

# I. International Anglo-American Cultural and Literary Studies Symposium

## PROCEEDINGS BOOK



Editors:  
Prof. Dr. Bülent Cercis TANRITANIR  
Dr. Ömer Aytaç AYKAÇ

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# I. INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES SYMPOSIUM

16-18 November 2022

## EDITORS

Prof. Dr. Bülent Cercis TANRITANIR

Dr. Ömer Aytaç AYKAÇ

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# SYMPOSIUM ID

## SYMPOSIUM NAME

I. INTERNATIONAL ANGLO-AMERICAN CULTURAL AND  
LITERARY STUDIES SYMPOSIUM

## DATE and PLACE

16-18 NOVEMBER 2022, MERSIN

## ORGANIZATIONAL INSTITUTIONS

IKSAD INSTITUTE

Van Yüzüncü Yıl University (Van YYU)

Department of English Language and Literature

**Total Number of Accepted Papers: 80**

**Total Number of Rejected Papers: 17**

**The Number Of Papers From Turkey: 37**

**Other Countries: 43**

**PARTICIPANT COUNTRIES: 13**

TÜRKİYE, IRAN, AZERBAIJAN, NIGERIA, INDIA, KOREA, PAKISTAN, BENIN, GEORGIA, ROMANIA,  
BULGARIA, SAUDI ARABIA, MALAYSIA



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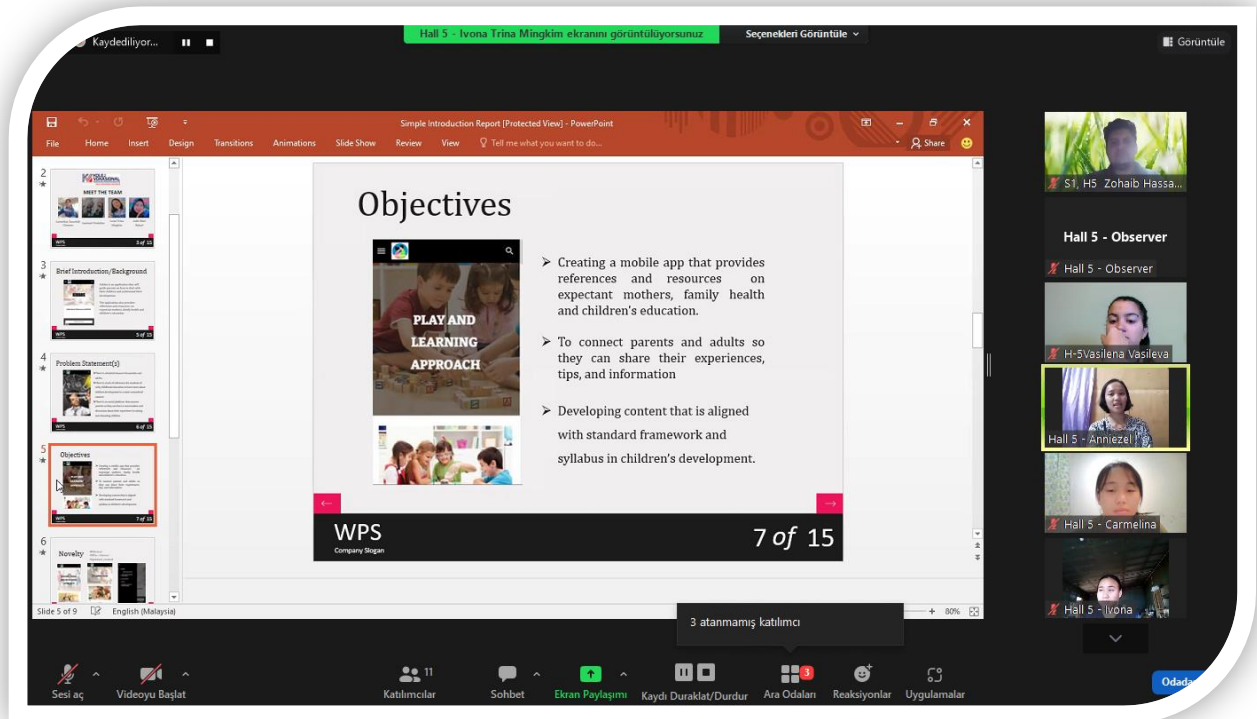
**Res. Assist. Merve Betül GÖRMEZ**

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# PHOTO GALLERY



# PHOTO GALLERY

**Introduction**

A prolific author of hundreds of short stories and close to fifty books, as well as numerous poems, essays, operas, plays, teleplays, and screenplays, Ray Bradbury was one of the most celebrated writers of our time. He is known for a number of adaptations on the Bulgarian theater scene. Amongst them is the dramatization of the novel "Marian Chronicles" by "Via Verde" theatre (2007), "Fahrenheit 451" (2022), by the „Theatre workshop of dreams“ and "The Night" (2022) by the "Konnik" theatre at "Dobri Chintulov - 1935" community center. The last of the listed theaters is amateur and the works of Ray Bradbury are an invariable part of its repertoire.

2 atanmamış katılımcı

Kaydediliyor... H-5Vasilena Vasilova ekranını görüntülüyorsunuz Seçenekleri Görüntüle Görüntüle

Sesi aç Videoyu Başlat Katılımcılar 10 Sohbet Ekran Paylaşımı Kaydı Duraklat/Durdur Ara Odalar Reaksiyonlar Uygulamalar Odadan

Participants: S1, H5 Zohaib Hassan S..., Hall 5 - Observer, H-5Vasilena Vasilova, Hall 5-Sirhajwan Iidek, Hall 5 - Carmelina, Hall 5 - Azlin

**Women in Bollywood Film's**

BY  
Dr Preeti Pareek  
Assistant Professor  
English Dept  
Bikaner Technical University UCET  
Bikaner

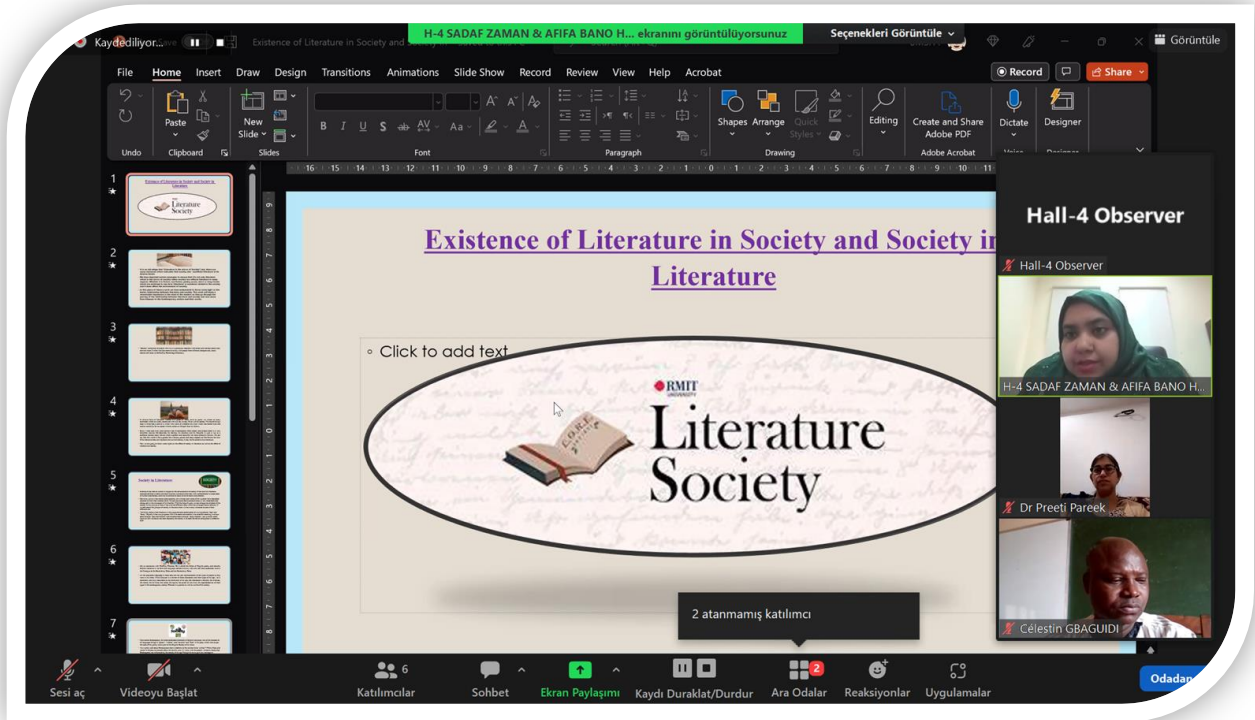
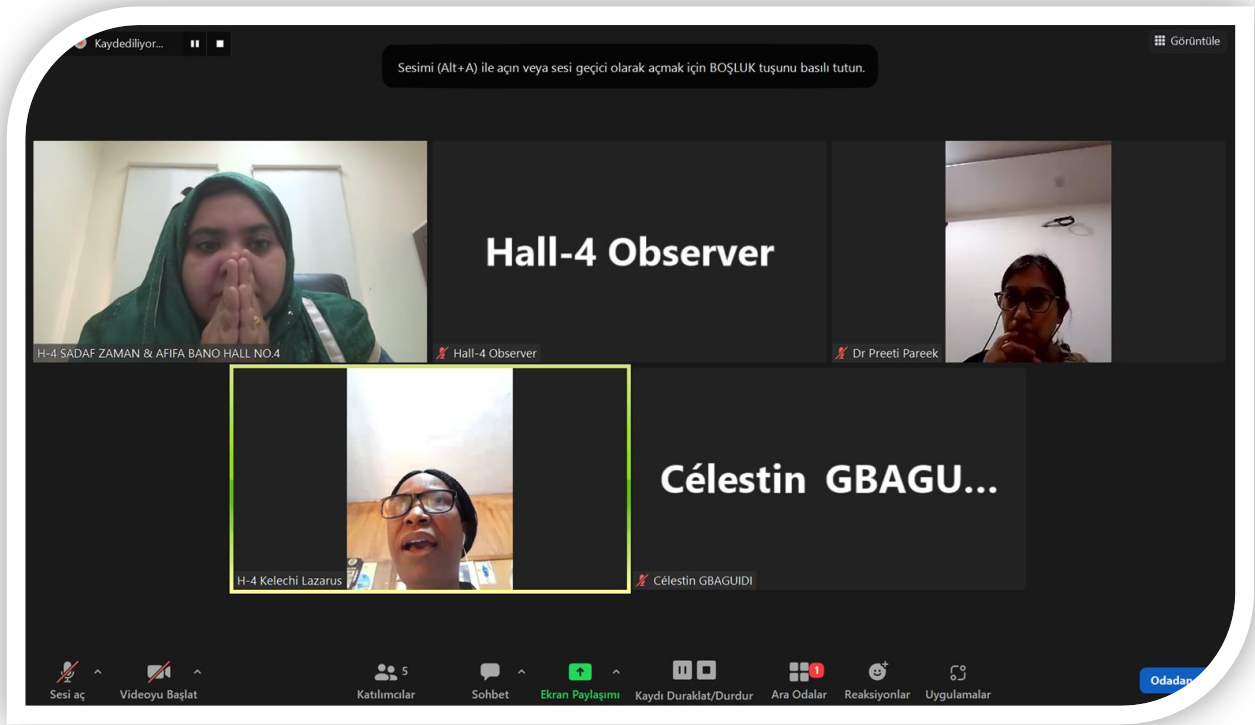
Women in Bollywood movie in India are always shown lightly .  
They are not taken seriously the characters they play. They are just meant to run around the trees sing a romantic song or have a romantic scene.  
It' s high time women should have her own identity and work on it.  
In my paper I am focusing on such movies who have inspired young girls or women to reshape their life

Kaydediliyor... H-4, Dr Preeti Pareek ekranını görüntülüyorsunuz Seçenekleri Görüntüle Görüntüle

Sesi aç Videoyu Başlat Katılımcılar 6 Sohbet Ekran Paylaşımı Kaydı Duraklat/Durdur Ara Odalar Reaksiyonlar Uygulamalar Odadan

Participants: Hall-4 Observer, H-4 SADAF ZAMAN & AFIFA BAN..., H-4, Dr Preeti P..., H-4, Dr Preeti Pareek

# PHOTO GALLERY





# PHOTO GALLERY

The screenshot shows a Zoom meeting interface. The main window displays a presentation slide titled "INTRODUCTION" with a blue background and white text. The slide content discusses the importance of motivation in education and the role of the teacher. The slide is part of a presentation titled "H-4 Prof Dr. Hamida Zafar ekranını görüntülüyorsunuz". The Zoom toolbar at the bottom shows various controls like "Sesi aç", "Videoyu Başlat", "Katılımcılar", "Sohbet", "Ekran Paylaşımı", "Kaydı Duraklat/Durdur", "Ara Odalar", "Reaksiyonlar", and "Uygulamalar". On the right side, there is a vertical list of participants: "Hall-4 Observer", "H-4 Prof Dr. Hamida Zafar", "Celestin GBAGUIDI", and "H-4 SADAF ZAMAN & AFIFA BAN".

**INTRODUCTION**

Education is a process of learning and teaching at a healthy and positive change in the behavior of individual. It enables them to distinguish between right and wrong and to live a comfortable and respectable life by learning the art of living in a society. Islam favors education as is clear from the first revelation in the Holy Quran (Sura, Aalaaq) Teachers at the secondary level do not provide enough motivation to make the teaching and learning environment effective. They must be aware of the fact that motivation plays important role to enhance the interest and individual's attitude and to utilize their creative skills. They always show readiness to achieve their goals. Motivation is studied under two types Intrinsic Motivation and Extrinsic Motivation. The first one comes from inside while the second one depends on the surrounding environment. Keeping the above role of the teacher and learner in view, the provision of motivation to satisfy their needs is to be sought, investigated and studied for its degree and importance of the psychological impact on the way and style of the learning. The learner is privileged and entitled to have freedoms in a natural environment but in the classroom there is always a problem in the satisfaction of learners' needs in various educational institutions which has created an alarming situation which adversely affects the behavioral ability.

The screenshot shows a Zoom meeting interface. The main window displays a presentation slide titled "CONTENTS" with a white background and black text. The slide lists the following topics: Purpose of the study, Problem statement, Methodology, Theoretical Framework, Findings, Conclusions, and References. The slide is part of a presentation titled "Celestin GBAGUIDI ekranını görüntülüyorsunuz". The Zoom toolbar at the bottom shows various controls like "Sesi aç", "Videoyu Başlat", "Katılımcılar", "Sohbet", "Ekran Paylaşımı", "Kaydı Duraklat/Durdur", "Ara Odalar", "Reaksiyonlar", and "Uygulamalar". On the right side, there is a vertical list of participants: "Hall-4 Observer", "H-4 SADAF ZAMAN & AFIFA BAN", "Dr Preeti Pareek", and "Celestin GBAGUIDI".

**CONTENTS**

- 1 • Purpose of the study
- 2 • Problem statement
- 3 • Methodology
- 4 • Theoretical Framework
- 5 • Findings
- 6 • Conclusions
- 7 • References

# PHOTO GALLERY

**SUMMARY**

- This presentation highlights the origin of the Koitoors (the Gonds) of the most ancient Koyamoorideep (Gandodeep) by abstracting information from various written documents, books, published research papers of the scholars, and prevailing verbal narratives, legends, songs in the indigenous Koya analyzing them in the context of human origin.
- Muthawapoy (Chief preceptor) Rupolang Pahandi Pari Kupa Lingo's work in establishing of social code of conduct, Gotul and Punem (Punem= Punem; system based on the nature and its knowledge), relevance of Penkmerhi, Narmada dhoda and pious land Kachargarh, Gondia, Maharashtra shaping of pre historic human- life, development of culture and civilization Indian sub-continent prior to the Indus Civilization

1 atanmamış katılımcı

**Hall-4 Observer**

Hall-4 Observer

H-4 Gangesh Shah Gondwana

H-4 HADWIN CHARLI DURAI

Prof. Sureyya Yigit

Sesi aç Videoyu Başlat Katılımcılar Sohbet Ekran Paylaşımı Kaydı Duraklat/Durdur Ara Odalar Reaksiyonlar Uygulamalar Odadan

**INTRODUCTION**

**Psychologists**  
**Sociologists**  
**models**

profounder of early Communication theories and models

**1. Aristotle's model**

1. Speaker - The one who conveys the message
2. Speech - The message
3. Occasion - Where/when/why the message is being conveyed
4. Target audience - To whom the message is to be conveyed
5. Effect - What impact did the message create?

**2. Lasswell's Model**

1. Who? - The one who wants to convey the message
2. What? - The message that is to be conveyed
3. Which channel? - The medium used to convey the message
4. To whom? - Whom is the message conveyed?
5. What effect? - What effect did it have on the receiver?

us02web.zoom.us is sharing your screen. Stop sharing Hide

**Hall-4 Observer**

Hall-4 Observer

H-4 HADWIN CHARLI DURAI

Sesi Açmayı İste

Prof. Sureyya Yigit

Sesi aç Videoyu Başlat Katılımcılar Sohbet Ekran Paylaşımı Kaydı Duraklat/Durdur Ara Odalar Reaksiyonlar Uygulamalar Odadan

# PHOTO GALLERY

Kaydediliyor...

Sophio Demetrashvili ekranını görüntüyorsunuz

Seçenekleri Görüntüle

Görüntüle

## Soviet Period of Georgia

Constitution of 1978


Edition of November 14, 1991

Constitutions and constitutional legislation or party (communist party) directives

Transitional period (1991-1995)

Understanding the deep aspects of the chronicles of constitutionalism, its wisdom...

The end of the 18th century



Hall-4 Observer

Hall-4 Observer

Sophio Demetrashvili

iPhone

iPhone

H-4 HADWIN CHARLI DURAI

Sesi aç

Videoyu Başlat

Katılımcılar

Sohbet

Ekran Paylaşımı

Kaydı Duraklat/Durdur

Ara Odalar

Reaksiyonlar

Uygulamalar

Odadan

Kaydediliyor...

Hall-4, Assistant Prof. Dr. Ra... ekranını görüntüyorsunuz

Seçenekleri Görüntüle

Görüntüle

## Topics

- Research objective
- Brief literature review
- Research methodology
- Research findings

Hall-4 Observer

Hall-4 Observer

H-4 Gangesh Shah Gondwana

Prof. Sureyya Yigit

Hall-4, Assistant Prof. Dr. Raweewan ...

Sesi aç

Videoyu Başlat

Katılımcılar

Sohbet

Ekran Paylaşımı

Kaydı Duraklat/Durdur

Ara Odalar

Reaksiyonlar

Uygulamalar

Odadan





# I. International Anglo-American Cultural and Literary Studies Symposium

-MERSIN-  
November 16-18, 2022

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in cooperation with Institute of Economic Development and Social Research (İKSAD) &  
Van Yüzüncü Yıl University (Van YYU) Department of English Language and Literature

## SYMPOSIUM PROGRAM

Meeting ID: 862 2035 9801  
Passcode: 001001

**Participant Countries:** TÜRKİYE, AZERBAIJAN, IRAN, NIGERIA, INDIA, KOREA, PAKISTAN,  
BENIN, GEORGIA, ROMANIA, BULGARIA, SAUDI ARABIA, MALAYSIA, UK

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## IMPORTANT

- To be able to make a meeting online, login via <https://zoom.us/join> site, enter ID instead of "Meeting ID or Personal link Name" and solidify the session.
- The presentation will have **15 minutes** (including questions and answers).
- The Zoom application is free and no need to create an account.
- The Zoom application can be used without registration.
- The application works on tablets, phones and PCs.
- Speakers must be connected to the session **15 minutes before** the presentation time.
- All congress participants can connect live and listen to all sessions.
- During the session, your camera should be turned on at least %70 of session period
- Moderator is responsible for the presentation and scientific discussion (question-answer) section of the session.

