashion and Literature, Fashion and Language, Fashion Culture, and Fashion and Translation. Each panellist provided insightful and compelling arguments on the conference's main theme and topics.

The plenary sessions of the conference highlighted the complex relationship between fashion and identity from diverse scholarly perspectives. Professor Abby Lillethun from Montclair State University (USA) explored the multifaceted nature of fashion as material culture and drew analogies between the spinning of fibers into yarns and the interdisciplinary synthesis of fashion studies as well as touching upon memory, trade, and the human body's interaction with textiles. Associate Professor Dr. Şebnem Düzgün from Ankara Science University (Turkiye) examined the Neo-Palladian architecture in Alexander Pope's *Epistle to Burlington* as a reflection of British national identity and emphasized simplicity and classical aesthetics as a response to Baroque excesses. Lastly, Associate Professor Dr. Sümeyra Buran from the University of Florida (USA) focused on posthuman fashion, inspired by posthumanist thinkers, examining how fashion transcends traditional human boundaries through technological and material innovations, as seen in the works of designers like Iris van Herpen and Alexander McQueen. Collectively, plenary speakers underscored fashion's role in shaping and reflecting cultural, national, and posthuman identities through architectural, material, and aesthetic transformations.

In the sessions on "Fashion and Literature," numerous scholars explored the intersections between fashion and literary texts, and how sartorial choices in literary works reflected broader socio-cultural dynamics was the major concern. Başak Demirhan (Boğaziçi University, Turkiye) investigated the interplay between fashion and abolitionist politics in Olaudah Equiano's autobiography, *The Interesting Narrative of the Life of Olaudah Equiano*. Equiano's use of fashion as cultural capital underscored his transition from slavery to intellectual abolitionist and exemplified how European clothing and grooming practices enabled him to navigate and manipulate societal structures to assert black agency and subjectivity. Similarly, Emma C. Johnson (Michigan Technological University, USA) examined fashion descriptions in long 18th-century literature to highlight the shifting class and racial dynamics during revolutionary periods. Focusing on works like Leonora Sansay's *Secret History; or, The Horrors of St. Domingo* and Belisario's *Character Sketches*, Johnson elucidated how fashion within literature served as a reflection of societal anxieties and aspirations, particularly among Creole women in the West Indies.

Dilek Kantar (Çanakkale Onsekiz Mart University, Turkiye) analyzed Daniel Defoe's *Roxana*, and focused on how the protagonist used fashion and clothing to navigate and survive the socio-economic constraints of 18th-century England. Roxana's strategic use of different garments and accessories, such as Turkish and Quaker dresses, illustrated her manipulation of identity and status to challenge patriarchal limitations and achieve autonomy. In a similar vein, Yağmur Sönmez Demir (Heidelberg University, Germany and Çankaya University, Turkiye) investigated the use of garments and ornaments as a means of identity creation in Defoe's *Roxana* and Fielding's *The Lives of Cleopatra and Octavia*. Demir posited these protagonists as employing fashion to transgress social boundaries and asserting their autonomy in a patriarchal society.

Nisa Harika Güzel Köşker (Ankara University, Turkiye) explored the role of fashion and fabrics as a form of agency in early 20th-century America. This study highlighted how women utilized textiles and clothing not merely as adornment but as a means to assert their identities and navigate societal expectations during a time of significant cultural and economic changes. Krisztina Kitti Tóth (Budapest Metropolitan University, Hungary) analyzed Virginia Woolf's representation of clothing as active agents in her literary works. Through concepts like "frock consciousness" and "distributed personhood," Tóth argued that Woolf's characters used fashion to express their agency and negotiate social relations, thereby revealing the intricate connection between attire and personal identity in Woolf's narratives.

Nesrin Koç (Mudanya University, Turkiye) examined Jean Rhys's preoccupation with fashion as a means of self-fashioning. In *Voyage in the Dark* and *Good Morning, Midnight*, Rhys's protagonists used fashionable clothing to navigate the social and emotional landscapes of early 20th-century urban spaces and such themes of material culture as colonialism, and patriarchy. Elif Güvendi Yalçın (Gümüşhane University, Turkiye) discussed the role of fashion in expressing postcolonial identities in V. S. Naipaul's *A Bend in the River*. Yalçın's analysis highlighted how characters used fashion to assert their cultural identity and resist or continue colonial legacies via transforming fashion into a tool for empowerment and self-representation in postcolonial contexts. Esra Ünlü Çimen (Çankırı Karatekin University, Turkiye) critiqued ageism in Noël Coward's play *The Vortex*, and she underscored how fashion reflected and challenged societal attitudes towards aging. Through the characters' perceptions on such concepts as beautiful, the ideal beauty, personal choices related to the physical appearance, Çimen demonstrated the intersection of fashion, identity, and societal expectations in the context of age and aging.