## TECHNICAL INFORMATION

- Make sure your computer has a microphone and is working.
- You should be able to use screen sharing feature in Zoom.
- Attendance certificates will be sent to you as pdf at the end of the congress.
- Moderator is responsible for the presentation and scientific discussion (question-answer) section of the session.

**Before you login to Zoom, indicate hall number and your surname (Hall-1, İsmail BAKAN)**

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## ÖNEMLİ

- Kongremizde Yazım Kurallarına uygun gönderilmiş ve bilim kurulundan geçen bildiriler için online (video konferans sistemi üzerinden) sunum imkanı sağlanmıştır.
- Online sunum yapabilmek için <https://zoom.us/join> sitesi üzerinden giriş yaparak "Meeting ID or Personal Link Name" yerine ID numarasını girerek oturuma katılabilirsiniz.
- Sunumlar için **15 dakika** (soru ve cevaplar dahil) süre ayrılmıştır.
- Zoom uygulaması ücretsizdir ve hesap oluşturmaya gerek yoktur.
- Zoom uygulaması kaydolmadan kullanılabilir.
- Uygulama tablet, telefon ve PC'lerde çalışmaktadır.
- Sunum yapacakların sunum saatinden **15 dk önce** oturuma bağlanmış olmaları gerekmektedir.
- Tüm katılımcılar oturumlara online katılıp dinleyebilir.
- Oturumdaki sunumlardan ve bilimsel tartışmalardan (soru-cevap) oturum başkanları sorumludur.
- Sunumlar için **15 dakika** (soru ve cevaplar dahil) süre ayrılmıştır.

## TEKNİK BİLGİLER

- Bilgisayarınızda çalışır durumda mikrofon bulunmalıdır.
- Zoom'da ekran paylaşma özelliği kullanılabilir.
- Katılım belgeleri kongre sonunda tarafınıza pdf olarak gönderilecektir.
- Kongre programında yer ve saat değişikliği gibi talepler dikkate alınmayacaktır.

**Zoom'a girişte sırayla salon numarasını ve soyadınızı yazınız (Salon-1, İsmail BAKAN)**

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16.11.2022 / Session-1, Hall-1



Ankara Local Time: 09:30–11:30

**HEAD OF SESSION: Prof. Dr. Bülent Cercis TANRITANIR**

| AUTHORS   | AFFILIATION  | TOPIC TITLE   |
|---|--|---|
| Assist. Prof. Neşe ŞENEL                            | <i>Niğde Ömer Halisdemir University (TÜRKİYE)</i>          | CONFESSIONAL FEMALE POETS ROARING AGAINST PATRIARCHY, LIFE AND DEATH: SYLVIA PLATH AND NILGÜN MARMARA             |
| Prof. Dr. Bülent Cercis TANRITANIR<br>Özlem ALTUN   | <i>Van Yüzüncü Yıl University (TÜRKİYE)</i>                | POST-APOCALYPTIC HOPE IN DAVID BRIN'S THE POSTMAN AND JAMES HOWARD KUNSTLER'S WORLD MADE BY HAND                  |
| Assist. Prof. Dr. Nilay KAYA                        | <i>İstanbul Bilgi University (TÜRKİYE)</i>                 | THE OPPORTUNITY SPACE OF VICTORIAN ORIENTALISM IN CHARLOTTE BRONTË'S NOVEL JANE EYRE                              |
| Ceyran Hüseyinli                                    | <i>Azerbaijan National Academy of Science (AZERBAIJAN)</i> | WOMEN'S EMANCIPATION IN OSCAR WILDE'S "A WOMAN OF NO IMPORTANCE"  |
| Mərcan Sabir qızı Sofiyeva                          | <i>Azerbaijan National Academy of Science (AZERBAIJAN)</i> | THE PLACE OF JOHN FOWLES IN MODERN ENGLISH LITERATURE AND THE WAY OF NATIONAL THINKING                            |
| Volkan KEKLİK<br>Prof. Dr. Bülent Cercis TANRITANIR | <i>Van Yüzüncü Yıl University (TÜRKİYE)</i>                | DISTORTED FACTS ABOUT TURKS AND THEIR HISTORY IN JEFFREY EUGENIDES' MIDDLESEX                                     |
| Taha Berk ASTAM                                     | <i>Van Yüzüncü Yıl University (TÜRKİYE)</i>                | ANALOGIES BETWEEN PETER JACKSON'S MOVIE ADAPTATION OF THE LORD OF THE RINGS AND JEANETTE WINTERSON'S NOVEL WEIGHT |
| Assist. Prof. Dr. Samet KALECİK                     | <i>Bitlis Eren University (TÜRKİYE)</i>                    | HUMOROUS & SUSPICIOUS APPROACH TO ENGLISH HISTORY: JANE AUSTEN'S THE HISTORY OF ENGLAND                           |

16.11.2022 / Session-1, Hall-2



Ankara Local Time: 09:30–11:30

**HEAD OF SESSION: Assoc. Prof. Dr. Arzu ÖZYÖN**

| AUTHORS   | AFFILIATION   | TOPIC TITLE   |
|---|---|---|
| Assoc. Prof. Dr. Önder ÇAKIRTAŞ                     | <i>Bingöl University (TÜRKİYE)</i>  | OF BEASTS AND MEN: THE POLITICS OF ANIMAL IMAGERY IN TURGUT ÖZAKMAN'S DRAMA               |
| Assoc. Prof. Dr. Arzu ÖZYÖN                         | <i>Kütahya Dumlupınar University (TÜRKİYE)</i>                                    | PANOPTICON AS A SYMBOL/CRITIQUE OF THE TOTALITARIAN REGIME IN CZECHOSLOVAKIA              |
| Assoc. Prof. Dr. Arzu ÖZYÖN                         | <i>Kütahya Dumlupınar University (TÜRKİYE)</i>                                    | HOMOSEXUALITY AND THE QUEERNESS OF OTHERIZATION IN ALBEE'S THE ZOO STORY                  |
| Lect. Dr. Esra ÜNSAL OCAK                           | <i>Van Yüzüncü Yıl University (TÜRKİYE)</i>                                       | FROM CONCEPTUAL METAPHORS TO ROOT ANALOGIES: A CASE STUDY OF BERNARD SHAW'S MAJOR BARBARA |
| Lect. Serhat BOLAT                                  | <i>Yozgat Bozok University (TÜRKİYE)</i>  | THE PROBLEM OF BEING A BLACK INTELLECTUAL MAN IN ERASURE BY PERCIVAL EVERETT              |
| Res. Assist. Dr. Ömer Aytac AYKAÇ<br>Önder ÇAKIRTAŞ | <i>Van Yüzüncü Yıl University (TÜRKİYE)</i><br><i>Bingöl University (TÜRKİYE)</i> | TÜRKİYE THROUGH THE EYES OF DOS PASSOS AND HEMINGWAY: WHAT DID THEY SEE AND WRITE?        |
| Res. Assist. Dr. Ömer Aytac AYKAÇ                   | <i>Van Yüzüncü Yıl University (TÜRKİYE)</i>                                       | THE LOST FATHERS OF AŞIKLAR BAYRAMI AND THE INVENTION OF THE SOLITUDE                     |
| Lect. Mehmet ASLAN                                  | <i>Van Yüzüncü Yıl University (TÜRKİYE)</i>                                       | TPACK AS A TECHNOLOGY INTEGRATION MODEL   |

16.11.2022 / Session-1, Hall-3



Ankara Local Time: 09:30–11:30

**HEAD OF SESSION: Assoc. Prof. Dr. M. Metin BARLIK**

| AUTHORS                            | AFFILIATION                                       | TOPIC TITLE  |
|------------------------------------|---|--|
| Lect. Özcan AKŞAK                  | <i>Van Yüzüncü Yıl University (TÜRKİYE)</i>       | THEMES AND UNCONVENTIONAL TREATMENT OF LOVE IN SHAKESPEARE'S SONNETS   |
| Lect. Özcan AKŞAK                  | <i>Van Yüzüncü Yıl University (TÜRKİYE)</i>       | MISCONCEPTIONS ABOUT POETRY  |
| Assoc. Prof. Dr. M. Metin BARLIK   | <i>Van Yüzüncü Yıl University (TÜRKİYE)</i>       | THE FORM OF POETRY WHICH ADDRESSES TO READERS AND AUDIENCE: VISUAL POETRY  |
| Irina KAZIMOVA                     | <i>Azerbaijan Medical University (AZERBAIJAN)</i> | THE VISION TO RUSSIAN LITERATURE OF AMERICAN SCIENTIST CARYL EMERSON IN "THE CAMBRIDGE INTRODUCTION TO RUSSIAN LITERATURE" |
| Dr. Mustafa Sarper ALAP            | <i>Kırıkkale University (TÜRKİYE)</i>             | SIMILARITIES IN OTTOMAN AND URDU LITERATURE POETS  |
| Assist. Prof. Dr. Mehtap DEMİRTÜRK | <i>Sinop University (TÜRKİYE)</i>                 | TONI MORRISON'S BELOVED: AS AN EXAMPLE OF POSTCOLONIAL WORK OF LITERATURE  |
| Assist. Prof. Dr. Sinan GÜL        | <i>National Defence University (TÜRKİYE)</i>      | DOMESTIC SPACE AND THE NEW FAMILY CONCEPT IN RABBIT HOLE AND CLYBOURNE PARK  |
| Abdullayeva Xumar Vəliyəddin qızı  | <i>(AZERBAIJAN)</i>                               | TRANSITION FROM UTOPIA TO SCIENCE FISTION  |

16.11.2022 / Session-1, Hall-4



Ankara Local Time: 09:30–11:30

**HEAD OF SESSION: Dr. Preeti Pareek**

| AUTHORS   | AFFILIATION  | TOPIC TITLE   |
|---|--|---|
| Princewill Chukwuma<br>ABAKPORO                                     | <i>Imo State University (NIGERIA)</i>  | NAVIGATING ETHNO-RELIGIOUS<br>POSTNORMALITY IN NIGERIA: READINGS IN<br>AHMED YERIMA'S PARI  |
| Joseph Onyema Ahaotu, PhD<br>Chioma Uche Okanume                    | <i>University of Port Harcourt (NIGERIA)</i>                                   | ELT IN NIGERIA: IMPACT OF COMPUTER<br>ASSISTED LANGUAGE LEARNING ON SELECTED<br>SCHOOLS IN OBIO/AKPOR, RIVER STATE                                  |
| Dr. Preeti Pareek   | <i>Bikaner Technical University (INDIA)</i>                                    | WOMEN IN BOLLYWOOD FILM'S   |
| Tannu Panchal   | <i>Bhagat Phool Singh Women's<br/>University, (INDIA)</i>                      | HOW LANGUAGE IS RELATED TO NATIONAL<br>IDENTITY   |
| Dr. Shaista Jabeen  | <i>Govt. Graduate College for Women<br/>Jhang (PAKISTAN)</i>                   | THE MESSAGE OF HUMANITY IN BULEH SHAH<br>POETRY   |
| Célestin GBAGUIDI   | <i>Université d'Abomey-Calavi (BENIN)</i>                                      | ANALYSING WOMEN'S OPPRESSION AND SELF-<br>ASSERTION IN AMMA DARKO'S BEYOND THE<br>HORIZON AND CHIMAMANDA NGOZI ADICHIE'S<br>PURPLE HIBISCUS         |
| Prof. Dr. Hamida Zafar<br>Asstt. Prof. MS Tabassum Azra<br>siddiqui | <i>Jinnah University for women<br/>(PAKISTAN)</i>                              | EFFECTIVENESS OF EXTRINSIC MOTIVATION IN<br>THE TEACHING OF ENGLISH LANGUAGE IN<br>GOVERNMENT GIRLS HIGH SCHOOLS OF<br>KHYBER PAKHTUNKHWA, PAKISTAN |
| Sadaf Zaman<br>Dr. Afifa Bano                                       | <i>University of Bisha (SAUDI ARABIA)<br/>Netaji Subhas University (INDIA)</i> | EXISTENCE OF LITERATURE IN SOCIETY AND<br>SOCIETY IN LITERATURE   |
| Kelechi Uchemadu Lazarus<br>Samson Oladayo Akinbile                 | <i>University of Ibadan (NIGERIA)</i>  | VOCABULARY KNOWLEDGE AS CORRELATE OF<br>READING COMPREHENSION ACHIEVEMENT<br>AMONG STUDENTS WITH LEARNING<br>DISABILITIES IN IBADAN, NIGERIA        |
| Mr. Mustafa Hasan Ahtif<br>Prof. Nilotpala Gandhi                   | <i>(PAKISTAN)</i>  | AN INVESTIGATION INTO THE SIMILARITIES<br>AND DIFFERENCES BETWEEN ARABIC AND<br>ENGLISH PROVERBS  |

16.11.2022 / Session-1, Hall-5



Ankara Local Time: 09:30–11:30

**HEAD OF SESSION: Zohaib Hassan Sain**

| AUTHORS   | AFFILIATION   | TOPIC TITLE   |
|---|---|---|
| Zohaib Hassan Sain  | <i>Superior University (PAKISTAN)</i>   | CHALLENGES FACED TO ONLINE EDUCATION & LEARNING IN PAKISTAN DURING COVID-19 PANDEMIC  |
| Valentina MARINESCU<br>Anda RODIDEAL<br>Ramona MARINACHE                                    | <i>University of Bucharest (ROMANIA)</i>  | ROMANIAN WOMEN IN THE WORKFORCE. A CASE STUDY OF WOMEN TEACHER DURING COVID 19 PANDEMIC.  |
| Prof. Valentina MARINESCU<br>Dr. Ramona MARINACHE<br>Dr. Bianca FOX                         | <i>University of Bucharest (ROMANIA)<br/>Nottingham Trent University (UK)</i>             | THE ROMANIAN SECONDARY EDUCATION SYSTEM DURING THE COVID 19 PANDEMIC: CHALLENGES AND OPPORTUNITIES  |
| Cherechi Miracle Menakaya<br>Monica Obiageli Omeje<br>Chekwube Chiebonam Mbegbu             | <i>University of Nigeria (NIGERIA)</i>  | EFFECT OF COOPERATIVE LEARNING METHOD ON STUDENTS' ACHIEVEMENT IN ENGLISH READING COMPREHENSION IN NSUKKA EDUCATION ZONE OF ENUGU STATE, NIGERIA    |
| Vasilena Vasileva   | <i>Community center "Dobri Chintulov-1935", Nikola Gabrovski St, 55 Sofia, (BULGARIA)</i> | "THE INSEPARABLE DO THE IMPOSSIBLE" IN THE PLAY „THE EMISSARY” PRESENTED BY BULGARIAN “KONNIK” THEATRE AT “DOBRI CHINTULOV – 1935” COMMUNITY CENTER |
| Carmelina Taunek Clement<br>Anniezel Fredoline<br>Ivona Trina Mingkim<br>Azlin Binti Bahari | <i>Keningau Vocational College (MALAYSIA)</i>   | CREATING A DIGITAL APP TO GUIDE PARENTS ON THEIR CHILDREN'S DEVELOPMENT   |



16.11.2022 / Session-2, Hall-1



Ankara Local Time: 12:00–14:00

**HEAD OF SESSION: Assoc. Prof. Dr. Aydın GÖRMEZ**

| AUTHORS   | AFFILIATION   | TOPIC TITLE   |
|---|---|---|
| Assist. Prof. Dr. Tuba BAYKARA                                      | <i>Nevşehir Hacı Bektaş Veli University (TÜRKİYE)</i> | TRAUMATIZED VICTIM(S): TRACES OF CULTURAL TRAUMA IN TWO TRAINS RUNNING                            |
| Assist. Prof. Dr. Tuba BAYKARA                                      | <i>Nevşehir Hacı Bektaş Veli University (TÜRKİYE)</i> | (RE)CONSTRUCTION OF BLACK MOTHERHOOD IN MOM & ME & MOM  |
| Assoc. Prof. Dr. Aydın GÖRMEZ<br>Res. Assist. Merve Betül GÖRMEZ    | <i>Van Yüzüncü Yıl University (TÜRKİYE)</i>           | HYSTERIA IN EURIPIDES' TRAGEDIES  |
| Lect. Elâ OCAK YELTEKİN<br>Assoc. Prof. Dr. Aydın GÖRMEZ            | <i>Van Yüzüncü Yıl University (TÜRKİYE)</i>           | THE AUTOBIOGRAPHICAL ELEMENTS IN ARNA BORNTemps' NOVEL BLACK THUNDER                              |
| Gülçin KARA<br>Assist. Prof. Dr. Leyla ADIGÜZEL                     | <i>Van Yüzüncü Yıl University (TÜRKİYE)</i>           | FROM APOCALYPSE TO DYSTOPIA: AN ANALYSIS OF COMING UP FOR AIR AND 1984 BY GEORGE ORWELL           |
| Res. Assist. Merve Betül GÖRMEZ<br>Assoc. Prof. Dr. Aydın GÖRMEZ    | <i>Van Yüzüncü Yıl University (TÜRKİYE)</i>           | DEDICATION IN KAZUO ISHIGURO'S THE REMAINS OF THE DAY AND ORHAN KEMAL'S MURTAZA                   |
| Res. Assist. Merve Betül GÖRMEZ<br>Assoc. Prof. Dr. Gülşen TORUSDAĞ | <i>Van Yüzüncü Yıl University (TÜRKİYE)</i>           | CRITICAL DISCOURSE ANALYSIS ON MAGNUM AND PERWOLL ADVERTISING DISCOURSE                           |
| Lect. Şebnem Telci Dereli   | <i>Kocaeli University (TÜRKİYE)</i>                   | A POSTMODERN READING OF SAM SHEPARD'S WILD WEST/VAHŞİ BATI  |
| Assist. Prof. Dr. Leyla ADIGÜZEL                                    | <i>Van Yüzüncü Yıl University (TÜRKİYE)</i>           | NARRATIVE TECHNIQUES IN WOOLF'S AN UNWRITTEN NOVEL AND BIERCE'S AN OCCURRENCE AT OWL CREEK BRIDGE |



16.11.2022 / Session-2, Hall-2



Ankara Local Time: 12:00–14:00

**HEAD OF SESSION: Dr. Ömer Aytaç AYKAÇ**

| AUTHORS  | AFFILIATION  | TOPIC TITLE   |
|--|--|---|
| Meryem KESKİN  | <i>Social Sciences University of Ankara (TÜRKİYE)</i>    | THE CASE OF AFRICAN STUDENTS IN TURKEY: THEIR MIGRATION EXPERIENCES, TRANSNATIONAL IDENTITIES AND ADAPTATION  |
| Lect. Dr. Mehmet Ali Şen<br>Lect. Dr. Eda Yakıt Ak     | <i>Dicle University (TÜRKİYE)</i>                        | ADDICTION STATUS OF FEMALE UNIVERSITY STUDENTS AND AFFECTING FACTORS  |
| Dr. Zafer GÜLSAR                                       | <i>Ministry of Education (TÜRKİYE)</i>                   | CONTRIBUTIONS OF AHLAT VAN LAKE LOVERS TO THE TRANSFER OF CULTURAL HERITAGE   |
| Vusala Karimova Ali                                    | <i>Azerbaijan State Pedagogy University (AZERBAIJAN)</i> | DIFFERENT CULTURES IN “KHAMSA”  |
| Selin CEYLAN   | <i>Van Yüzüncü Yıl University (TÜRKİYE)</i>              | PORTRAYAL OF WOMEN AS A REFLECTION OF NEW BRITISH SOCIETY: CLASS AND GENDER DISTINCTIONS IN LUCKY JIM BY KINGSLEY AMIS AND EATING PEOPLE IS WRONG BY BRADBURY MALCOLM |
| Assist. Prof. Dr. Barış AĞIR                           | <i>Osmaniye Korkut Ata University (TÜRKİYE)</i>          | ANIMALS AS ANTI-COLONIAL SUBJECTS IN J. M .COETZEE’S FICTION  |
| Prof. Dr. Bülent Cercis<br>TANRITANIR<br>Özlem ALDEMİR | <i>Van Yüzüncü Yıl University (TÜRKİYE)</i>              | A PHILOSOPHICAL, PSYCHOLOGICAL AND COMPERATIVE PERSPECTIVE: THE LORD OF THE FLIES   |
| Res. Assist. Dr. Ömer Aytaç<br>AYKAÇ<br>Kadir TURĞAY   | <i>Van Yüzüncü Yıl University (TÜRKİYE)</i>              | A PSYCHOANALYTIC REVIEW ON THE EGG BY SHERWOOD ANDERSON   |
| Assist. Prof. Dr. Ercan KAÇMAZ                         | <i>Nevşehir Hacı Bektaş Veli University (TÜRKİYE)</i>    | SELF AND INTUITION: YUNUS EMRE AND RALPH WALDO EMERSON  |

16.11.2022 / Session-2, Hall-3



Ankara Local Time: 12:00–14:00

**HEAD OF SESSION: Dr. Chandrakant Naikodi**

| AUTHORS   | AFFILIATION   | TOPIC TITLE  |
|---|---|--|
| Vorya Shabrandi   | <i>Knowledge of Master of International Relations University of Guilan (IRAN)</i>                   | THE IMPORTANCE AND ACHIEVEMENTS OF THE ISLAMIC REPUBLIC OF IRAN'S FULL AND PERMANENT MEMBERSHIP IN SHANGHAI COOPERATION ORGANIZATION |
| Ali F.M.<br>Fetullayeva S.F.<br>Aliyeva N.V.<br>Samedov Ş.X.<br>Abdullayeva A.A.<br>Kazimova V.M.       | <i>Azerbaijan Medical University (AZERBAIJAN)</i>   | NUTRITIONAL CULTURE IS AN INDICATOR OF PUBLIC HEALTH   |
| S.M. Mammadov<br>N.M. Atakishiyeva<br>Z.H. Safarova<br>M.A. Talibzadeh                                  | <i>"Scientific Research Institute of Medical Prophylaxis named after V.Y.Akhundov (AZERBAIJAN)"</i> | COMPARATIVE ANALYSIS OF THE INTENSITY OF INFECTION WITH COVID 19 IN THE REGIONS OF BAKU IN 2021                                      |
| Dr. Chandrakant Naikodi<br>Assoc. Prof. Sonu G K<br>Assoc. Prof. Shruthi G S<br>Assoc. Prof. Sowmya A B | <i>Davangere University (INDIA)</i>   | APPLYING POLYGLOT CONCEPTS FOR HADOOP ANALYTICS TOOLS FOR BIG DATA   |
| Shivam Priyadarshi<br>Mainak Pal<br>Lalawmpuia<br>Prof. Dr. Manapuram Muralidhar                        | <i>Deemed to be University (INDIA)</i>  | STUDIES ON ENGINEERING APPLICATION DOMAINS OF INDUSTRY 5.0 IN INDIA  |
| Muhammed Abdu Rahman KP<br>Dr. Musadhique Kottaparamban   | <i>Khalid University (Saudi Arabia)</i>   | EDUCATION, REFORMATION, AND WOMEN EMPOWERMENT: READING PERIYAR'S VIEWS ON THE EMANCIPATION OF WOMEN                                  |
| Professor /Emad Ahmed Elsayyad  | <i>King Khalid University (Saudi Arabia)</i>  | THE OLDEST EVIDENCE OF POLITICAL SYSTEM IN THE ANCIENT ARABIAN PENINSULA, AL-MAQAR CIVILIZATION AS A MODEL                           |
| Müəllim Hüseynova Ülkər Elmar   | <i>Qərbi Kaspi Universiteti, Filologiya və Tərcümə Məktəbi (AZERBAIJAN)</i>                         | XIII-XVI ƏSR YAZILI ABİDƏLƏRİNDƏ TÜRKMƏNŞƏLİ ARXAİZMLƏR  |

16.11.2022 / Session-2, Hall-4



Ankara Local Time: 12:00–14:00

**HEAD OF SESSION: Prof. Dr. Süreyya Yiğit PhD**

| AUTHORS   | AFFILIATION  | TOPIC TITLE  |
|---|--|--|
| Dr. Gangesh Shah Gondwana                             | <i>Banaras Hindu University (INDIA)</i>                      | HISTORY AND LEGENDS OF ORIGIN OF THE KOITOORS                      |
| Raweewan Proyrungroj                                  | <i>Woosong University, Daejeon, Republic of (KOREA)</i>      | REVERSE CULTURE SHOCK OF THAI STUDENTS IN EXCHANGE PROGRAMS        |
| Prof. Dr. Süreyya Yiğit                               | <i>New Vision University, Tbilisi, (GEORGIA)</i>             | SWITZERLAND AND THE EUROPEAN UNION: NO UNION, ONLY CLOSE RELATIONS |
| Dr. Maithili N. Paikane                               | <i>Visvesvaraya National Institute of Technology (INDIA)</i> | INCLUSIVE COMMUNICATION  |
| Hadwin Charli Durai.S                                 | <i>Lovely Professional University (INDIA)</i>                | PSYCHOLOGY A KEY TO COMMUNICATION                                  |
| Assoc. Prof. Sophio Demetrashvili<br>Giorgi Tsobekhia | <i>Georgian Technical University (GEORGIA)</i>               | CONSTITUTIONAL CHRONICLES OF GEORGIA - HISTORICAL ANALYSIS         |

16.11.2022 / Session-2, Hall-5



Ankara Local Time: 12:00–14:00

**HEAD OF SESSION: Dr. Hergie Alexis Séguédémè**

| AUTHORS   | AFFILIATION  | TOPIC TITLE   |
|---|--|---|
| SabikaAlisher<br>Dr.Anila Fatima Shakil<br>Dr.Rabia Abdul Karim<br>Ms.Fareeda Pasha | <i>Jinnah University for Women,Karachi<br/>(PAKISTAN)</i>          | EXPLORE THE INFLUENCE OF CULTURAL DIVERSITY ON ACADEMICS AND ADMINISTRATION AT HIGHER LEVEL IN PAKISTAN                           |
| Harshita Singh  | <i>Banasthali Vidhyapeeth (INDIA)</i>                              | DISCIPLINE IN THE HIGHER EDUCATION CLASSROOM: A STUDY OF ITS INTRINSIC INFLUENCE ON PROFESSIONAL ATTRIBUTES, LEARNING AND SAFETY. |
| Harshita Singh  | <i>Banasthali Vidhyapeeth (INDIA)</i>                              | MULTIDISCIPLINARY APPROACH TO ENHANCE QUALITY EDUCATION FOR MARGINALISED STUDENTS.  |
| Dr. Hergie Alexis Séguédémè   | <i>Enseignant-Chercheur à l'Université d'Abomey-Calavi (BENIN)</i> | CRITICAL SCRUTINY OF FEMALE LEADERSHIP IN MARY BEARD'S WOMEN AND POWER  |
| Dr. ABODOHOUI Orierien Olivier  | <i>Université d'Abomey-Calavi (BENIN)</i>                          | CRITICAL INTERPRETATION OF ISOLATION IN GEORGE ELIOT'S SILAS MARNER   |
| IMOH SUNDAY OBOT (PhD)  | <i>Ajayi Crowther University, Oyo<br/>(NIGERIA)</i>                | ENVIRONMENTALISM AND THEATRICALITY IN STEPHEN KEKEGHE'S "POND OF LEECHES"   |
| S. Harshitha<br>N. Golden Stepha  | <i>R.M.K Engineering college (INDIA)</i>                           | LINGUISTICS   |
| Kaaviya.K<br>N. Golden Stepha   | <i>R.M.K Engineering college (INDIA)</i>                           | TAMIL CULTURE   |



I. INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022



## CONTENT

| Author                                       | Title  | No |
|--|--|----|
| Neşe ŞENEL                                   | CONFESSIONAL FEMALE POETS ROARING AGAINST PATRIARCHY, LIFE AND DEATH: SYLVIA PLATH AND NILGÜN MARMARA                      | 1  |
| Bülent Cercis<br>TANRITANIR<br>Özlem ALTUN   | POST-APOCALYPTIC HOPE IN DAVID BRIN'S <i>THE POSTMAN</i> AND JAMES HOWARD KUNSTLER'S <i>WORLD MADE BY HAND</i>             | 13 |
| Nilay KAYA                                   | THE OPPORTUNITY SPACE OF VICTORIAN ORIENTALISM IN CHARLOTTE BRONTË'S NOVEL <i>JANE EYRE</i>                                | 21 |
| CEYRAN HÜSEYNLİ                              | WOMEN'S EMANCIPATION IN OSCAR WILDE'S "A WOMAN OF NO IMPORTANCE"   | 28 |
| Mərcan Sabir qızı<br>Sofiyeva                | THE PLACE OF JOHN FOWLES IN MODERN ENGLISH LITERATURE AND THE WAY OF NATIONAL THINKING                                     | 30 |
| Volkan KEKLİK<br>Bülent Cercis<br>TANRITANIR | DISTORTED FACTS ABOUT TURKS AND THEIR HISTORY IN JEFFREY EUGENIDES' <i>MIDDLESEX</i>                                       | 32 |
| Taha Berk Astam                              | ANALOGIES BETWEEN PETER JACKSON'S MOVIE ADAPTATION OF THE LORD OF THE RINGS AND JEANETTE WINTERSON'S NOVEL <i>WEIGHT</i>   | 41 |
| Samet KALECİK                                | HUMOROUS & SUSPICIOUS APPROACH TO ENGLISH HISTORY: JANE AUSTEN'S <i>THE HISTORY OF ENGLAND</i>                             | 48 |
| ARZU ÖZYÖN                                   | PANOPTICON AS A SYMBOL/CRITIQUE OF THE TOTALITARIAN REGIME IN CZECHOSLOVAKIA   | 53 |
| ARZU ÖZYÖN                                   | HOMOSEXUALITY AND THE QUEERNESS OF OTHERIZATION IN ALBEE'S <i>THE ZOO STORY</i>  | 61 |
| Esra ÜNSAL OCAK                              | FROM CONCEPTUAL METAPHORS TO ROOT ANALOGIES: A CASE STUDY OF BERNARD SHAW'S <i>MAJOR BARBARA</i>                           | 67 |
| Serhat BOLAT                                 | THE PROBLEM OF BEING A BLACK INTELLECTUAL MAN IN <i>ERASURE</i> BY PERCIVAL EVERETT  | 68 |
| Önder ÇAKIRTAŞ                               | OF BEASTS AND MEN: THE POLITICS OF ANIMAL IMAGERY IN TURGUT ÖZAKMAN'S DRAMA  | 74 |
| Ömer Aytaç AYKAÇ<br>Önder ÇAKIRTAŞ           | TÜRKİYE THROUGH THE EYES OF DOS PASSOS AND HEMINGWAY: WHAT DID THEY SEE AND WRITE?   | 78 |
| Mehmet ASLAN                                 | TPACK AS A TECHNOLOGY INTEGRATION MODEL  | 80 |
| Özcan AKŞAK                                  | THEMES AND UNCONVENTIONAL TREATMENT OF LOVE IN SHAKESPEARE'S SONNETS   | 81 |
| Ömer Aytaç AYKAÇ                             | THE LOST FATHERS OF AŞIKLAR BAYRAMI AND THE INVENTION OF THE SOLITUDE  | 82 |
| Özcan AKŞAK                                  | MISCONCEPTIONS ABOUT POETRY  | 84 |
| M. Metin BARLIK                              | THE FORM OF POETRY WHICH ADDRESSES TO READERS AND AUDIENCE: VISUAL POETRY  | 85 |
| Irina KAZIMOVA                               | THE VISION TO RUSSIAN LITERATURE OF AMERICAN SCIENTIST CARYL EMERSON IN "THE CAMBRIDGE INTRODUCTION TO RUSSIAN LITERATURE" | 86 |
| Mustafa Sarper ALAP                          | SIMILARITIES IN OTTOMAN AND URDU LITERATURE POETS  | 96 |
| Mehtap DEMİRTÜRK                             | TONI MORRISON'S <i>BELOVED</i> : AS AN EXAMPLE OF POSTCOLONIAL WORK OF LITERATURE  | 98 |



**I. INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022**



|  |   |     |
|--|---|-----|
| Abdullayeva Xumar<br>Vəliyəddin qızı   | UTOPIYADAN ELMI FANTASTİKAYA KEÇİD  | 101 |
| Carmelina Taunek @<br>Clement<br>Anniezel Fredoline<br>Ivona Trina Mingkim<br>Azlin Binti Bahari | CREATING A DIGITAL APP TO GUIDE PARENTS ON THEIR<br>CHILDREN'S DEVELOPMENT  | 103 |
| Vasilena Vasileva  | "THE INSEPARABLE DO THE IMPOSSIBLE" IN THE PLAY „THE<br>EMISSARY" PRESENTED BY BULGARIAN "KONNIK" THEATRE<br>AT "DOBRI CHINTULOV – 1935" COMMUNITY CENTER | 104 |
| Menakaya<br>Cherechi Miracle<br>Omeje<br>Monica Obiageli<br>Mbegbu<br>Chekwube Chiebonam         | EFFECT OF COOPERATIVE LEARNING METHOD ON<br>STUDENTS' ACHIEVEMENT IN ENGLISH READING<br>COMPREHENSION IN NSUKKA EDUCATION ZONE OF ENUGU<br>STATE, NIGERIA | 109 |
| Valentina MARINESCU<br>Ramona MARINACHE<br>Bianca FOX  | THE ROMANIAN SECONDARY EDUCATION SYSTEM DURING<br>THE COVID 19 PANDEMIC: CHALLENGES AND OPPORTUNITIES   | 110 |
| Princewill Chukwuma<br>ABAKPORO  | NAVIGATING ETHNO-RELIGIOUS POSTNORMALITY IN<br>NIGERIA: READINGS IN AHMED YERIMA'S <i>PARI</i>  | 111 |
| Joseph Onyema Ahaotu<br>Chioma Uche Okanume  | ELT IN NIGERIA: IMPACT OF COMPUTER ASSISTED<br>LANGUAGE LEARNING ON SELECTED SCHOOLS IN<br>OBIO/AKPOR, RIVER STATE  | 112 |
| Preeti Pareek  | WOMEN IN BOLLYWOOD FILM'S   | 113 |
| Tannu Panchal  | HOW LANGUAGE IS RELATED TO NATIONAL IDENTITY  | 114 |
| Shaista Jabeen   | THE MESSAGE OF HUMANITY IN BULEH SHAH POETRY  | 115 |
| Célestin GBAGUIDI  | ANALYSING WOMEN'S OPPRESSION AND SELF-ASSERTION IN<br>AMMA DARKO'S BEYOND THE HORIZON AND CHIMAMANDA<br>NGOZI ADICHIE'S PURPLE HIBISCUS                   | 116 |
| Hamida Zafar   | EFFECTIVENESS OF EXTRINSIC MOTIVATION IN THE<br>TEACHING OF ENGLISH LANGUAGE IN GOVERNMENT GIRLS<br>HIGH SCHOOLS OF KHYBER PAKHTUNKHWA, PAKISTAN          | 117 |
| SADAF ZAMAN<br>AFIFA BANO  | EXISTENCE OF LITERATURE IN SOCIETY AND SOCIETY IN<br>LITERATURE   | 118 |
| Kelechi Uchemadu<br>LAZARUS<br>Samson Oladayo<br>AKINBILE  | OCABULARY KNOWLEDGE AS CORRELATE OF READING<br>COMPREHENSION ACHIEVEMENT AMONG STUDENTS WITH<br>LEARNING DISABILITIES IN IBADAN, NIGERIA                  | 123 |
| MUSTAFA HASAN<br>AHTIF<br>Nilotpala Gandhi   | AN INVESTIGATION INTO THE SIMILARITIES AND<br>DIFFERENCES BETWEEN ARABIC AND ENGLISH PROVERBS   | 129 |
| Zohaib Hassan Sain   | CHALLENGES FACED TO ONLINE EDUCATION & LEARNING IN<br>PAKISTAN DURING COVID-19 PANDEMIC   | 130 |
| Valentina MARINESCU<br>Anda RODIDEAL<br>Ramona MARINACHE   | ROMANIAN WOMEN IN THE WORKFORCE. A CASE STUDY OF<br>WOMEN TEACHER DURING COVID 19 PANDEMIC.   | 131 |
| Tuba BAYKARA   | (RE)CONSTRUCTION OF BLACK MOTHERHOOD IN<br><i>MOM&amp;ME&amp;MOM</i>  | 132 |
| Tuba BAYKARA   | TRAUMATIZED VICTIM(S): TRACES OF CULTURAL TRAUMA IN<br><i>TWO TRAINS RUNNING</i>  | 140 |
| Aydın GÖRMEZ<br>Merve Betül GÖRMEZ   | HYSTERIA IN EURIPIDES' TRAGEDIES  | 141 |



**I. INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022**



|   |   |     |
|---|---|-----|
| Elâ OCAK YELTEKİN<br>Aydın GÖRMEZ   | THE AUTOBIOGRAPHICAL ELEMENTS IN ARNA BORNTemps' NOVEL <i>BLACK THUNDER</i>   | 142 |
| Gülçin KARA<br>Leyla ADIGÜZEL   | FROM APOCALYPSE TO DYSTOPIA: AN ANALYSIS OF COMING UP FOR AIR AND 1984 BY GEORGE ORWELL   | 143 |
| Merve Betül GÖRMEZ<br>Aydın GÖRMEZ  | DEDICATION IN KAZUO ISHIGURO'S <i>THE REMAINS OF THE DAY</i> AND ORHAN KEMAL'S <i>MURTAZA</i>   | 152 |
| Merve Betül GÖRMEZ<br>Gülşen TORUSDAĞ   | CRITICAL DISCOURSE ANALYSIS ON MAGNUM AND PERWOLL ADVERTISING DISCOURSE   | 154 |
| Şebnem Telci Dereli   | SAM SHEPARD'IN VAHŞİ BATI OYUNUN POSTMODERN BİR OKUMASI   | 156 |
| Leyla ADIGÜZEL  | NARRATIVE TECHNIQUES IN WOOLF'S <i>AN UNWRITTEN NOVEL</i> AND BIERCE'S <i>AN OCCURRENCE AT OWL CREEK BRIDGE</i>   | 157 |
| Meryem KESKİN   | THE CASE OF AFRICAN STUDENTS IN TURKEY: THEIR MIGRATION EXPERIENCES, TRANSNATIONAL IDENTITIES AND ADAPTATION  | 159 |
| Mehmet Ali ŞEN<br>Eda YAKIT AK  | ADDICTION STATUS OF FEMALE UNIVERSITY STUDENTS AND AFFECTING FACTORS  | 161 |
| Zafer GÜLSAR  | CONTRIBUTIONS OF AHLAT VAN LAKE LOVERS TO THE TRANSFER OF CULTURAL HERITAGE   | 169 |
| Vusala Karimova Ali   | "XƏMSƏ"-DƏ FƏRQLİ MƏDƏNİYYƏTLƏR DİFFERENT CULTURES İN "KHAMSA"  | 184 |
| Selin CEYLAN  | PORTRAYAL OF WOMEN AS A REFLECTION OF NEW BRITISH SOCIETY: CLASS AND GENDER DISTINCTIONS IN <i>LUCKY JIM</i> BY KINGSLEY AMIS AND <i>EATING PEOPLE IS WRONG</i> BY BRADBURY MALCOLM | 186 |
| Barış AĞIR  | ANIMALS AS ANTI-COLONIAL SUBJECTS IN J. M. COETZEE'S FICTION  | 189 |
| Özlem ALDEMİR<br>Bülent Cercis<br>TANRITANIR  | A PHILOSOPHICAL, PSYCHOLOGICAL AND COMPERATIVE PERSPECTIVE: <i>THE LORD OF THE FLIES</i>  | 190 |
| Ömer Aytaç AYKAÇ<br>Kadir TURĞAY  | A PSYCHOANALYTIC REVIEW ON <i>THE EGG</i> BY SHERWOOD ANDERSON  | 196 |
| Ercan KAÇMAZ  | SELF AND INTUITION: YUNUS EMRE AND RALPH WALDO EMERSON  | 198 |
| Vorya Shabrandi   | THE IMPORTANCE AND ACHIEVEMENTS OF THE ISLAMIC REPUBLIC OF IRAN'S FULL AND PERMANENT MEMBERSHIP IN SHANGHAI COOPERATION ORGANIZATION  | 199 |
| Ali F.M.<br>Fetullayeva S.F.<br>Aliyeva N.V.<br>Samedov Ş.X.<br>Abdullayeva A.A.<br>Kazimova V.M. | BESLENME KÜLTÜRÜ SAĞLIĞIN BİR GÖSTERGESİDİR   | 201 |
| S.M. Mammadov<br>N.M. Atakishiyeva<br>Z.H. Safarova<br>M.A. Talibzadeh                            | COMPARATIVE ANALYSIS OF THE INTENSITY OF INFECTION WITH COVID 19 IN THE REGIONS OF BAKU IN 2021   | 203 |
| Chandrakant Naikodi<br>Sonu G K<br>Shruthi G S<br>Sowmya A B                                      | APPLYING POLYGLOT CONCEPTS FOR HADOOP ANALYTICS TOOLS FOR BIG DATA  | 204 |
| Gangesh Shah Gondwana   | HISTORY AND LEGENDS OF ORIGIN OF THE KOITOORS   | 211 |
| Raweewan Proyrungroj  | REVERSE CULTURE SHOCK OF THAI STUDENTS IN EXCHANGE PROGRAMS   | 214 |
| Süreyya Yiğit   | SWITZERLAND AND THE EUROPEAN UNION: NO UNION, ONLY CLOSE RELATIONS  | 215 |