Ahmet Uruk (Gümüşhane University, Turkiye) explored the commodification of food and its intersection with fashion trends in Jhumpa Lahiri's *The Namesake*. Uruk argued that food served as a material and cultural signifier that reflects the diasporic identity and the influence of capitalist consumerism on personal and social identity formation. Elif Derya Şenduran (Ufuk University, Turkiye) examined the economic implications of fashion in Thackeray's *Vanity Fair*. Şenduran highlighted how characters like Becky Sharp used fashion to navigate social hierarchies and economic challenges, illustrating the interplay between fashion choices and economic strategies in the novel.

Sema Canlı (Başkent University, Turkiye) analyzed the role of attire and color codes in dystopian narratives, *Brave New World* and *The Handmaid's Tale*. Canlı explored how these novels used fashion to symbolize social control and oppression and underlined the function of clothing and colors as tools for enforcing conformity and erasing individuality. Seher Özsert (İstanbul Nişantaşı University, Turkiye) also compared the use of fashion as a surveillance mechanism in Atwood's *The Handmaid's Tale* and *The Hunger Games* series. Özsert's study drew on postmodern surveillance theories to analyze how clothing and colors in these dystopian worlds enforced control and manipulation, reflecting broader themes of power and identity.

Özlem Ulucan (Bingöl University, Turkiye) examined the role of material culture in the transformation from cultural heritage to a fashionable version in Alice Walker's *Everyday Use* and drew attention to the role of material culture in identity formation. Ulucan's foci highlighted how fashion and material objects functioned as carriers of cultural memory and identity within the African American community. Selena Özbaş (Yeni Yüzyıl University, Turkiye) explored the use of sumptuary laws and discursive practices in Shakespeare's *As You Like It*.

Özbaş argued that clothing in the play functioned as a tool for social commentary and identity construction, exceptionality, and performance.

Erkin Kıryaman (Mustafa Kemal University, Turkiye) addressed the fashion and identity of the "New Woman" in the late Victorian era. Kıryaman examined how the New Woman's clothing choices challenged traditional gender roles and social norms, which overall contributed to the redefinition of female identity in Victorian society. Rabia Nesrin Er Kıran (Niğde Ömer Halisdemir University, Turkiye) analyzed Oscar Wilde's critique of fashion in his short fiction, highlighting the detrimental effects of superficial fashion values on human relationships. Er Kıran's study revealed Wilde's condemnation of fashion's obsession through characters who prioritized appearance over genuine human connection.

Ecevit Bekler (Dicle University, Turkiye) examined the embodiment of Victorian fashion in Oscar Wilde's *The Picture of Dorian Gray*. Bekler's analysis emphasized the novel's reflection of Victorian aesthetics, beauty standards, and the interplay between appearance and identity during the late 19th century. Saidah Namayanja (Karadeniz Technical University, Turkiye) investigated the use of fashion to signify racial and class identities in Conrad's *Heart of Darkness* and Forster's *A Passage to India*. Namayanja's study highlighted how clothing served as a tool for objectification and othering and emphasized its significance in colonial power dynamics.

Onur Ekler (Mustafa Kemal University, Turkiye) presented a critical debate on the play *Live Monkey Restaurant* by Güngör Dilmen. Ekler's analysis explored the thematic and symbolic use of fashion and material culture in the play, and how all these reflected broader socio-political issues, such as the commodification of the human relations in line with Marx's notion of fetishism. Fikret Güven and İlknur İşler (İbrahim Çeçen University, Turkiye) provided an ecocritical analysis of George Orwell's *Coming Up for Air*, focusing on the intersection of fashion, material culture, and environmental concerns. Their study examined how Orwell critiqued consumerism and its impact on nature and human identity, and they underlined the interconnectedness of living and non-living things and the relationship between man and biosphere. Derya Biderci Dinç (İstanbul Topkapı University, Turkiye) explored the representation of the New Woman in Halide Edip Adıvar's *Handan* and Olive Schreiner's *The Story of an African Farm*. Dinç's comparative study highlighted how fashion and personal style reflected the evolving gender dynamics and feminist themes in these literary works.