**I. INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022**



|   |   |     |
|---|---|-----|
| Maithili N. Paikane   | INCLUSIVE COMMUNICATION   | 233 |
| HADWIN CHARLI<br>DURALS   | PSYCHOLOGY A KEY TO COMMUNICATION   | 234 |
| Sophio Demetrashvili<br>Giorgi Tsobekhia                                      | CONSTITUTIONAL CHRONICLES OF GEORGIA - HISTORICAL<br>ANALYSIS   | 235 |
| SabikaAlisher<br>Anila Fatima Shakil<br>Rabia Abdul Karim<br>Fareeda Pasha    | EXPLORE THE INFLUENCE OF CULTURAL DIVERSITY ON<br>ACADEMICS AND ADMINISTRATION AT HIGHER LEVEL IN<br>PAKISTAN                           | 236 |
| Harshita Singh  | DISCIPLINE IN THE HIGHER EDUCATION CLASSROOM: A<br>STUDY OF ITS INTRINSIC INFLUENCE ON PROFESSIONAL<br>ATTRIBUTES, LEARNING AND SAFETY. | 237 |
| Harshita Singh  | MULTIDISCIPLINARY APPROACH TO ENHANCE QUALITY<br>EDUCATION FOR MARGINALISED STUDENTS.   | 238 |
| Hergie Alexis Séguédémè   | CRITICAL SCRUTINY OF FEMALE LEADERSHIP IN MARY<br>BEARD'S WOMEN AND POWER   | 239 |
| ABODOHOUI Orieren<br>Olivier  | CRITICAL INTERPRETATION OF ISOLATION IN GEORGE<br>ELIOT'S <i>SILAS MARNER</i>   | 251 |
| IMOH SUNDAY OBOT  | ENVIRONMENTALISM AND THEATRICALITY IN STEPHEN<br>KEKEGHE'S " <i>POND OF LEECHES</i> "   | 259 |
| S. Harshitha<br>N. Golden Stepha  | LINGUISTICS   | 260 |
| Kaaviya.K<br>N. Golden Stepha   | TAMIL CULTURE   | 261 |
| Shivam Priyadarshi<br>Mainak Pal<br>Lalawmpuia<br>Dr. Manapuram<br>Muralidhar | STUDIES ON ENGINEERING APPLICATION<br>DOMAINS OF INDUSTRY 5.0 IN INDIA  | 262 |
| Muhammed Abdu<br>Rahman KP<br>Musadhique<br>Kottaparamban                     | EDUCATION, REFORMATION, AND WOMEN<br>EMPOWERMENT: READING PERIYAR'S VIEWS ON<br>THE EMANCIPATION OF WOMEN                               | 263 |
| Emad Ahmed<br>Elsayyad  | THE OLDEST EVIDENCE OF POLITICAL SYSTEM IN<br>THE ANCIENT ARABIAN PENINSULA, AL-MAQAR<br>CIVILIZATION AS A MODEL                        | 264 |
| Müəllim Hüseynova<br>Ülkər Elmar  | XIII-XVI ƏSR YAZILI ABİDƏLƏRİNDƏ<br>TÜRKMƏNŞƏLİ ARXAİZMLƏR  | 265 |
| Sinan GÜL   | DOMESTIC SPACE AND THE NEW FAMILY CONCEPT IN <i>RABBIT<br/>HOLE</i> AND <i>CLYBOURNE PARK</i>   | 267 |





CONFESSIONAL FEMALE POETS ROARING AGAINST PATRIARCHY, LIFE AND  
DEATH: SYLVIA PLATH AND NILGÜN MARMARA

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ABSTRACT

Throughout the literary history suicide has had several distinct connotations. Some referred suicide as the reflection of some kind of a psychological disorder; some denoted suicide as becoming a victim for the cause of God, some referred suicide as an art, while some others perceived suicide as a revolt and disaffection against life. The term, suicide, has been continually described and acknowledged by several disciplines. Suicide, which is described by Oxford dictionary as “the action of killing oneself intentionally”, is essentially the last deliberate choice and self-act of the person regarding his/her life. Whether the reason that pushes the person into self-destruction is any existentialist dilemma, or any social and political crisis, with all its darkness, uncertainty and misery, the concept of suicide has been a highly tempted topic-in-question for literary circles and the concept has been influencing, specifically, many artists, poets and authors. In this study the poetry of two female poets that committed suicide, Sylvia Plath and Nilgün Marmara, will be attempted to be psychoanalysed within the context of the themes of death and suicide circulated throughout their poems. The aim of this study is to unearth how the poetry of Plath as a processor has influenced the poetry of Marmara as a successor and how their poetical approaches to death and suicide show resemblance and parallels. This study also aims to reflect that although their social and cultural contexts may vary, both female poets manifest that poetry has been a distinct sphere of isolation and escape from the harsh realities of patriarchally dominated society. Thus, this study attempts to highlight how both Plath and Marmara become the victims of the patriarchal power structures within their own social contexts, the former American and the latter Turkish, and the related existential dilemmas of the struggle of existing as a woman within the ‘mud’ and yet how they both find similar victory within poetry and suicide.

**Keywords:** suicide, suicidality, death, poetry, Sylvia Plath, Nilgün Marmara.

INTRODUCTION

Born in 1932 in Boston, Sylvia Plath was the daughter of a German and Austrian immigrant parents to the USA (Malcolm 8). When she was 10-years-old, her father died, which became a turning point for Plath and her poetry since this was the beginning of her gradually worsening psychological depression (8). From this time on, Plath started the ‘ceremony’ of attempting suicide every ten years in her life as if she promised herself to be a vigorous victor of the ‘art’ of suicide, the autobiographical reflection of which could well be revealed in her highly acclaimed confessional poem, “Lady Lazarus”:

I have done it again.

One year in every ten

I manage it—

...

And I a smiling woman.



INTERNATIONAL ANGLLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022



I am only thirty.

And like the cat I have nine times to die.

This is Number Three.

What a trash

To annihilate each decade.

...

Nevertheless, I am the same, identical woman.

The first time it happened I was ten.

It was an accident.

The second time I meant

To last it out and not come back at all.

I rocked shut

...

Dying

Is an art, like everything else.

I do it exceptionally well. (65)

Plath, who carried out her first attempt to commit suicide when she was 10, began writing poetry also as a teenager. As a student at Boston Smith College, she became the editor of a poetry journal and, meanwhile, she sent some of her poems to Alvarez, a leading American literary critic of the time, wherein some of her poetry was published (Kirk 17). Gradually, she became an acclaimed poet whose literary reputation gradually increased. Later, she became a scholarship student at Cambridge University, where she also met with her future-husband, Ted Hughes, who soon became the British poet laureate (18).

The passionate love she attained for Hughes led her to get married to him and from this marriage the couple had two children, which pushed Plath further into an alien atmosphere where she thoroughly felt the responsibility of being a woman (Malcolm 12). At this time, her effective work *The Colossus* was published in 1960, when she also bore her first child. For Plath the burden and responsibility of being a woman, as structured by the social and cultural expectations of the capitalist and patriarchal society, was basically a feeling of confinement (Gill 4), which could well be traced within her semi-autobiographical novel, *The Bell Jar* (1963). Upon learning the love affair of Hughes with another woman, Plath got separated from her husband and settled in London with her children in 1962, when she concentratedly dedicated herself writing confessional poetry. In 1963, when her psychological depression hit the peak as a 31-years-old woman, she committed suicide by carbon monoxide poisoning, found with her head in the oven when the gas was turned on (Kirk 26). Her forty-one poems that she wrote during her stay in London were posthumously published as a poetry collection, entitled as *Ariel*, in 1965.

Nilgün Marmara, as the successor and follower of Sylvia Plath, was born in Istanbul in 1958. After



completing her higher education at Kadikoy Maarif College, she completed her undergraduate education at Bogazici University, at the department of English Language and Literature. She completed her BA degree with submitting a thesis entitled as “The Analysis of the Poetry of Sylvia Plath within the Context of Her Suicide”, which was later posthumously published as a book<sup>1</sup>, translated into Turkish in 2006 (Aydın 3). Within this specific thesis study, Marmara deeply investigates the relationship between the author and the suicide. Even, one of the subchapters of her study was entitled as “The Relationship between the Suicide and the Literary Creativity: How Plath Creates Her Poetry and Her Death?”, wherein it would be overtly disclosed that Plath had deeply influenced and effected both the poetry and life of Marmara. In her own poetical manner, Marmara adopted a fragile yet stiff poetical approach similar to Plath’s own dense poetical imagery, wherein she intermingles the personal disillusionment and disenchantment, experienced when the reality and fantasy overlaps, with the harsh realities of her life (Karkıner 210).

In 1987, when she was 29, she ended her life by jumping off the balcony of her 5<sup>th</sup>-floor-flat in Beyoglu. Her first collection of poems was posthumously published in 1988, entitled as *Typewritten Poems*<sup>2</sup>. Similar to Plath, who had followed the similar path, Marmara’s diary and sketches were published within *Red and Brown Notebook*<sup>3</sup> (1993), where she states “Better lose the life than the horse”<sup>4</sup> (64).

In her sketchbook, when Marmara interprets J. Paul Sarte’s dictum that “Suicide is another way of existence in the world”, she essentially discloses her own approach to self-destruction (Karkıner 213). For her, a person performs his/her own existence by choosing death as a personal act of choice, wherein s/he accomplishes his or her own existence through nihilism (Marmara 73). In his published diary entitled as *The Days*, Cemal Sureya, a crucial modern Turkish poet and a friend of Marmara, spares the “841<sup>st</sup> Day” to her memory and he states as it follows:

Nilgun has died, she killed herself by jumping off the window on the 5<sup>th</sup> floor, Ece Ayhan told me. She was an extraordinary person, Zelda. It seems to me as if she transforms into another personality and even another body after a certain time at night. Her face would blush and her sight would adopt a beautiful yet scary brightness. She was also so young, not even in her thirties. She would perceive this world as the waiting room of another world. When I turn back to my memories, I also find some pain in Nilgun’s face. I could not quite catch that, then, yet it comes to the sight today<sup>5</sup>. (Sureya 293)

### MUTUAL SUICIDAL VOICES IN THE POETRY OF PLATH AND MARMARA

The themes of death and suicide could overtly be detected within in the poetry of Marmara, specifically within those produced after 1980:

<sup>1</sup> Marmara, Nilgun. *Sylvia Plath’in Şairliğinin İntiharı Bağlamında Analizi*, Everest: Istanbul, 2006.

<sup>2</sup> Marmara, Nilgun. *Daktiloya Çekilmiş Şiirler*, Everest: Istanbul, 1988.

<sup>3</sup> Marmara, Nilgun. *Kırmızı Kahverengi Defter*, Telos Publishing: Istanbul, 1993.

<sup>4</sup> In original Turkish source quoted as, “Hayatın neresinden dönülse kârdır” (64).

<sup>5</sup> The quotation is translated into English by me. Sketchbook is originally entitled as *Günler* and the original quotation is as it follows: “Nilgün ölmüş, beşinci kattaki pencereden kendini aşağı atarak canına kıymış. Ece Ayhan söyledi, çok değişik bir insandı Zelda. Akşamları belli bir saatten sonra kişilik, hatta beden değiştiriyor gibi gelirdi bana. Yüzü alarır, bakışlarına çok güzel ama ürkütücü bir parlaklık eklenirdi. Çok da gençti sanırım, otuzuna değmemişti daha. Bu dünyayı, başka bir dünyanın bekleme salonu olarak görüyordu. Dönüp baktığımda bir acı da buluyorum Nilgün’ün yüzünde. O zaman görmemişim, bugün ortaya çıkıyor.” (Sureya 293).



INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022



Oh Executioner! Through all your cells vomit the decrees  
After the sound, with offense  
Will that befallen on humanity<sup>6</sup> (Marmara 105)

Taken as a whole, most of the poems of Marmara produced before 1980, reveal that the narrator waits for an outer intervention to lead her to death; however, the poems produced near to her suicide divulge that the narrator can now live through her own absolute inner-violence and darkness (Aydın 32). Such a gloomy imagery of death and suicide could well be observed within her poem “Savru lan Beden” (“The Scattered Body”)

My battered body has only little time,  
I shall die as I am, as I am...  
Without considering the bristle, blood and secretion  
I shall take the birth’s breath away!

How death is down  
for this ashy heart’s alley.  
Time, linking the joy with the joy,  
Is a grey bridge and its excruciating shadow.

So, vanishes my long ignored body,  
I shall die as I am, as I am...  
Without considering any friend, parent and hope  
I shall chop this disgusting flesh through my mind! <sup>7</sup>(Marmara 97).

---

<sup>6</sup> “Tüm hücrelerinle kus cellât yargıları  
Sesten sonra, söğünçle  
Bir gelecek insanlığa” (Marmara 105)

<sup>7</sup> “Pek az zamanı kaldı bu zora koşulmuş bedenimin,  
Olduğum gibi ölmeliyim, olduğum gibi...  
Tüy, kan ve hiçbir salgıyı düşünmeden,  
Kesmeliyim soluğunu doğmuş olmanın!

Nasıl da biçilmiş kaftan ölüm  
bu solgun yürek için.



**INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022**



In her BA thesis study, Marmara reflects Plath's poetical reflection of disenchantment as "a group of crystalized verses that provides Plath to utter her own pains through the scars of others" (65). The very same manner of speaking confessionally through the scars could also be disclosed within Marmara, too. All the social, personal and most importantly psychological scars woven within their lives could be traced through their poetry that challenges not only the patriarchal power structures but also the highly taboo concepts of death and suicide. Both of the poets lived through these painful stages before their suicides and left the echoes of obsessive, unending and challenging unique screams of the self and the revolting artist (Eradam 46).

In the third chapter of her thesis, Marmara discusses the mutual characteristics of female poets, where she proclaims that the themes that the female poets share are similar on the basis of "death, love, the details of surviving alive, in-between emotions, the female sensitiveness to the relationship between inner-consciousness and the outer reality" (36), which basically constructs the core of both Plath's and Marmara's poetry. Similarly, as Eradam proposes, another crucial poetical theme within Plath's poetry is "the problem of 'being a woman' that stems from the clash between the identity of the author and the conventionally constructed gender roles" (9). The split identity that pushes Plath in exterminating her own life is essentially caused by the fact that her outer-self is to accomplish the social expectations of the outer world while her inner-self avoids and escapes from the material world (103). Similarly, in her poetry, Marmara also shows that she is also against the material realities of the certain social and cultural constructions of the world in which she lives in, which is totally patriarchal and mostly capitalist. Thus, she does not hesitate to note in her *Red and Brown Notebook*:

Could you see the difference between me and me?

No country, no gender, no ancestry, no race;

Blessed by the grace of the God of nihilism

I could only believe in this<sup>8</sup>. (32)

---

Sevinçlerle sevinçleri bağlayan zaman bir,

Bir boz köprü ve onun dayanılmaz gölgesi

Yitiyor işte gözardı edilen bedenim,

Olduğum gibi ölmeliyim olduğum gibi...

Dost, ana baba ve hiçbir umudu düşünmeden

Doğramalıyım bu tiksiniş vücudu beynimle!" (Marmara 97)

<sup>8</sup> "Benle benim aramdaki farkı görebiliyor musun?

Ülkem yok, cinsim yok, soyum yok, ırkım yok;

Hiçlik tanrısının kayrasıyla kutsanmış ben yalnızca buna inanabilirim." (32)



With these lines, it could be revealed that Marmara places a huge gap between the material world and herself. The female awareness and also tenderness that they attain in facing the patriarchally constructed societies of their time directly impact both the life and poetry of Plath and Marmara. They share the mutual experiences of surviving as a woman under certain power structures wherein male domination prevails. As Karkiner suggests, both of these poets redefine and rename the social relationships through their own experiences (212). Their material experiences of life exposed in their poetry primarily provides the reader to understand how a woman perceives and experiences social relations and secondly how these experiences evenly result in suicide (212). All these experiences of the pre-mentioned clash, and, most importantly, poetry as the by-product of these experiences have inescapably impacted the lives of these poets. It is obvious that both of the poets construct a gloomy poetry centered on the concept of death before their final and deliberate self-act of suicide, which could be disclosed through a close reading of their poetical imagery.

Focussing on the poetic depictions of both Plath and Marmara, the colours become highly crucial since their usage of such colors as red, scarlet, purple, white and black inevitably connote to the theme of death that encircles most of their poetry. In her poem, entitled as “Ölüm Dansı Söylencesi” (The Legend of Death Dance), Marmara applies all the dark imagery of colours in connoting death, and she describes death as “Because dance, the red life and internalized white death”<sup>9</sup> (35). Herein, while Marmara links life with the colour, red, later she discloses that she is determined to commit suicide in her “Kırmızıya Yöneliş” (“Turning Towards Red”), where she makes it explicit that she is in-between life and death, and death sends its message through a “scarlet humming top” played by a child:

It says the word I shall dump down

as in its place

I perceive the form.

into the bed of roses, I shall enter,

staying there

me, it shall bang...<sup>10</sup>(31)

In her poem “Çiçek Dürbünü Benzetmesi İyimserce” (“The Optimistic Allegory of Flower Binoculars”), Marmara also associates the colour, red, with death:

Take four steps, four times revolve dear red

object (red it was the first and only)<sup>11</sup> (16)

Additionally, in her poem, “Gökkuşağından Darağacı” (“Scaffold from the Rainbow”), Marmara,

<sup>9</sup> “Çünkü dans, kırmızı yaşam ve içleştirdiği ak ölüm” (35).

<sup>10</sup> “Sözcüğü diyor söndürecekim  
yerinde  
sezinlediğim biçimi.  
Girecekim güllerin bahçesine  
orada duracak  
beni vuracak...”(31)

<sup>11</sup> “Yürü dört adım, dört kez çevir sevgili kırmızı  
nesneyi (kırmızıydı ilk ve tek olan)” (16)





**INTERNATIONAL ANGLLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022**



however, associates the colourfulness with death and in the poem the colour, red, appears as symbolizing the life and death as being the same entities:

The transparent red separated from the rainbow

we were guilty we know.<sup>12</sup> (180)

While Marmara makes use of the imagery of several colours and each with varying connotations to death, Plath makes use of imagery of colours that directly denotes to death. For example, in “Three Women”:

The night lights are flat red moons. They are dull with blood.

I am not ready for anything to happen.

I should have murdered this, that murders me. (29)

In this poem, where Plath describes a pregnant woman, the one that murders Plath is a “baby”, herein, Plath shows up as a poet highlighting her female identity and revolting against the phallocentric social structures. She specifically associates identifies death with black, blood, red and pain:

I am accused. I dream of massacres.

I am a garden of black and red agonies. I drink them,

Hating myself, hating and fearing. And now the world conceives

Its end and runs toward it, arms held out in love.

It is a love of death that sickens everything.

A dead sun stains the newsprint. It is red.

I lose life after life. The dark earth drinks them. (Plath 30)

Furthermore, in her poem, “Little Fugue” from the famous poetry collection *Ariel*, she makes use of the imagery of “black tree” in describing death:

I remember a blue eye,

A briefcase of tangerines.

This was a man, then!

Death opened, like a black tree, blackly. (70)

Apart from the specific imageries of colours for death, what essentially becomes a mutually shared theme within the poetry of Plath and Marmara is, inevitably, the themes of death and love. It is obvious that both of the poets were in peace with the idea of death during their lifetime. In the famous lines of her poem, “Lady Lazarus”, Plath notes:

Dying

Is an art, like everything else.

I do it exceptionally well. (65)

---

<sup>12</sup> “Saydam kırmızı gökkuşağından ayrıldı  
suçluyduk biliyoruz. “ (180)



**INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022**



With these exceptional lines, the narrator equates death with art, proclaiming that she is good at the art of poetry as well as the art of death. Similarly, Marmara identifies death with love just like the way she associates death with life. In her poem, entitled as “Sunu” (“Presentation”), she makes use of the opposition between life and death; love and death in order to intermingle the dualism:

What is that you are trying to repel from all the curves of  
The mind a bird coming out of a clock in awkward moments digging the nook  
As it learns the hostility of the moment to the moment staring at the poisoning reality  
-death/love-<sup>13</sup> (Marmara 15)

While in this poem Marmara identifies the two opposites, love and death, in another poem, “Tomorrow Will Be Another Day”, she identifies death with an unconscious lover:

Maybe tomorrow we may go to him  
to the unconscious lover  
tomorrow we may go to him maybe  
to the song of forgetting the residue of waiting  
and how to return back then?<sup>14</sup> (50)

Moreover, in another poem called as “Güve” (“The Moth”), Marmara personifies death and calls him as “Dear little death”:

Dear little death  
Wait and let us understand the underneath your feet,  
your eyebrows, and your missing parts...<sup>15</sup> (132)

---

<sup>13</sup> “Nedir bu kovmaya çalıştığınız tüm kıvrımları arasından  
Beynin densiz aralarla saatten çıkan bir kuş deşen kuytuları  
Diken gözlerini bilince anın ana düşmanlığı o ağulu gerçek  
-ölüm/sevi-” (15)

<sup>14</sup> “Belki ona gideriz yarın  
belleksiz sevgiliye  
yarın gideriz belki ona  
unutuşun türküsü bekleyiş tortusuna  
ya nasıl dönüş sonra? “(50)

<sup>15</sup> “Sevgili küçük ölüm  
Dur ayaklarının altını anlayalım  
kaşlarını eksik kalan yerlerini...” (132)





**INTERNATIONAL ANGLLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022**



Correspondingly, Sylvia Plath also applies the personification of the theme of death in her poetry. In “Three Women”, for example, she also perceives death as a lover and she also makes use of positive connotation regarding death, as she says “old dead love of death”:

This is a disease I carry home, this is a death.  
Again, this is a death. Is it the air,  
The particles of destruction I suck up? Am I a pulse  
That wanes and wanes, facing the cold angel?  
Is this my lover then? This death, this death?  
As a child I loved a lichen-bitten name.  
Is this the one sin then, this old dead love of death? (29)

The application of such dense imagery of suicide and death within Plath’s poetry is also correspondent by the autobiographical reflections from her life, when she bears the brunt of her father’s death during early ages, her search for affection from her emotionally distanced mother, the betrayal of her husband and even her being forced to be a woman as a devoted wife and nurturing mother. Her final self-act of committing suicide, is thus, referred as a “sexual escapism”. For the case of Marmara, however, the suicide could be considered as a spiritual escapism rather than a sexual one. Plath in her poems reflects the father figure as the clash of love and hatred at the same time; in her childhood memories this father figure usually connotes love, affection and confidence, the absence of which evenly equals to death. Yet, later the absence of a father figure, and the related aspiration turns into a kind of hatred. In her famous poem “Daddy”, Plath also associates this detestation with the abhorrence she feels for Hughes’s betrayal and in total she directs her vile feelings against the dominant masculinity within the society. Her father’s death and her husband’s desolation are revealed in her poetry to be two crucial moments that causes Plath’s spiritual death:

Daddy, I have had to kill you.  
You died before I had time-  
Marble-heavy, a bag full of God,  
Ghastly statue with one gray toe  
Big as a Frisco seal  
...  
If I’ve killed one man, I’ve killed two-  
The vampire who said he was you  
And drank my blood for a year,  
Seven years, if you want to know.  
Daddy, you can lie back now.  
  
There’s a stake in your fat black heart  
And the villagers never liked you.  
They are dancing and stamping on you.



They always knew it was you.

Daddy, daddy, you bastard, I'm through (Plath 69).

Before committing suicide, Plath shows the poetical glimpses that she also wanted to kill her husband, which demonstrates that she deems death appropriate not only for herself, but also for those masculine power holders. Again her revolt against patriarchy could well be disclosed within the poem, "The Jailer":

I imagine him

Impotent as distant thunder,

In whose shadow I have eaten my ghost ration.

I wish him dead or away.

That, it seems, is the impossibility. (226)

Although Plath's revolt and hatred against patriarchy and masculine hegemony is sharp and rigid, in this sense, Marmara reflects a rather milder approach. However, Marmara still certainly also shows the glimpses of the same revolt. In her poem entitled as "Kan Atlası" ("The Atlas of Blood") she discloses the signs of revulsion against masculine figures:

Buried under the avalanche I am

rolled by my father. <sup>16</sup>(173)

Plath perceives womanhood to be totally moribund and accordingly in her poetry, the maternal concepts bearing a child, motherhood directly recalls the inevitable theme of death as revealed within "All the Dead Dears" from *The Colossus*:

How they grip us through think and thick,

These barnacle dead!

This lady here's no kin

Of mine, yet kin she is: she'll suck

Blood and whistle my narrow clean

To prove it. As I think now of her hand,

From the mercury-backed glass

Mother, grandmother, greatgrandmother

Reach hag hands to haul me in,

And an image looms under the fishpond surface

Where the daft father went down

With orange duck-feet winnowing this hair. (70)

---

<sup>16</sup> "Ben babamın yuvarladığı  
çığın altında kaldım." (173)



For Plath, death exists for women to complete their perfectionism and full cycle and she projects it as a great ideal to be attained, as obviously revealed in her poem “Edge”:

The woman is perfected.

Her dead

Body wears the smile of accomplishment,

The illusion of a Greek necessity

Flows in the scrolls of her toga,

Her bare

Feet seem to be saying:

We have come so far, it is over. (84)

To Marmara, on the other hand, death exists together with ‘disidentification’ and ‘oblivion’. According to Marmara, being a woman or man does not directly cause the loss, yet it is certainly about the loss of childhood innocence. As she makes it clear what remains after the loss of childhood and innocence is nothing more than death:

...How nice it was when the childhood

purely let itself flow. This is the loss!.. (183)

## CONCLUSION

As a conclusion, this study has attempted to show that both Plath and Marmara, have reflected the sense of disillusionment they experienced with the clash of their spiritual inner selves and material realities of the modern life. Through their poetry, inevitably they left silent screams uttered against patriarchy, life and death. While Plath represents her poetical revolt by portraying womanhood, motherhood and wifehood as the painful duties set by the masculine hegemony, Marmara, on the other hand, revolts against the chaotic and malicious system by stating “I die by loving you” (23), wherein she feels “the pain of settled foreignness” (15). Their revolt and outrage against the painful realities of the world, even cause them to have the instinctive to go and transcend beyond the harsh realities through poetry and then through suicide, for which Marmara reveals her instinctive as “Üzgün adım, ileri marş!” (Pace with Sadness, March forward) (173) while Plath discloses it as “The dew that flies/ Suicidal, at one with the drive/ Into the red/ Eye, the cauldron of morning” (26-27). As these female poets ‘marched’ through ‘sad steps’ with their ‘suicidal drive’ into death, they became the victims of the conflict between the reality and the fantasy, yet, on the other hand, by exhibiting an anarchic revolt against the dominating hegemonic constructions within their poetry, they have become the poetical victors, whose courageous memory is to last forever.

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16-18 NOVEMBER 2022**



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POST-APOCALYPTIC HOPE IN DAVID BRIN'S *THE POSTMAN* AND JAMES HOWARD  
KUNSTLER'S *WORLD MADE BY HAND*

DAVID BRIN'İN *POSTACI* VE JAMES HOWARD KUNSTLER'İN *EL YAPIMI DÜNYA* ADLI  
ESERLERİNDE POST-APOKALİPTİK UMUT

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ABSTRACT

Dystopian ones supplanted utopian works in literature after the First and Second World Wars. Apocalyptic fiction represents the initial stage of dystopian fiction. Apocalyptic means 'end of the World.' In these texts, apocalyptic scenarios are described. Humanity has envisioned its continuation after each end due to its nature. This is defined by post-apocalyptic, which literally means after the end of the World.' Dystopian works describe the stage of human extinction, whereas post-apocalyptic works allude to the rebirth of humanity as the World approaches its end. Many natural and artificial catastrophes in the twentieth century led to the pervasion of the post-apocalyptic genre in literature. Authors were drawn to crises that threatened humanity, such as the First World War, the Spanish Flu, the Second World War, and the Chernobyl Nuclear Power Plant Disaster, which resulted in the development of many dystopian and post-apocalyptic works. These post-apocalyptic works include David Brin's *The Postman* and James Howard Kunstler's *World Made by Hand*. Gordon Krantz, Brin's protagonist, and Robert Earle, Kunstler's protagonist, are at the core of postapocalyptic events. From a social standpoint, both heroes are leaders who encourage people to believe that things will be better in the future because humans have perished due to calamities. This study examines the theme of hope in two works from a post-apocalyptic perspective.

**Keywords:** Apocalyptic, Post-apocalyptic, Dystopia, Nuclear Power, World Wars

ÖZET

Birinci ve İkinci Dünya Savaşları'ndan sonra edebiyatta ütöpik eserlerin yerini distopik eserler almıştır. Apokaliptik kurgu distopik kurgunun ilk aşamasını temsil eder. Apokaliptik, kelimenin tam anlamıyla 'dünyanın sonu' anlamına gelir. Bu metinlerde kıyamet senaryoları anlatılır. İnsanoğlu doğası gereği her sonun ardından devamını da tasavvur etmiştir. Bu durum 'kıyamet sonrası' anlamına gelen post-apokaliptik terimiyle tanımlanır. Distopik eserler, insan neslinin tükenme aşamasını tanımlarken, post apokaliptik eserler, kıyamet sonrasında insanlığın yeniden doğuşunu ifade eder. Yirminci yüzyıldaki birçok doğal ve yapay felaket, edebiyatta post-apokaliptik eserlerin yayılmasına yol açtı. Yazarlar, Birinci Dünya Savaşı, İspanyol Gribi, İkinci Dünya Savaşı ve Çernobil Nükleer Santrali Felaketi gibi insanlığı tehdit eden krizlere dikkat çektiler ve bu da birçok distopik ve post apokaliptik eserin gelişmesine neden oldu. Bu post-apokaliptik eserler arasında David Brin'in *Postacı* ve James Howard Kunstler' in *El Yapımı Dünya* adlı eserleri yer alır. Brin'in kahramanı Gordon Krantz ve Kunstler' in kahramanı Robert Earle, kıyamet sonrası olayların merkezinde yer alıyor. Sosyal açıdan bakıldığında, her iki kahraman insanları gelecekte her şeyin daha iyi olacağına



inanmaya teşvik eden liderlerdir çünkü insanlar afetler sonucu tükenme noktasına gelmiştir. Bu çalışmanın amacı, iki eserdeki umut temasını post-apokaliptik bir bakış açısıyla incelemektir.

**Anahtar Kelimeler:** Apokaliptik, Post Apokaliptik, Distopya, Nükleer Güç, Dünya Savaşları

## 1. INTRODUCTION

The term "postapocalyptic fiction" refers to stories set in a world that a global catastrophe has altered. (Isomaa, Korpua, & Teittinen, 2020, p. 11) According to critic Florian Mussgnug, postapocalyptic fiction is defined as 'journeys across the wasteland produced by the disaster; attempts to construct a new society; the reemergence of violence and struggle; and, sometimes but not always, a return to civilization.' (Voigts, 2015, p. 6) The potential of literature to express messages about humanity and the human experience is demonstrated by post-apocalyptic fiction. The post-apocalyptic narrative, usually defined by its location and plot, takes place during or after an apocalyptic catastrophe such as a nuclear holocaust, a species-ending plague, a zombie epidemic, or an environmental collapse. This narrative follows a small group of survivors as they attempt to keep their pre-apocalyptic identities, revealing fundamental truths about humanity to both the characters and the reader. (Hill, 2018, p. 215) Many events have laid the foundation for the birth of this literature. There would be no post-apocalyptic literature if we did not evolve capacities for imagination, such as mental time travel and a propensity for being enthralled by worst-case situations. Although post-apocalyptic literature is based on developed brain mechanisms, societal influences significantly impact how people imagine the end of the World and create more or less conducive environments for such fantasies. From Mary Shelley's *The Last Man* (1826) to M. P. Shiel's *The Purple Cloud* (1901), the Victorian era saw a rush of works in the post-apocalyptic genre. These works expressed concerns about the fragility of Western culture and assumed intellectual breakthroughs conducive to such fantasies. The late-nineteenth-century scientific worldview claimed a logically understandable cosmos dominated by mechanical, rather than purposeful, processes and viewed the globe as one component of a massive and possibly fragile physical system. Deep time was hypothesized due to geological findings that depicted the planet and its ecosystems as inherently unstable and constantly changing. Darwinian biology saw humans as a byproduct of an evolutionary process that had wiped out countless other species. Throughout the twentieth century, it became increasingly clear that a series of small but significant events might bring the whole mess to a close. As a result, post-apocalyptic fiction flourished throughout the Cold War period. Although earlier times may have been similarly anxiety-inducing, the modern era gave various channels for popular culture, including post-apocalyptic fiction, such as new media and mass-produced literature. Because post-apocalyptic fiction is well-suited to engaging with prominent fears unique to modernity, such as the genuine fear of technologically mediated, large-scale destruction, it grew in popularity during the twentieth century. The genre blossomed shortly after the bombs dropped on Hiroshima and Nagasaki, signaling that humanity now had the technological capability to wipe out most, if not all, life on the planet and that such a scenario was not out of the realm of possibility. As the Cold War worsened, catastrophic cases became more relevant and resonant. (Clasen, 2019, p. 5) All in all, the understanding that there is no wholly new world and that the past cannot be transcended or evaded lies at the center of post-apocalyptic fiction.

Glen David Brin was born in Glendale, California in 1950 to Selma and Herb Brin. In 1973, he received a Bachelor of Science in astronomy from the California Institute of Technology. In 1978, he received a Master of Science in electrical engineering (optics), and in 1981, he received a Doctor of Philosophy in astronomy. He worked as a postdoctoral research fellow at the University of California Space Institute. Brin joined the Institute for Ethics and Emerging Technologies in 2010. He founded the Arthur C. Clarke Center for Human Imagination (UCSD). He is a member of NASA's Innovative and Advanced Concepts group's advisory board and routinely provides futurist consultancy to businesses and government entities. In addition, Brin works as a public speaker and consultant on the side. He has appeared on several scientific and future-related television programs, including *The*





*Universe, Life After People, Alien Encounters, and Worlds of Tomorrow*. He has been a member of the Museum of Science Fiction's Board of Advisors since 2013. Brin's literature is classified as hard science fiction, in which credible scientific or technical development plays a prominent role in the story. Brin's *Uplift Universe* contains around half of his novels. The Hugo Award for Best Novel has been given to these novels twice. Brin's fiction, outside of the *Uplift* series, is mainly concerned with the influence of technology on human civilization. Science fiction is a term used to describe such novels, and one of the most well-known examples of Brin's work is *The Postman*.

*The Postman*, by David Brin, is a post-apocalyptic novel about a man, Gordon Krantz, who finds a mail carrier's uniform and unwittingly restores part of the American West to its former splendor. Along the journey, he comes across various rudimentary communities and communes that have sprung up in the aftermath of the US's fall. Brin's character discovers that people have an illusion about him and his outfit on his travels: they believe he is a courageous and heroic messenger going on behalf of the United States government, seeking to re-establish communication through a revived postal service. Gordon becomes swept up in the concept of a "Restored United States" after beginning to play along with their image of his identity, and by the end of the novel, he has transformed into the hero they imagine him to be. People frightened by a homicidal, neofascist militia have reason to hope thanks to his postal system and statements about the return of a central authority. (Pavelecky, 2013, p. 9)

James Howard Kunstler is an American author, social commentator, public speaker, and blogger born on October 19, 1948. Among his best-known works (2012) are *The Geography of Nowhere* (1994), a history of American suburbia and urban development, *The Long Emergency* (2005), and *Too Much Magic*. Kunstler graduated from the High School of Music and Art in New York City in 1966 and studied drama at the State University of New York at Brockport. After graduation, Kunstler worked as a reporter and feature writer for several publications, eventually becoming a staff writer for Rolling Stone. Kunstler performed some odd jobs, from being an orderly in the mental side of the hospital to digging holes for percolation testing in housing developments during the 1970s and 1980s. He started authoring novels and lecturing full-time in 1975. In addition, Kunstler worked as a journalist for The Atlantic Monthly, Slate.com, Rolling Stone, The New York Times Sunday Magazine, and the op-ed page of The New York Times, where he wrote about environmental and economic issues. Kunstler is also a proponent of the "New Urbanism" movement. (New Urbanism is an urban planning concept that encourages environmentally friendly practices by establishing walkable neighborhoods with a diverse variety of housing and employment opportunities.) Kunstler published seven novels in the first 14 years of his writing career (1979–1993), and he also wrote many works in the field of science fiction. One of the important works he wrote in this genre is "*World Made by Hand*."

In *World Made By Hand*, a piece of speculative fiction, Kunstler imagines what America may be like a few decades after these disasters collide. It was released in 2008. After a bomb in Los Angeles, narrator Robert Earle and his family relocated to Union Grove, New York. Still, the economy has now collapsed, and the residents have become atavistically absorbed in long-lost activities like subsistence farming. The most notable consequence of the disaster has been the Mexican flu. Premature mortality has claimed a significant portion of the population, including Robert's daughter and wife, both victims of an encephalitis outbreak. Civil authority has essentially crumbled. There are pockets of anarchy aplenty, both in local officials' dishonesty and in Wayne Karp's vicious, unholy gang, a figure who leaves one longing for civilization. After a dreary adventure on the Hudson to rescue a boat crew held captive by a local warlord, Robert and his crew return to Union City to clean up the mess. This is the story of Robert Earle, his fellow townspeople, and a profoundly changed country. It is the story of a new America struggling to be born. (Issue: 2022) Two American authors constructed a post-apocalyptic scenario in which heroes increase people's hopes for the future. This post-apocalyptic optimism will be examined in this research.