In the sessions about "Fashion and Language," the presenters examined the intricate ways in which linguistic expressions and fashion intersect, influencing societal perceptions and cultural discourses. Edona Jahiu (University of Prishtina, Kosovo) explored the persuasive linguistic expressions used by fashion designers on the entertainment show "Fashionista," analyzing 56 episodes to reveal how designers employ specific linguistic features like adjectives, analogies, and metaphors to enhance the appeal of their clothing items and influence consumer decisions. The study found that designers strategically use epistemic modals and evidentials to appear more convincing, thus playing a crucial role in shaping audience perceptions and driving fashion trends. Irina-Ana Drobot (Technical University of Civil Engineering, Romania) discussed fashion as an artistic expression on Lookbook.nu, a digital platform where users share their fashion styles. Drobot highlighted how the platform serves as a space for creative expression and social interaction, allowing users to construct and communicate their identities through visual and textual elements. This digital fashion discourse might exemplify how online platforms can democratize fashion, enabling diverse voices and styles to emerge.

Aba-Carina Parlog (West University of Timişoara, Romania) examined the role of language in fashion, focusing on the creation and use of portmanteau words like "jeggings" and "mankini." Parlog argued that these linguistic innovations reflect the evolving nature of fashion and its impact on language, illustrating how new fashion trends often lead to the creation of new words that enhance language efficiency and cultural relevance. This interplay between fashion and language demonstrates the dynamic and ever-changing nature of both fields. Zuleykha Baghirzadeh (Independent Scholar, Azerbaijan) examined the intersection of linguistic norms and literary language norms as a key factor in language evolution. The discussion highlighted the ongoing debate among linguists about whether norms restrict language freedom or support its development. Ramila Huseynova (Azerbaijan University of Languages, Azerbaijan) investigated the strategies and genres of fashion discourse, emphasizing its role as a complex communicative event between fashion producers and consumers. Huseynova's study aimed to reveal that fashion discourse is shaped by various linguistic and extralinguistic factors, reflecting culturally significant meanings and ideological content. By examining the pragmatic and cognitive perspectives of fashion discourse, the research underscored the importance of understanding fashion as a multifaceted social institution.

The presentations on "Fashion and Language" collectively showcased the multifaceted relationship between language and fashion, highlighting how linguistic strategies and innovations contribute to the construction and dissemination of fashion discourses across different media and cultural contexts. By examining both traditional and digital platforms, the session provided a comprehensive overview of how fashion and language intersect to shape cultural identities and societal trends.

In the session on "Fashion and Culture," Aleksandra Niemirycz, (Independent scholar, Poland), examined the use of fashion as a form of resistance during the January Uprising of 1863 in Poland. Polish women wore black dresses and symbolic jewelry to signify national mourning and defiance against Russian repression, later adapting white and violet as alternative symbols when black attire was banned. This strategy in women's clothing highlighted the powerful role of fashion in national solidarity and resistance efforts. In a similar vein, Nancy V. Martin (University of Minnesota, USA) explored the cultural significance of 1930s Hollywood replication gowns in her study. By analyzing a floor-length evening gown replicated from a design worn by Lupe Vélez, Martin demonstrated how these gowns allowed women of the 1930s to express their identities and participate in the glamour of Hollywood. Martin's study highlighted how such garments provided a means for self-expression and empowerment, reflecting the broader social and cultural dynamics of the post-Depression era. Furthermore, Akanksha Kharse and Sangita Ghodake (Savitribai Phule Pune University, India) presented their study on how fashion blurs gender boundaries within the LGBTQIA+ community. They proposed a framework to understand fashion as a form of material culture, highlighting how prominent LGBTQIA+ designers like Christian Dior and Alexander McQueen have used fashion as a tool for expression and experimentation. The study emphasized that the "queer aesthetic" is less about defined styles and more about a philosophy of self-presentation that subverts traditional norms. By examining the historical and cultural significance of fashion within the LGBTQIA+ community, the researchers explored how fashion has been used to signal identity and challenge heteronormative attitudes.