## 2. CHARACTERISTICS OF POST-APOCALYPTIC FICTION

### 2.1. SETTING

Post-apocalyptic fiction might occur shortly or in the far future. The narrative might take place right after a horrific event or years afterward. The preface of *The Postman* by David Brin opens with the phrase "dissolution in thirteen years". The United States has been assaulted by armed militias and is on the verge of extinction due to the pandemic, with just a few individuals surviving. The following is a description of the circumstances as presented in work:

The Earth had spun six thousand times since flames blossomed and cities died. Now, after sixteen circuits of the Sun, plumes of soot no longer roiled

from burning forests, turning day into night. It hardly mattered anymore what had done it—a giant meteorite, a huge volcano, or a nuclear war. Temperatures and pressures swung out of balance, and great winds blew. (Brin, 1997, p. 6)

In the *World Made by Hand* by James Howard Kunstler, the event occurred a few years later in a bombing in Los Angeles, and just a few people survived the flu pandemic. The author characterizes the post-apocalyptic setting as follows: "We came here, to Union Grove, Sandy's hometown, after the bomb went off in Los Angeles. That act of jihad was extraordinarily successful. It tanked the whole U.S. economy." (Kunstler, 2008, p. 33) "The Mexican flu had been especially vicious among the young, though death by other means had not spared any age group." (14)

### 2.2. CHARACTERIZATION

Events in post-apocalyptic novels are frequently centered on protagonists with guiding spirits. These heroes are exceedingly powerful, and the writers describe them as having the qualities to govern the community. The reader may observe the rich details of a character's nature and decisions. Gordon Krantz and Robert Earle are fictional characters created by Brin and Kunstler, representing post-apocalyptic traits. Krantz and Earle have a dominating presence and are intimidating characters. The societal repercussions are enormous. They seek retribution against individuals who threaten society and endeavor to restore the damaged order. In *The Postman*, Gordon Krantz's struggle for society is described as follows:

Until now, Gordon had been telling himself he might somehow stay out of this trouble. But the last seventeen years had long ago made almost everybody alive take sides in this particular struggle. Rival villages with bitter feuds would drop their quarrels to join and wipe out bands like these. The very sight of Army surplus camouflage and gold earrings elicited a loathing response that was common nearly everywhere, like the way people felt about vultures. Gordon could not leave this place without at least trying to think of a way to harm the men below. (124)

In the *World Made by Hand*, Robert Earle's struggle for society is described as follows:

"Robert's the mayor now." I was flustered by this recognition from my peers, of course. But I also realized that somebody had to be responsible for things in town after years of apathy and paralysis,





and that I was ready to try. I figured if I managed to accomplish the least thing it would be an improvement over the current situation.(131)

### **2.3. SCIENCE AND TECHNOLOGY**

In post-apocalyptic fiction, science and technology are missing; in actuality, the protagonists are aware of technology and yearn for their old existence. Throughout the novel, Gordon has frequently voiced his desire for technology, yet technology makes little sense in the new reality. Gordon's longing is expressed in the work as follows:

While he washed his face, he thought about the last time he had met one of the legendary supercomputers. It had been only months before the war, when he was an eighteen-year-old sophomore in college. All the talk had been about the new 'intelligent' machines just then being unveiled in a few locations. (141)

In contrast, Robert, on the other hand, emphasized the benefits of technology to individuals to explain his longing for the past:

Of course, I remembered, with the bottom falling out of my stomach, I am driving a car! It had been so many years since I had done that! It was a dream-memory of something that now seemed hardly different from the magic carpets of my childhood storybooks. (29)

### **2.4. LEVEL OF VIOLENCE**

Following the end of the World, communities disintegrate, and people typically turn to violence to live or preserve the order of a newly formed civilization. Gangs are in the spotlight. Because there is a scarcity of food and others rob people, people try to protect themselves by setting up small groups. Killing is routine in an apocalyptic society where only the strongest survive. Those caught by gang members are subjected to any form of torture. Gordon's path crosses with the Holnist gang, and he stands by and watches them rob him because he lacks the power to fight them alone:

Sixteen years chasing a dream, Gordon thought. First that long, futile struggle against the collapse... then scratching to survive through the Three-Year Winter... and finally, more than a decade of moving from place to place, dodging pestilence and hunger, fighting goddamned Holnists and packs of wild dogs... half a lifetime spent as a wandering, dark age minstrel, play-acting for meals in order to make it one day more while I searched for...(12)

Mayor Robert and Police Officer Loren go to arrest Wayne Karp, the gang leader, for stealing, but the gang leader deems it an insult and tortures them. This torment is described as follows in the work:

The blows from the last ones on line were as vicious as the early ones. As the line wound down, Loren had gone from emitting a shriek at every blow to issuing a barely audible grunt. The blood had spread across his behind and began seeping down the legs of his pants, on the inside of his thighs. The very last person on line, the woman named Brenda who had answered the door to Wayne's abode hours earlier, actually broke the ash broomstick, she swung so hard. (326)

### **2.5. SOCIAL EFFECT**



Characters must deal with the social consequences of the horrific end of the World, which destroys or drastically alters people's lifestyles. The plot revolves around these concepts and their products, directly or indirectly, through the story and its characters. All of a person's options are suddenly taken away from them. Luxury automobiles and residences are being repurposed as scrap metal. Because there is a shortage of food, they resort to cannibalism. Dogs are nearly non-existent in cities. Surviving is the only custom. Laws and social conventions are useless. Looting and gangs become a way of life as civilization gives way to savagery. There is nothing left to buy with money, thus, money has no significance. The exchange method is reintroduced. Because the machine's dictatorship has ended and people have devolved into primitive society, old-fashioned farming is employed to supply food. The educational system has failed, and society has devolved into illiterate provinces. In *The Postman*, David Brin depicted the shift to an agrarian civilization as follows:

Corvallis and its environs are divided into independent boroughs, each supporting about two or three hundred people. All the land hereabouts is cultivated or ranched, using modern farming arts and hybrid seed the locals raise themselves. They have managed to maintain several prewar strains of bio-engineered yeast, and produce medicines and fertilizers from them. Of course they're limited to horse plows, but their smithies make implements from high-quality steel. They have even started producing hand-built water- and wind-power turbines-all designed by Cyclops, of course.(140)

James Howard Kunstler defined the shifting social order as follows in his novel *the World Made by Hand*:

Now, in the new times, there were far fewer people, and many of the houses outside town were being taken down for their materials. Farming was back. That was the only way we got food. Ben Deaver employed at least twenty men from town on his farm. You could smell the horses down where we were on the bridge. Sometimes the whole World smelled of horse. (12)

### 3. POST-APOCALYPTIC HOPE

Post-apocalyptic fiction may disclose fundamental truths about humanity in two different ways. First, future worlds are shown in this genre in which a great deal of pain and empathy and compassion are limited. Characters are confronted with opportunities to show compassion and empathy amid misery and inhumanity, but fear often prevents them from doing so. As they engage in compassion and empathy, the protagonists of the chosen texts risk being exploited and vulnerable. Their behaviors may imply that compassion and empathy are essential components of humankind. A second method in which the post-apocalyptic genre reveals basic facts about humanity is through seeing post-apocalyptic 'narratives as simulations', according to psychologists Raymond A. Mar and Keith Oatley's idea in "The Function of Fiction Is the Abstraction and Simulation of Social Experience." The importance of post-apocalyptic literature's images of pain contributes to narrative simulation, as evidenced by an assessment of imagery and diction in the selected works.

As a consequence of this simulation, readers may gain a greater sense of their common humanity with others. So, emotional growth improves their capacity to feel empathy and compassion for others. The most significant contribution of post-apocalyptic literature may be a simulated experience that leads to dynamic growth, as it emphasizes the significance of compassion in humankind's hope for survival. (Hill, 2018, p. 126)



The hope for survival is expressed in *The Postman* as follows: "It's all right, he told himself. I'm alive. And if I can get back to my backpack, I'll probably stay alive. Next year, if it comes, I can worry about my teeth rotting out of my head." (75)

The hope of survival in the *World Made by Hand*, on the other hand, is depicted as follows:

It was nice to be rambling out in the countryside by myself for a change, free of other people's demands. My thoughts were continually changing to the tally of what was lacking from our life and which might be replaced. Is it because of the old guy we encountered along the route, who had tied the last rays of hope to keeping his rusty automobile running? Or Is it that we were able to reclaim pure water as a result of a group effort? (276)

Humans are the most successfully created entity in the World, and we have developed exceptional imaginative skills that enable us to predict danger, simulate alternate situations, and plan ahead of time. However, there is a disadvantage to our creative ability: we are especially scared. We are terrified of real, plausible, and ridiculously unlikely threats. (Clasen, 2019, p. 2) Consequently, people are just as afraid of gangs that directly threaten their lives and feel discouraged and powerless in the face of their attacks in post-apocalyptic novels. Brin and Kunstler's heroes have revived the hope of survival by aiding in defeating gangs of savage anarchists. Brin's protagonist, Gordon, has bolstered his hope of survival by amassing an army to fight the gangs. In his work, Brin has dealt with hope in the following manner:

He closed his eyes. In four months he had welded an alliance strong enough to delay and frustrate the invaders. He had forged it mostly through his skill as a storyteller, a posturer... A liar. Gordon had no illusions that he was a real leader. It was his image that held the Army of the Willamette together... His legendary authority as the Inspector-a manifestation of the nation reborn. (206)

Kunstler's protagonist Robert, on the other hand, tried to reinforce people's hopes by restoring the laws in the area where they resided. In addition, the voyage he took to apprehend and arrest the Wayne gang's leader, which had been a terrifying nightmare, gave people new hope. The following is the conversation between Robert and the gang leader, as described by Kunstler:

"Are you going to let us search for stolen goods?" Loren said. "Of course not." "Are you going to surrender and come on in with us?" "Are you crazy?" "Are you going to turn over Bunny Willman." "Hell no." "Then your position is that you're above the law?" Loren said. "That ain't my position, it's my reality. How are you going to enforce this got-damn nonsense?" "You'll be surprised," I said. "Tell me. I really want to know." "If I told you, it wouldn't be a surprise, would it. (316)

Consequently, hope for a better future in the past is what keeps people alive in a post-apocalyptic world. Therefore, eliminating the post-apocalyptic remnants is necessary.

#### 4. CONCLUSION

In conclusion, post-apocalyptic literature is a genre of fiction that depicts the struggles of individuals who have survived calamities. It encompasses all efforts to bring order to the turmoil a minority who have stayed in a scientifically and economically developed society has yearned for. In their novels, David Brin and James Howard Kunstler have merged this literature to encompass all of its aspects. The dystopian society they depict and their characters offer the reader a sense of what may happen if it



**I.INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022**



does. The stories' protagonists, Gordon and Robert, demonstrate that hope can never be lost, sometimes against their kind and sometimes against problems that are not their kind. Because the fight for existence necessitates hope, post-apocalyptic hope is a dot of light that arises amidst people's darkness.



CHARLOTTE BRONTË’NİN *JANE EYRE* ADLI ROMANINDA VİKTORYEN  
ORYANTALİZMİN İMKÂN ALANI

THE OPPORTUNITY SPACE OF VICTORIAN ORIENTALISM IN CHARLOTTE BRONTË’S  
NOVEL *JANE EYRE*

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ÖZET

Batı dünyasının Antoine Galland’ın çevirisiyle, 18. yüzyılda tanıştığı *Binbir Gece Masalları* (1706), başta Romantik yazarlar olmak üzere, İngiliz edebiyatına yüzyıllarca sürecek bir etki bırakmıştır. Viktorya Dönemine gelindiğinde de bu etki alanı devam etmekteydi. Artık edebiyat incelemelerinde “Viktoryen Oryantalizm” olarak adlandırılan bu fenomen, Viktorya Döneminin önde gelen yazarlarından biri olan Charlotte Brontë’nin *Jane Eyre* adlı romanında da kendini gösterir. İngiliz yazınında çoğunlukla *The Arabian Tales* olarak anılan *Binbir Gece Masalları*, sadece Charlotte Brontë’nin değil, kardeşleri Emily, Anne ve Branwell Brontë’nin eserlerinde de metinlerarası bir unsur olarak karşımıza çıkar. Brontë kardeşler, babaları Peder Patrick Brontë sayesinde küçük yaştan itibaren, evde bulunan muazzam kütüphanenin olanaklarından yararlanabilmişlerdir ve kuşkusuz, Shakespeare’den Milton’a, Thomas Benwick’ten Walter Scott’a, yaptıkları okumalar hem çocukken kaleme aldıkları *Juvenilia* dönemi eserlerine hem de yetişkinlikte yazdıklarına yansımıştır. *Binbir Gece Masalları*’nın özellikle Charlotte Brontë ve Emily Brontë edebiyatındaki izdüşümleri üzerine bugüne kadar yapılan çalışmalar, çocuklukta geliştirdikleri hayal dünyası ve imgeleme ilişkilendirilmiştir. Ne var ki, *Binbir Gece Masalları*’nın, yetişkinlikte yarattıkları edebî eserlerin anlatı araçlarına etkisi üzerinde fazla durulmamıştır.

Bu çalışma, özelinde, Charlotte Brontë’nin *Jane Eyre* adlı romanında *Binbir Gece Masalları*’na yaptığı göndermeleri inceleyerek, bir anlatı aracı olarak ondan yeni bir söylem yaratmak için nasıl faydalandığını saptayacaktır. Her daim çekici bir fantezi dünyası olarak görünen “Oryantal âlem,” Charlotte Brontë’nin edebî yaklaşımında, anlatı sınırlarının yenilenebileceği ve kadınların Viktorya Döneminin mevcut toplumsal koşullarında yeniden konumlandırılabilceği bir söylem alanı sunmaktadır. Bugün feminist yazının öncülerinden biri olarak kabul edilen Charlotte Brontë’nin *Binbir Gece Masalları* ve oryantalizm unsurlarını alımlama ve dönüştürme biçiminin, onun toplumsal cinsiyet problemi bağlamında oluşturduğu edebî sese nasıl katkı sağladığı görülecektir.

**Anahtar Kelimeler:** Charlotte Brontë, *Jane Eyre*, *Binbir Gece Masalları*, Viktoryen Oryantalizm, Feminist Yazın, Metinlerarasılık, Dünya Edebiyatı, Karşılaştırmalı Edebiyat

ABSTRACT

*The Thousand and One Nights* (1706), which the Western world met in the eighteenth century with the translation of Antoine Galland, left an impact on English literature for centuries, especially on Romantic writers. This phenomenon, now called "Victorian Orientalism" in literary studies, also manifests itself in the novel *Jane Eyre* by Charlotte Brontë, one of the leading writers of the Victorian



Era. *The Thousand and One Nights*, often referred to as *The Arabian Tales* in British literature, appears as an intertextual element not only in the works of Charlotte Brontë but also in the works of her siblings Emily, Anne, and Branwell Brontë. Thanks to their father, Reverend Patrick Brontë, the Brontë siblings could benefit from the enormous library at home from a young age. Their readings, from Shakespeare to Milton, Thomas Benwick to Walter Scott, undoubtedly reflected the Juvenalian works they penned as children and their adult writings. The studies on the effects of *Thousand and One Nights*, especially on the literary works of Charlotte Brontë and Emily Brontë, have been associated with the imaginary worlds and imagery they developed in childhood, mostly. However, the effect of *Thousand and One Nights Tales* on the narrative tools of the literary works they created in adulthood has not been given much attention.

In particular, this study will examine Charlotte Brontë's references to *Thousand and One Nights* in her novel *Jane Eyre* and determine how she used it as a narrative tool to create a new discourse. The "Oriental world," which always seems to be an attractive fantasy world, offers a discourse space in Charlotte Brontë's literary approach where narrative boundaries can be renewed, and women can be repositioned in the current social conditions of the Victorian Era. Charlotte Brontë is considered one of the pioneers of feminist writing today. This work will show how her reception and transformation of *Thousand and One Nights* and Oriental elements contribute to the literary voice she creates in the context of the gender problem.

**Keywords:** Charlotte Brontë, *Jane Eyre*, *Thousand and One Nights*, Victorian Orientalism, Feminist Literature, Intertextuality, World Literature, Comparative Literature

## 1. GİRİŞ

Charlotte Brontë'nin *Jane Eyre* (1847) adlı romanının kahramanı Jane, henüz küçük bir çocukken romanın başında kendini şu şekilde tasvir eder: "Elime (bol resimli olmasına dikkat ederek) bir kitap aldım. Pencerenin içine tırmanıp ayaklarımı toplayarak Türkler gibi bağdaş kurup oturdum, kırmızı kalın perdeleri de çekince iki katlı bir gizliliğe, kuytuluğa kavuşmuş oldum" (Brontë 12). Bu tasvir, sözlü hikâyeleme performansına başlamak üzere pozisyonunu alan *Binbir Gece Masalları*'nın Şehrazad'ını akla getirir. Brontë, roman boyunca da *Binbir Gece Masalları*'na göndermelerde bulunacaktır. İngiltere'de geç on sekizinci yüzyıl ve erken dönem on dokuzuncu yüzyılda, kendini Mary Shelley, Thomas De Quincey, Alfred Tennyson, ve Charles Dickens gibi yazarların yapıtlarında hatırı sayılır bir derecede gösteren bir fenomenden, Viktoryen Oryantalizm'den bahsetmek mümkündür. Winifred Gérin, genç Brontë'lerin 1706'da yayımlanan ve 1787'de yeniden baskısı yapılan Galland'ın çevirisini çok yüksek bir ihtimalle okumuş olduklarını söyler (Gérin 26). Bugün Brontë Parsonage Museum'da, ailenin müzeye dönüştürülen evlerinin kütüphanesinde bir *Binbir Gece Masalları* kopyası bulunmasa da biyografik kaynaklar sayesinde Rahip Patrick Brontë'nin bütün çocuklarına kendi kütüphanesindeki kitapları okumaları için izin verdiğini, buna *Binbir Gece Masalları*'nın da dâhil olduğunu biliyoruz. *Binbir Gece Masalları*'nın Alaaddin ve sihirli lambasının cini, Ali Baba ve Kırk Haramiler, Denizci Sinbad ve benzerleri, hepsi *Juvenilia* (çocukluk eserleri) dönemlerinden beri Brontë kardeşlerin kendine özgü imgelem dünyalarını besleyen motifler olmuşlardır.

## 2. KİTAPLAR VE ORYANTALİZM

*Jane Eyre*'in en başından itibaren, romanın ben (birinci tekil) anlatıcısı, artık arketip bir hikâye anlatıcısı olarak adlandırdığımız Şehrazad'la benzerlikler gösterir. Bir anlatıcı olarak Jane, "okuyucu" kelimesini de zikrederek doğrudan bize seslenir, anlatısını "hikâye" olarak adlandırır (Brontë 623). Öte yandan, *Binbir Gece Masalları*'nın başında Şehrazad'ın nasıl tanıtıldığına bakalım:





Şehrazat kitaplar, yıllıklar; eski hükümdarların efsanelerini ve geçmiş halkların öykülerini okumuş; hatta eski çağlardaki halkların, hükümdarların ve şairlerin

yaşam ve yapıtlarından oluşan bin ciltlik bir kitaplığı da varmış. Çok güzel konuşur, dinlemesine doyum olmazmış (BGM 32).

Şehrazad okumuş, iyi eğitim almış, zeki bir kadın olarak Brontë'nin kahramanı Jane'e hayli uygun bir örnek teşkil eder. Henüz romanın başında karşımıza çıkan şu iki unsur önemlidir: Jane bir kitap okuyucusudur ve isyankardır. Kitaplar Jane için travmatik etkiler bırakan çocukluğundan bu yana, büyüme serüveni boyunca onun için hem bir sığınak hem de zekasını ve iradesini güçlendiren kaynaklar olurlar. Ama Jane, kitaplarla tutkulu ilişkileri olan edebiyatın diğer meşhur karakterleri, Don Kişot ve Madam Bovary'nin aksine, onlarla kurduğu ilişkiyi rasyonalize ederek trajik bir kahramana dönüşmemeyi becerir.

Jane ve Şehrazad, okur yazarlıkları bakımından birbirlerine denk oldukları gibi içinde bulundukları mekân açısından da benzerlik gösterirler: İkisi de bir "sultanın" patriyarkal iktidarında "esir" olarak, dışarıya kapalı bir yerdedir. *Jane Eyre*'in Mr. Rochester karakteri, sadece Grimm Masalları'nın canı erkek kahramanı Mavi Sakal'a benzemekle kalmaz, eski eşlerini öldüren Şehriyar'ı da andırır. Rochester'ın fiziksel tasviri yapılırken bile onun çekiciliğinin "beyaz ırk" standartlarından farklı olduğu belirtilir. Rochester'ın Bertha'yla evlendiği halde farklı ülkelerde çok sayıda metresi olmuştur. Bu eylemini her ne kadar gerçek ruh eşini aradığını söyleyerek meşrulaştırmaya çalışsa da çok eşlilik konusunda Şehriyar'ın izinden gider. Şehriyar'ın kadınları öldürme gerekçesi, onların iffetten yoksun oldukları yönündeki fikrine dayanır. İlk karısı, erkek kardeşinin karısı ve tutsak olan, şehvetli bir kadın ifrit bu kanıya varmasına neden olmuştur. Bu üç kadının sadakatsizliği, onda kadınların asla güvenilemez oldukları kanısını güçlendirmiştir. Buradan yola çıkarak bütün haremını katletme konusunda kendinde hak görmektedir. Mr. Rochester ise kötü, deli ve vahşi birisiyle evli olduğunu söyler. Evlenmeden önce, karısının ailesinde deliliğin nesiller boyu devam ettiği gerçeğinin kendisinden özellikle saklandığını iddia eder. "Deli" eşini zaptetmek için bulduğu çözüm ise onu tavan arasına kilitlemektir.

Mr. Rochester'ın çok sevdiği atı bile *Binbir Gece Masalları*'nda Bağdat halifesinin sarayında bir cellat olan Mesrur'un adını taşır. Şehrazat hayatını zekâsı sayesinde kurtarır ve "tutsak kadın" kalıbını tersine çevirirken, kendisini "Osmanlı sultanının haremındaki bütün o ahu gözlü, huri vücutlu kızlara" tercih ettiğini söyleyen Mr. Rochester'a, Jane şu şekilde meydan okur: "Size haremlik etmeye zerrece niyetim yok! [...] O düşünceleri aklınızdan silin. Gönlünüzden o türlü şeyler geçiyorsa, hiç gecikmeden, dosdoğru İstanbul'a yollanın. Zaten buralarda paranızı nereye harcayacağınızı bilemez gibi bir haliniz var... Oradan bir sürü cariye alın da bir harem kurun kendinize," (Brontë 378). Mr. Rochester'a kinayeyle böyle bir çıkış ve öneride bulunduktan sonra gelen sözleri daha da dikkat çekicidir:

Ben de misyoner olacağım; gidip bütün kölelere özgürlük aşkı aşılayacağım. Bu arada sizin haremınızdekileri de unutmayacağım elbet. Hele bir gireyim oraya... Bakın nasıl bir isyan çıkaracağım! Üç sorguçlu paşa olsanız boşuna... Bir anda, bu kez biz sizi tutsak yapacak, kölelerinizi azat eden bir ferman çıkarıncaya kadar da sizi salıvermeyeceğiz" (Brontë 378).

Jane'in tutsak edilmiş harem kadınlarına özgürlük aşılama ve onları kölelikten kurtarma misyonu, Charlotte Brontë'nin Oryantal unsurlar aracılığıyla kendi içinde bulunduğu toplumun kadın



meselelerine işaret etmesine sadece bir örnektir. Jane, kendisine ve okuyucuya, ataerkil 'despotizmi' anlamak / anlatmak ve onunla savaşmak için uygun bir metafor bulmuştur: Harem. Rochester ile Jane'in ilk karşılaşmalarında, Rochester'ın attan düşerek yaralı ve yardıma muhtaç bir durumda olması dikkat çekicidir. Zira bu sahne ileride değişecek olan güç dengelerinin, Jane'in gücü ele almasının, Rochester'ın ona bağımlı hale gelmesinin önceden habercisi niteliğindedir. Yukarıdaki alıntıda kendi özgürlüğünde direten ve başkalarının özgürlüğünden de kendini sorumlu gören bu kadın profili, roman ilerledikçe gücü ele alacaktır.

Kostümlü tiyatro oyunları sırasında Mr. Rochester, şallar ve türbanlar içinde Doğulu bir emir olarak sahneye çıkar. Hemen ardından, Blanche Ingram belirir: “O da Şark stilinde giyinmişti: belinde kırmızı kuşak, başında işlemeli örtü. [...] Yapısı, yüzü, rengi, edasıyla Eski Ahit'te adı geçen İsrailoğulları prenseslerini andırıyordu” (Brontë 259). Bu saydıklarımız, romandaki *Binbir Gece Masalları*'nın yanı sıra oryantal unsurlara başka örneklerdir. Yalnız, romandan alıntılar yaparken kullandığımız Nihal Yeğinobalı'nın çevirisi için bu noktada bir ekleme yapmak gerekmektedir. Metnin orijinalinde Blanche'ın aslında “patriyarkal dönemlerden kalma bir İsraili prensese” (“Israelitish princess of the patriarchal days”, Brontë 178) benzediği söylenmektedir. Dikkate değer bir başka bir nokta ise, Jane'in bir hikâye anlatıcısı olarak da oryantal imgeleminden faydalanmasıdır: Lowood Kızlar Okulu'nda Helen Burns ile birlikte Miss Temple'in odasında çektikleri mütevazı ziyafeti bir Barmecide şölenine benzetir. “*Binbir Gece Masalları*'nda Barmecide ailesinden bir prens, bir dilenciye ziyafet çeker ama dilencinin önüne koyduğu bütün tabaklar boştur” (Brontë 106). *Binbir Gece Masalları*'nın Jane'in duygusal açıdan yoksunluk çektiği çocukluğunda zihinsel ve ruhsal bir besin olduğunu unutmamak gerekir. Bu doğrudan göndermenin yanı sıra Jane, Rosamond Oliver'ı ilk gördüğü zaman onu tarif ederken, orijinal metinde yer aldığı haliyle, “Peri” ifadesini kullanır (Brontë 353).

Jane'in romanın başında tek sahip olduğu mülkiyet bir kitaptır. Zamanla okuyucuları olarak, onun sahip olduğu önemli bir gücün, hikâyeleme yetisi olduğunu fark ederiz. Thornfield'dan kaçtıktan sonra yaşadıklarını bir hikâyeci hüneriyle anlatırken bir noktada anlatmayı keser ve Rochester'ın dinleme zevkini kursağında bırakır:

“Kimlerin yanındaydın, Jane?”

“Bu gece taş çatlasa anlatmam, efendim. Artık yarına kadar bekleyeceksiniz. Öykümü yarıda kesmek güvence sayılır bir bakıma; kahvaltı masasında görüneceğime işarettir...” (Brontë 608).

Görüldüğü üzere, Jane hikâyelerken erteleme sanatını geliştirmiştir. Bu erteleme yönündeki irade, aynı zamanda onun büyüme emarelerindendir. Onun her türlü hâkimiyet karşısında hatırı sayılır bir direnç ve güç geliştirdiğini gösterir. Hikâye anlatmanın kimin iradesinde olduğu, kimin muktedir kimin boyunduruk altında olduğu sorularını maharetle işleyen *Binbir Gece Masalları*, gücü ele almak teması üzerinden de *Jane Eyre*'e bağlanır. Dolayısıyla, *Binbir Gece Masalları*, romanda fiziksel bir nesne, dekorun bir parçası (prop) olmanın ötesine geçer.

*Binbir Gece Masalları*, Jane'in büyüme ve olgunlaşma yolculuğunda etkiliyse, bu metnin çocuklukla ilişkisine de göz atmak gerekir. *Binbir Gece Masalları*'nın çocuklar için oluşturulmadığı açıktır. Bununla birlikte tıpkı Grimm Masalları gibi zamanla çocuk okumalarına dahil olmuştur. Masalların çocuk gözüyle okunduğunda kendine özgü, geçişken bir yapısı olduğu gözlemlenecektir: “dış uyaranlara cevaben, düşüncelerin sistemsiz ve irrasyonel bir şekilde ilerlediği” (Dickson 205) bir metindir *Binbir Gece Masalları*. On dokuzuncu yüzyılın çocukluk okumaları üzerine düşünüldüğünde,



*Binbir Gece Masalları* sıklıkla, sadeliğe duygusal bir övgü ve gençliğin naifliği tanımlarıyla değerlendirilir. Edward Said'in de gözlemlediği gibi, *Binbir Gece Masalları* mütemadiyen çocuklukla, iyimser fantezilerle ilişkilendirilir, doğrudur, ancak bir anlamda geride bırakılmaları için meydana gelirler” (Said 271). O halde *Binbir Gece Masalları* yetişkinlikte nasıl işe yarayacaktır? Jane için masalların büyüsunü bozmaya, kendi yoluna gitmeye, hikâyenin kontrolünü ele almaya, bizihi hikâyeleme gücünü geliştirmesine yardımcı olur. *Binbir Gece Masalları*'nın parçalanmış, rüyayı andıran niteliği, çocuğun kopuk, imgelemin yoğun olduğu bir bilinçle örtüşür ve yetişkin otoritesini rahatsız etme potansiyeli barındırır. Ama Jane, zamanla Şehrazad'ın yetilerini alarak bölük pörçük parçaları birleştirir: anlattığı hikâyeyi bütünlüklü bir şekilde birbirine bağlar, tıpkı hayatında da dağıldığı zamanlardan, parçaları birleştirerek güç kazanarak çıkması gibi. Jane'in küçük bir çocukken Gateshead'de *Binbir Gece Masalları* ile belli aralıklarla geçirdiği zaman dilimleri, eylemin durduğu ve katı kurallarla düzenlenmiş evin atmosferinden uzaklaşıldığı zamanlardır: akılcı olmayan, henüz sanayinin girmedığı, doğrusal olmayan bir zaman akışında ilerleyen, büyülü, çocuksu bir Doğu diyarı. Bununla birlikte Jane'in Gateshead'e dönüşü, değişken, uçucu ve içgüdüsel çocukluğu ile bugünkü kontrollü benliği arasındaki duygusal ve psikolojik mesafeye ışık tutar:

Kendimi hâlâ yeryüzünde yersiz yurtsuz hissediyordum. Yalnız, bütün

bunlara karşın, şimdi kendime olan güvenim çok daha gelişmişti, herhangi bir düşmanlıkla karşılaşma olasılığı beni artık içimden yıkmıyordu. Uğradığım haksızlıkların açtığı o kanayan yaralar da kapanmış, içimden fışkıran öfke, hınç alevleri sönmüştü (Brontë 319).

O ateşli isyânkar esir kız figürü yerine (görece) şimdiden bir yenilenme, toplumsal uzlaşım hali sezilmektedir. Jane, salona geçtiğinde gözüne çarpan ilk nesnelerden biri, eski yerinde duran *Binbir Gece Masalları*'dır. Kuzenleriyle yeniden karşılaştığında hissettikleri karşısında ise kendi değişiminin iyiden iyiye farkına varır:

Birisinin tüm umursamazlığı, öbürünün yarı alaylı halleri karşısında öylesine rahat ve sakindim ki! Ne Eliza'nın aldırılmazlığı beni kahrediyor ne de Georgiana'nın tepeden bakışı elimi ayağıma dolaştırıyordu. Aslında, benim aklım fikrim bambaşka şeylerdeydi. Şu son aylarda içimde, onların uyandıramayacağı kadar derin, keskin acılar, mutluluklar tatmıştım ben. Şimdi artık bana karşı nasıl davranırlarsa davranırlar, vız gelirdi! (Brontë 321).

Okumak, pek çok romanda örneğini gördüğümüz gibi, kişinin yerini tayin etme ve benlik duygusunun gelişiminde önemli rol oynar. Okuma ve kendi kendini eğitme, formal ve sistemli, rehberlikle alınan eğitimden daha önemli bir hale gelir. *Binbir Gece Masalları*'nın, baştan çıkarma sahnelerinde cömert olan bu müstahcen hikâyelerin büyüyen dimağlar üzerindeki etkisi tahmin edilebilir. Charlotte Brontë için de bu hikâyeler ilk başta kadınları erdem yoksunu, zayıf yaratıklar olarak gösteren, kadın düşmanı anlatılar olarak yer etmiş olabilir. Ne var ki, *Binbir Gece Masalları*'nın çerçeve hikâyesi tartışmasız bir şekilde kadının gücüyle sonlanır. Brontë de romanında bu kalıbı kendi toplumuna ve tarihsel dönemine uyarlar; yetişkin Jane'in çerçeve anlatısı kadın kahramanının hem hikâyesinin hem de hayatının kontrolünü tam olarak ele geçirmesiyle biter. Tıpkı Şehrazad gibi sadece kendini kurtarmakla kalmaz, Rochester'ı da kendinden kurtarır, tiranı iyi yönde dönüştürür, toplumsal bir engeli aşar ve kendisini eşit derecede değer gören bir birey olarak inşa eder. Brontë, çocukken çok sevdiği *Binbir Gece Masalları*'nı kahramanını silahlandırmak için ustalıkla kullanır. *Binbir Gece Masalları*, romanın başında ilk kez yer aldığı anda, Jane'in ileride başına geleceklere, Şehriyar kalıbının geleceğine dair bir uyarıdır, baştan gardını almasını da sağlayacaktır.



Rochester ona 'sevebileceği iyi ve zeki kadını' bulma konusundaki talihsizliklerini anlattığında, Jane duyduklarından etkilenir, belki bunda Rochester'ın hitabet yeteneğinin de etkisi vardır. Rochester'a çok âşık olmasına rağmen, onun bahsettiği kızlara karşı sempati duyar, kendine bu zavallı kızların halefi mi olacağını sorar. Bertha Mason'la evliliği ortaya çıktıktan sonra, Rochester'ın metresi olma önerisine boyun eğmenin tehlikelerinin farkındadır. Şehrazad, hikâyeleriyle ölümünü önce erteleyip sonra engellerken, Jane bunu Rochester'ın etki çemberinden fiziksel olarak uzaklaşarak başarır. Jane gibi yoksun, düzgün bir eğitim almamış birisi, özellikle de dünya yüzü görmüş, deneyimli Rochester'ın aksine, onun tarafından büyük bir evlilik tuzağına düşmekten kurtulabiliyorsa, bunun nedeni belki de *Binbir Gece Masalları*'ndan aldığı eğitimidir.

Aslında *Jane Eyre*, bir aşk hikâyesindense, daha ziyade bir büyüme romanıdır (Bildungsroman). Roman ilk kez yayımlandığında “bayağı ve kaba saba” bulunmasının nedeni, Viktorya döneminin yerleşik “düzgün” kadın normlarını alaşağı edeceğine dair duyulan korkudur. Charlotte Brontë, Jane'e amcasından kalan miras ya da Bertha'nın kundakçılığı gibi entrikaları, Jane'i o çok sevdiği tiranından, Rochester'dan ekonomik ve fiziksel olarak üstün kılmak için kullanır. Ancak Charlotte Brontë'nin *Binbir Gece Masalları*'nı eğitici bir kitap olarak kullanmasının yanı sıra, hayalî bir diyara kaçış gibi görüldüğü halde bu hikâyeler Brontë'ye içinde yaşadığı toplumun cinsiyet eşitsizliğini, kadınların konumunu dillendirmesi için imkân verir. Kadınların Viktorya dönemindeki toplumsal konumuna bakalım: İdealleştirilmiş kadın, “evdeki melek”, aslında veraset, miras, evlilik gibi medeni kanunu ilgilendiren konularda hakları büyük ölçüde çiğnenen bir zümredir; kadının mürebbiyelik, hizmetçilik, terzilik, çamaşırcılık, kısmen tezgahçılık dışında mesleki hayatta var olabilmek şansı yoktur, kültür-sanat ve bilimsel faaliyetler alanında otorite olmak bir yana, oraya dahil olabilmek için mücadele vermesi gerekmektedir. Kadınların süfrâjetler girişimiyle siyasete dahil olma savaşı, seçme seçilme hakkını elde etmeleri, Charlotte Brontë'nin yaşadığı dönemden onlarca yıl sonra ancak mümkün olabilecektir.

Bu noktada on sekizinci yüzyıl sonundan başlayarak Batı toplumunda kendini gösteren başka bir olgudan daha bahsetmek gerekir: feminist oryantalizm. Feminist oryantalizm, Doğuyu, Batılıların “kendi arınmaları” için kullandığı, başka bir deyişle “Doğuyu, Batı'yı eleştirmek ve düzeltmek amacıyla bir araç olarak kullandığı özel bir edebi stratejidir (Al-Bazei 6). Mary Wollstonecraft'ın 1792 tarihli, Batılı liberal feminizmin öncü metni sayılabilecek *Vindication of the Rights of Woman* (Kadın Haklarının Gerekçelendirilmesi), çok keskin bir şekilde feminist oryantalist bir perspektife sahiptir. Pek çok Aydınlanmacı düşünür gibi, Wollstonecraft pek de eleştirel olmadan, Doğu'yu doğrudan despotluk ve tiranlıkla ilişkilendirir. Avrupalı kadınların uzuvlarının ve duyularının Çin'dekilerden daha felçli (Wollstonecraft 128); Batılı kadınların Mısırlı kölelerden daha az eğitilmiş (221), efendilerinin de Mısırlı sahiplerden çok daha kötü olduğunu (319) söyler. *Jane Eyre* de bu bağlamda, okuyucunun tahayyülündeki cinsiyet ilişkileri açısından “korkunç” bir görünüm sergileyen Doğulu sisteme karşı duyduğu ahlaki tiksinişini körüklüyor gibi görünebilir. Gerçi Batılı okuyucunun Doğu masallarıyla kurduğu ilişkiler her zaman yadırgama ve arzulama gibi birbirine zıt duygularla ilerler. Charlotte Brontë, bu hikâyelerdeki kadınları özel bir sembolik duruşla ele almış gibidir: Viktorya toplumunda her türlü macera ve cinsellikten, en önemlisi otoriteden mahrum edilen kadınlara alternatif temsillerdir onlar.

Ros Ballaster, on sekizinci yüzyılın sonlarına gelindiğinde, *Binbir Gece Masalları*'nın yaygın bir çocukluk okuması haline geldiği dönemde, genellikle anlatının yapısı ve işlevine bir giriş dersi niteliğinde görülmesi gerektiğini ileri sürer. Hatta biraz daha ileriye giderek, Charlotte Brontë gibi realist yazarların, kendi tarihsel gerçeklerini anlatmak için mütemadiyen Doğulu büyümlü masallara başvurduğunu söyler (Ballaster 5). Yani, egzotik tatlar, Oryantal fantazilerden keyif almaktan ziyade, bu yazarların bu metinlerdeki kendi içlerinde yaşadığı toplumun esirgediği özgürlüklere işaret ediyor olmaları mümkündür. Charlotte Brontë, tıpkı bu masallardaki cinler gibi, yazarlığı, anlatmayı,



hikâyelemeyi bir tür cin ve peri işi güce dönüştürmüş, Jane'i de kendi hikâyesinin kontrolünü ele alan, sonra da bize aktaran bir kahraman olarak kurgulamıştır.