In the session on "Fashion and Translation," Betül Özcan Dost (Ondokuz Mayıs University, Turkiye) explored the translation strategies employed in the context of Netflix fashion

programs. Focusing on shows like "Next in Fashion," "Styling Hollywood," and "Glow-up: The Next Makeup Star," Dost analyzed how episode titles and informative articles are translated from English to Turkish. The study highlighted the importance of effective translation in disseminating fashion trends globally and making fashion-related content accessible to a broader audience. By examining the linguistic nuances and cultural adaptations involved in translating fashion programs, the research underscored the critical role of translation in the global fashion industry.

The conference successfully brought together a diverse range of themes, highlighting the intricate connections between fashion, literature, language, and cultural identity. The presentations demonstrated how sartorial choices in literature reflect socio-cultural dynamics, how language and fashion intersect to shape perceptions and discourses, and how fashion serves as a powerful tool for expressing and challenging identities. Despite being an online event, the conference facilitated rich discussions and provided a platform for scholars from around the world to share their insights and research, and the Book of Abstracts with an ISBN number was issued online following the conference. However, some topics, such as the impact of digital and cyber fashion, environmental sustainability in fashion, and the intersectionality of fashion with various identities, remain underexplored. For future conferences, it would be beneficial to include these areas to provide a more comprehensive understanding of fashion's role in contemporary society. Additionally, incorporating more non-Western perspectives and focusing on the role of fashion in social and political resistance would further enrich the discourse. By expanding the scope and inclusivity of the program, future conferences can continue to foster critical and innovative scholarship in the field of cultural studies.

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Book Reviews

Displacing Theory through the Global South, eds. Iracema Dulley and Özgün Eylül İşcen. Berlin: ICI Press, 2024. pp. 229

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In his article "Changing Theory: Thinking Concepts from the Global South," Dilip Menon writes that "Doing theory from the Global South stems from the exigent demand for decolonizing knowledge and developing a conceptual vocabulary from traditions of located intellection" (p. 158).[1] He argues that "colonialism inculcated an amnesia toward local forms of intellection with their own long histories. More important, it fixed the location of the genealogy of thought (philosophy as originating in Greece, or in the European Enlightenment) occluding the circulation of ideas that then generated the habit of making distinctions between 'western' and 'eastern' ideas." (p. 143). His emphasis on knowledge production as a space for decolonialisation is key to current postcolonial studies across different disciplines.

Displacing Theory Through the Global South, edited by Iracema Dulley and Özgün Eylül İşcen, builds on this emphasis in postcolonial studies through chapters that cover the Global South and discuss various fields of knowledge production in a broad geography from Angola to Iran. The collection is a part of ICI Berlin Press's "Cultural Inquiry" series. As the series aims at "a decidedly cross-disciplinary approach" that explores "how diverse cultures can be brought into fruitful rather than pernicious confrontation" (n.p), the book seeks to create a critical space for a decolonized cultural theory by emphasizing the possibilities of and obstacles before knowledge production on the Global South from the Global South. The collection of essays concentrate on the location of knowledge production and the ways in which Eurocentric hierarchies are perpetuated in public and intellectual pursuits.

The chapters of the edited collection are the outcomes of a set of activities organised by a research collective in Berlin. The members of the group, who also comprise some of the authors of the volume, are mainly postdoctoral fellows from the Global South who have been conducting their research at Berlin's Institute for Cultural Inquiry around the broad topic of "Theorizing Through the Global South." The discussions on this theme took shape during their reading group meetings and the workshop they held in 2022. As someone who has contributed to these activities (but not the volume itself), I have been privy to the rigorous way they handled some of the key questions concerning current postcolonial studies.

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[1] Dilip Menon, "Changing Theory: Thinking Concepts from the Global South," *Comparative Literature Studies* 59.1 (2022): 142-162.

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In addition to a broad geographical spectrum, a variety of disciplinary approaches that include anthropology, ethnography, sociology and the arts are represented in the collection. They provide critiques of political structures and institutions, ideologies and discourses, and academic and scholarly spheres. The latter in particular is not only central to the work being done at the Institute and to the authors of the book but also is key to understanding the unequal dynamics of knowledge production even when a critical and decolonising attitude is assumed. As is stated in the Introduction of the volume, the contributors are aware that their very positionality itself is a part of the discussed dynamics. Dulley and İşcen maintain their awareness as such in the kind of questions they ask:

> As Berlin-based researchers and practitioners invested in both theorization and a specific historical and geopolitical context, we recurrently face the frustration of having our work either reduced to the particularity of its context or subsumed into Eurocentric generalizations. In this vein, we propose to reflect on the following questions: How are our theoretical affinities transformed through contexts in the so-called Global South? How can we make our work relevant to a larger audience beyond a particular region or a field defined in terms of area studies? What are possible strategies to present the theoretical impact of our work despite its constant peripheralization as a case study? What affordances can certain disciplines and institutions offer to tackle such theoretical and methodological challenges? (pp. 1-2)

Consequently, they engage with intellectual traditions from the Global South whereby local knowledge production had been mainly ignored, dismissed or rendered ineffectual under colonial epistemologies towards a universalisation that engenders various forms of "monolingualism" and "monohumanism" (as stated by Al-Zayed, p. 41). They aim to defy theory as one such form of universalisation, "a form of generalization" by means of which the Global South either provides the "raw material for abstraction produced in the Global North" or is the "consumers of its final products" (p. 3).

The range of chapters in this edited collection speaks for the diversity of the possibilities of knowledge production on and from the Global South. While Michela Coletta explores the "entangled" economies and ecologies of Extractivism in the Global South, Şirin Fulya Erensoy engages with the Queer and Feminist activism of the artists from the Global South based in Berlin. Iracema Dulley and Frederico Santos dos Santos present the importance of being given names by the locals in ethnographic research in the cases of Senegal and Angola and examine the impact of adapting methodologies to local circumstances on research output. In a similar vein, Bernardo Bianchi looks at the case of the reception of engagements with Karl Marx's *Das Capital* in Brazil as they compare a reading group at the University of São Paulo with the one once established by Louis Althusser in Paris.

Mahmoud Al-Zayed challenges the general perceptions of the decolonisation of knowledge by emphasising how "the act of decolonization is not *ipso facto* a liberating one; the claim of decolonization can be appropriated to reproduce and perpetuate colonial relations" (p. 32). From a similarly critical perspective Firoozeh Farvardin and Nader Talebi investigate the issue of locality and positionality in and on the Global South through the case of Iran. Their chapter provides further food for thought on topics such as the opportunity and the ability to produce knowledge in the Global North, i.e. issues of censorship in the Global South and the availability of resources for knowledge production in the Global North.

The chapters by Iracema Dulley & Juliana M. Streva and Marlon Miguel explore the relationship between psychoanalysis and discourse. While Dulley and Streva take

Lacanianism and language as their cue to create a free writing style in the form of a dialogue and thus bring practice and theory together in a sense, Miguel excavates the Jungian work of Nise da Silveira, a Brazilian psychiatrist, who brings together art and psychiatry in a radical fashion akin to the paralleling work of Frantz Fanon. In fact, Fanon is a key name that appears in various chapters of the book whether it is a discussion on racism, colonialism, or the psychic constitution of the Global South.

Similar to Dulley and Streva and inspired by writers such as Ursula K. LeGuin and Virginia Woolf, Kata Katz chooses a colloquial style to discuss the "need to undertake the task of reconfiguring how we value alternative modes of knowledge and creativity within academia" (p. 159) through an emphasis on the importance of women in literature and scholarship. Continuing the colloquial style, Ana Carolina Schveitzer guides the reader through the streets of Berlin itself as a part of unearthing the colonial history of Germany. Decolonisation is not truly possible unless the coloniser acknowledges its legacy and unless reparations follow. Schveitzer connects this past legacy with the current immigration stories of Berlin that includes the Turkish and Arabic speaking populations presented through art. Finally, in dialogue with women writers and inspired by Emily Dickinson, Bruna Martins Coelho writes "a letter" that is not only a critique of the current unequal dynamics of academia but is a powerful criticism of the neoliberal precariousness that is faced by many scholars all around the world today. It seems humanities research is the Global South of academia whether it is within the Global North or the Global South.

Although the actual contributions are mainly from the research network itself, and could be seen as a limitation, the contributors' own positionalities speak for themselves. Yet, I believe this aspect of the volume could be better utilised. For instance, I would have liked to see more (perhaps translated) references to scholars of the Global South who do not publish in the languages of the Global North. Such choices could provide the kind of data that is often inaccessible to international scholarship.

Displacing Theory Through the Global South first and foremost scrutinizes the very positionality of the scholarly work on the Global South being done in the Global North and reveals the fault lines of knowledge production from its very site of production. The authors ask the kind of questions that are vital to truly "decolonize" knowledge and its production, revealing its possibilities and limitations, as well as its exigence.