### 3. SONUÇ

Viktoryen Oryantalizm, Charlotte Brontë için adına ister feminist oryantalizm diyelim ister sadece feminizm, kendi toplumuna kadın hakları meseleleri üzerinden sorgulayıcı bir şekilde yaklaşmak için bir imkân alanı sunar. Harem ve benzeri imgeler, Viktorya döneminde kadının aşağıya itilmiş toplumsal konumu için bir metaforndan başka bir şey değildir. Düğünden önce, Mr. Rochester ipekten kıyafetler almak için onu zorla alışverişe götürmeye kalktığında, Jane erkeğin kendisini bir “oyuncak bebeğe” çevirmek istediğini ve despotluk emarelerini sezinlemiştir. Burada önemli olan, Jane'in tam bu noktada Madeira'daki dayısına yazmaya karar vermesidir, böylelikle ekonomik bağımsızlığını güvence altına alacaktır. Jane “Doğulu köle kadınları kurtaracağım” derken, Charlotte Brontë bu söylemi emperyal bir İngiliz üstten bakıştan ziyade, kendi toplumunun cinsiyet eşitsizliğine üstü kapalı bir gönderme olarak kullanır. Nasıl ki Shakespeare'in çoğu oyunu, “deplasmanda”, İngiltere dışında geçer ki iktidarı gülünçleştirebilmek, eleştirebilmek mümkün olsun, Brontë'nin hayalî büyütlü Doğulu imgeleri ve diyarı da onun meselelerini tartışabilmek için bir nevi edebî kalkan olarak kullanma biçimidir. *Jane Eyre*'in yayımlanmasından hemen sonra yayıncısı W. S. Williams'a yazdığı mektupta kadın sorunu üzerine mütemadiyen bir şeyler söylemek istediğini, ama bu konudaki ikiyüzlü yaklaşımları mide bulandırıcı bulduğunu (Smith 66) belirten, Elizabeth Gaskell'a yazdığı bir mektupta ise “durumumuzu iyileştirmek sadece kendimize bağlıdır, ama bununla birlikte Sosyal sistemin temellerine en derinden işlenmiş bir şeytani gücün de olduğunu” (Smith 457) söyleyen Brontë, başta kendisinin ve başka kadınların canına ve özgürlüğüne sahip çıkan Şehrazad'ı etkili bir model olarak kullanırken ileride Süfajetlerin kadın hakları mücadelelerinde ilerleyeceği yolun temellerini atmıştır.

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OSKAR UAYLDIN “DİQQƏTDƏN KƏNAR QALAN QADIN” ƏSƏRİNDƏ QADIN  
EMANSİPASIYASI

WOMEN'S EMANCIPATION IN OSCAR WILDE'S "A WOMAN OF NO IMPORTANCE"

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XÜLASƏ

İngilis ədəbiyyatı tarixinin əsas fiqurlarından olan Oskar Uayld yaşadığı dövr ərzində həm müsbət şəxsi keyfiyyətləri, həm də yaradıcılıq qabiliyyəti ilə insanların diqqətini özünə çəkmiş, onlarda böyük maraq yarada bilmişdi. Rəngarəng ruha, fərqli düşüncəyə və maraqlı yanaşma mövqeyinə malik olan ədib bütün bunları müəllifi olduğu əsərlərdə əks etdirərək, öz tərzini yaratmışdır. O, daim yazıb-yaratmış olduğu əsərlərində cəmiyyətin bilinməyən və qaranlıq tərəflərini açmağa çalışmış, yaşadığı dövrün aktual problemlərini ön plana çıxarmışdır. Bununla yanaşı sənətkar əsərlərində incəlik, zəriflik simvolu olan qadından, onun ailədə, cəmiyyətdəki rolundan da söz açmışdır. Biz yazıçının əsərləri ilə tanış olduqda onun qadın-kəşfi münasibətləri aspektində cəmiyyətin qadına qarşı münasibətini, qadına qarşı olan ədalətsizlikləri, gender problemlərini aydın şəkildə görə bilirik. Cəmiyyətin qoymuş olduğu sərt qaydalar qarşısında qadınlar kölə vəziyyətinə düşmüş, bir çox istismarlara məruz qalmış, azadlığı əlindən alınmış və bir şəxsiyyət kimi varlığı heçə sayılmışdır. Kişinin cəmiyyətdə, ailədə üstünlüyü özbaşınalıq halını almış, qadına qarşı edilən haqsızlıqlar günü-gündən artmışdır.

Elə bu mövzunun qadın emansipasiyası ilə bağlılığı əbəs yerə deyildir. Emansipasiya sözünün nəzəri mənasına diqqət yetirdikdə “köləlikdən azad olmaq”, “öz haqqını qorumaq”, “edilən ədalətsizliklərə baş əyməmək” və bu kimi məfhumları görə bilirik. Latin mənşəli olan bu söz özündə bir çox dəyərləri birləşdirərək insanların, xüsusən qadınların azad olmaq istəyi ilə sıx bağlıdır. Bu kimi aktual mövzular dövrünün insanların yaxşı tanıyan ədibin gözündən qaçmamış və onlara çox həssaslıqla yanaşmışdır. Oskar Uayldın bu mövzu ətrafında bir çox əsərlərinin içərisindən “Diqqətdən kənar qalan qadın” pyesini deyə bilirik ki, o, burada bir qadının simasında öz dövrünün qadınlarının həyatını, yaşadıklarını əks etdirməyə çalışmışdır. Əsərdə yazıçı fərqli təbəqənin qadınlarının həyatını təsvir edərək, mövzuya daha geniş çərçivədən baxmışdır. O, bu əsərdə ingilis qadınının düşüncəsi ilə amerika qadınının düşüncəsi arasında olan ziddiyyətləri, onların həyat tərzləri və cəmiyyətdə baş verən hadisələrə baxış dərəcələrinin fərqli istiqamətlərini göstərmişdir. “Diqqətdən kənar qalan qadın” əsəri dörd pərdəli əsərdir. Dramın əsas aparıcı növlərindən olan komediya janrında yazılmışdır.

**Açar sözlər:** Oskar Uayld, Viktorian dövrü, Pyes, Emansipasiya, Qadın

ABSTRACT

Oscar Wilde, one of the main figures in the history of English literature, attracted the attention of people with his positive personal qualities and creative writing skill during his lifetime, and was able to arouse great interest in them. Having a colorful spirit, a different way of thinking and an interesting attitude, the writer reflected all these in the works he authored and created his own style. In the works he constantly wrote and created, he tried to reveal the unknown and dark sides of the society and brought to the fore the actual problems of his time. At the same time, the artist spoke about the woman, who is a symbol of delicacy and elegance, and her role in the family and society. When we get acquainted with the works of the writer, we can clearly see the society's attitude towards women, injustices against women, and gender problems in the aspect of male-female relations. In front of the strict rules set by the society, women were enslaved, subjected to many exploitations, their freedom was taken away and their existence as a person was ignored. Man's supremacy in society and family became arbitrary, injustices against women increased day by day.





**INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022**



It is not for nothing that this topic is related to women's emancipation. If we pay attention to the theoretical meaning of the word emancipation, we can see concepts such as "freedom from slavery", "protecting one's rights", "not bowing down to injustices" and so on. This word of Latin origin combines many values and is closely related to the desire of people, especially women, to be free. Such topical issues did not escape from the attention of the writer, who knew the people of his time well, and treated them very sensitively. Among the many works of Oscar Wilde on this topic, we can mention the play called "A woman of no importance", where he tried to reflect the life and experiences of the women of his time through perspective of a woman. In the work, the writer described the life of women of different classes and looked at the topic from a wider perspective. In this work, he showed the contradictions between the thinking of an English woman and the thinking of an American woman, their lifestyles, and the different directions of their views on the happenings in society. "A woman of no importance" is a play in four acts. It is written in the genre of comedy, which is one of the main leading types of drama.

**Key words:** Oscar Wilde, Victorian period, Play, Emancipation, Woman



## MÜASİR İNGİLİS NƏSRİNDƏ CON FAULZ YARADICILIĞININ YERİ VƏ MİLLİ DÜŞÜNCƏ TƏRZİ

THE PLACE OF JOHN FOWLES IN MODERN ENGLISH LITERATURE AND THE WAY OF NATIONAL THINKING

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### Xülasə

XX əsr dünyada bir çox mühüm tarixi, siyasi-ictimai hadisələrin tüğyanı ilə yadda qalmışdır. Bu hadisələrin axarı hər sahədə olduğu kimi bədii ədəbiyyatda da izlər qoymuşdur. Belə ki, dünya ədəbiyyatında yeni meyllərin, istiqamətlərin, düşüncə yərzinin yarandığı bu dövr, həm də milli kimlik axtarışlarının qabarıq şəkildə ədəbiyyat nümunələrində sərgiləndiyi bir zaman kəsiyidir. Sözsüz ki, yeni tipli düşüncə tərzini ingilis ədəbiyyatından da yan keçməmişdir. Yeni düşüncə tərzinin ən mükəmməl nümayəndəsi hesab olunan ingilis yazıçısı Con Faulz da öz yaradıcı töhfələrini dünya oxucusuna təqdim etmişdir. Yazıçı yaradıcılığının əsas nüvə hissəsini təşkil edən ingilis milli kimliyi axtarışlarını onun yaradıcılığı boyu bütün əsərlərində izləmək mümkündür.

Məqalədə əsasən yazıçının həyatının müxtəlif dövrlərində qeydə aldığı xatirələri, milli kimlik axtarışlarında əsas nümunə kimi qəbul edilən "İngilis deyil, britan olmaq" essesi, əsl ingilisliyin milli dəyər kimi önə çəkildiyi "Daniel Martin" romanı araşdırılır. Onun adıçəkilən bütün əsərlərində yazıçının yaşamı, həyat təcrübəsi, və şəxsi duyğuları dominantlıq təşkil edir. Yazıçının yaşadığı milli hisslərdə evolyusiya açıq aşkar izlənilir. Xatirələrində qeyd etdiyi ikili hisslər yəni ölkəsinə və yaşadığı mühitə qarşı nifrət hissləri keçdiyi həyat yolunun pillələrində dəyişikliyə uğrayır və nifrət sevgiyə çevrilir. Beləliklə bir müddət İngiltərədən kənarda yaşayan John Faulz vətəninə bir vətənpərvər olaraq qaydır. Eyni prosesini onun qəhrəmanı Deniel Martin də yaşayır və onun eyniadlı əsəri avtobioqrafik xarakter daşıyır. Bütün bu evolyusiya prosesini bütöv məqalədə izləmək mümkündür.

**Açar sözlər:** ingilis nəsr, Con Faulz, yeni düşüncə, milli özünüdərək, ingilisçilik

### ABSTRACT

The twentieth century was remembered by many important historical and political events all over the world. The of these events, as in any field, left its influence in the literature. Thus, this period was known as a period of new trends, directions and thinking in the world literature, as well as a period of national identity, clearly manifested in literary works. Of course, a new way of thinking was also reflected in English literature too. The English writer John Fowles, who considered the most perfect representative of such new thinking, also presented his creative contribution to readers around the world. The search of English national identity, which is the main core of the writer's work, is reflected in all his works.

The article mainly examines the memories recorded by the writer at different periods of his life, the essay "On Being English, but not British", which is considered as the main example in the search for national identity, and the novel "Daniel Martin", in which true Englishness is highlighted as a national value. In all of his mentioned works, the writer's life, life experience, and personal emotions are dominant. The evolution of the writer's national feelings is clearly visible. The dual feelings he mentioned in his memoirs, that is, feelings of hatred towards his country and the life he lived in, undergo a change in the steps of his life path, and hatred turns into love. Thus, John Fowles, who lived outside England for a while, returns to his homeland as a patriot. The same process is experienced by



**I.INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022**



his hero, Daniel Martin, and his work of the same name is autobiographical. It is possible to follow such evolutionary process in the full version of the article.

**Key words:** english prose, Con Fawles, new thinking, national identification, englishness



**DISTORTED FACTS ABOUT TURKS AND THEIR HISTORY IN JEFFREY EUGENIDES'  
MIDDLESEX**

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**ABSTRACT**

One of the ways to discover and learn about societies and civilizations that were previously unknown is to take a look at their literature. A country's literary works give not only information about its own historical, cultural and social values, but also give information about the interaction of that country with other countries and societies. Artists include the cultural, intellectual and historical events of the society in their works. One of the most important ways to understand the historical and cultural reality of the narratives in the works is to compare these works with independent or other sources. Concrete and impartial findings can only be revealed in this way without being unfair to any party. Jeffrey Eugenides's Pulitzer Prize-winning novel *Middlesex* was published in 2002. The work, which has reached quite a number of editions since its publication, narrates the effects of a corrupted gene on the protagonist to the reader. The adventure that started from Turkey extends to America. While the stories of the protagonist's family and herself are conveyed to the reader in the novel, information about Turkey, the events in the history of Turkey and the Turks are included. When the information given in the work about some events between Turks and Greeks is analyzed on the basis of a comparative history perspective, it is understood that different results emerge from the author's narratives. This work aims to compare the information of Turkey and Turks in Jeffrey Eugenides' novel with Turkish cultural, historical sources and researches of foreign researchers to present concrete and independent results.

**Keywords:** Jeffrey Eugenides, *Middlesex*, Greek History, Turkey, Turkish History



## JEFFREY EUGENIDES'İN *MIDDLESEX*'İNDE TÜRKLER VE TARİHLERİ HAKKINDA ÇARPITILMIŞ GERÇEKLER

### ÖZ

Önceden fikir sahibi olunmayan toplumlar ve medeniyetleri keşfetmenin, onlar hakkında bilgi edinebilmenin bir yolu da onların edebiyatlarına göz atmaktır. Bir ülkenin edebi eserleri kendi tarihi, kültürel ve sosyal değerleri hakkında bilgi verirken aynı zamanda o ülkenin diğer ülkeler ve toplumlarla olan etkileşimi hakkında da bilgi verir. Bahsi geçen eserlerde sanatçılar yaşadıkları toplumun kültürel, düşünsel ve tarihsel olaylarına yer vermektedir. Eserlerdeki anlatıların tarihsel ve kültürel gerçekliğini anlayabilmenin en önemli yollarından birisi de bu eserleri bağımsız veya başka kaynaklarla mukayese etmektir. Ancak bu şekilde hiçbir tarafa haksızlık etmeden ortaya somut ve tarafsız bulgular konabilir. Jeffrey Eugenides'in Pulitzer ödüllü romanı *Middlesex* 2002 yılında yayınlanmıştır. Yayınlandığı andan itibaren oldukça fazla basım sayısına ulaşan eser bozuk bir gen'in başkahraman üzerindeki etkilerini okuyucuya aktarır. Türkiye'den başlayan serüven Amerika'ya kadar uzanır. Romanda başkahramanın ailesinin ve kendinin başından geçen hikâyeler okuyucuya aktarılırken Türkiye, Türkiye tarihindeki olaylar ve Türklere dair bilgilere yer verilmiştir. Eserde Türkler ve Yunanlılar arasında geçen bir takım olaylar hakkında verilen bilgiler karşılaştırmalı tarih perspektifi temelinde incelendiğinde yazarın anlatımlarından farklı sonuçların ortaya çıktığı anlaşılmaktadır. Bu çalışmanın amacı, Jeffrey Eugenides'in romanındaki Türkiye ve Türklere dair bilgilerin Türk kültürel, tarihsel kaynakları ve yabancı araştırmacıların araştırmaları ile karşılaştırarak ortaya somut ve bağımsız sonuçlar koymaktır.

**Anahtar Kelimeler:** Jeffrey Eugenides, *Middlesex*, Yunan Tarihi, Türkiye, Türk Tarihi

### INTRODUCTION

It is an undeniable fact that society and literature are parts of a whole. No artist can create a work which is independent of a culture or a society. The understanding that literature is a mirror of society dates back to Platon's "world of ideas" (The Republic). According to this point of view, each idea cannot be considered independently of social and historical facts, and as a result, it reflects on literature. This idea has not progressed systematically over the centuries. On the other hand, it is generally accepted that literature encircles a variety of subfields and mirrors moral values, social issues, economics, wars and human relationships of a country (Albert, 1954). According to DeVoto, literature is a collection of social fact-events, beliefs, purposes, rules, customs and religion of a society (W.E.Lingelbach, 1937). A novel can give a full description of a disaster, war or pandemic that a country is faced with. Every person living on earth has his / her own unique idea of what is happening around him or her. This shows that every person looks at events from a certain point of view. While it's fine for people to have a certain perspective on the events around them, most of the time confusion can arise in understanding what things and situations really are. Some of the statements an author tells about historical or current events may appear just the opposite of what they seem. Such complexities can hinder reaching the real truth. Doing so, it can also give false information to people who do not have deep knowledge of the subject. As most people do not prefer to search the sources for the real and true informations, misconceptions and bias against a culture or a society start to flourish. To get rid of such uncertainties and reach the most accurate truth, people need to do detailed research on what they intend to learn. It is a simple but effective way for people to search for and compare the same information from different sources in the process of searching for information and reaching the most accurate one. In this process, the information learned from different perspectives and sources gets rid of unnecessary parts and reaches a refined and realistic form. This refined information can provide researchers with detailed information about what the events actually are, allowing the parties to agree on the common subject. Jeffrey Eugenides's *Middlesex* novel, which tells the events from the



grandfather of the protagonist named Calliope to his own life, is presented to the reader as a multi-layered work by touching on many historical, social and cultural events of different countries. While describing his novel, the author impressively transfers a lot of intertwined plots to the reader. Many historical, cultural, and sociological elements related to the Turks and the Turkish – Greek war can be found in the work. The novel also includes some historical events starting from the period of World War I and the last period of the Ottoman Empire to our recent past.

### 1. THE POST-WORLD WAR I PERIOD

Several countries participated in World War I which is one of the most terrible wars in human history. The participating countries, which fought for different reasons, were divided into 2 groups and fought in various geographies. The Ottoman Empire, whose entry into the war was quite controversial at that time, is one of the alliance forces participating in the war (Karpas, 2004). Although it was victorious on some fronts, with the defeat of its allies, the Ottoman state also accepted the defeat and withdrew from the war by signing the Mudros Armistice (Sofuoğlu, 2002). Before the Mudros Armistice, Armenian and Greek gangs were already organized and they engaged in activities that would cause unrest and disturb the local people (Tansel, 1973). After the Mondros Armistice, minorities in different parts of the country formed various gangs and continued to engage in harmful activities (Jaeschke, 1986). All these gangs were supported by the allied states. While all this was going on, some events started to take place in Greece, and Greece was involved in the 1st World War to achieve the dreams it wanted to realize for centuries. Greece entered the war after the time he was told and its prime minister Venizelos, demanded that Izmir and its surroundings be left to them. (Jaeschke, 1986). The only reason why Greece did all this was to re-establish *Megale Idea*—the Big Idea that he had dreamed of for centuries. Eugenedines uses the following statements about this subject in his book:

*After years of living apart up on the mountain, the people of Bithynios, my grandmother's village, had emerged into the safety of the Megale Idea—the Big Idea, the dream of Greater Greece. It was now Greek troops who occupied Bursa. A Greek flag flew over the former Ottoman palace. (Eugenides, 2002, s. 21)*

Eugenides, who stated that the main purpose of the Greeks was to reach their grand plans by invading Turkish lands, made the following statements in another part of the book. He associated fez and people wearing a fez with Turkish soldiers and claimed that those who wore fez expelled their grandparents from their country (Eugenides, 2002, s. 144).

In accordance with historical sources, Bursa was conquered by Orhan Gazi in 1326 (Gönül, 2017) and has been a Turkish homeland for centuries since then. This geography, which has been the home of the Turks for a very long time, has been occupied by the Greek gangs and army. Contrary to what the main character of the book suggests, Turkish soldiers did not expel them from their homeland. On the contrary, those lands were the homeland of the Turks for centuries. Greek army that wants to invade Turkish lands started the invasion on May 15, 1919 and advanced to Bursa on June 22, 1919 (Özlü, 2014). It is also striking that Eugenedines made a wrong determination about the minorities in the Ottoman state. Eugenides, who claims that the Greeks under Ottoman rule suffered from some limitations in terms of wearing some specific clothes and were called bad names such as “infidel dogs” (Eugenides, 2002, s. 21).

There is no historical fact that different dress codes were applied to Muslims and non-Muslims living in the country during the years that Eugenides refers to. In the 19th century, no feature that distinguishes Armenian, Greek, Jewish and Turkish in terms of clothing (F. Georgeon, 2000, s. 67). The claim that Eugenides had different clothing practices does not reflect the truth when it is looked at the historical records.

When we look at the historical chronicles, it is seen that the minorities in the Ottoman state have not been mistreated for centuries, and the minorities have lived peacefully in the imperial lands. Mustafa Kemal Pasha, who changed the fate of the war in that period, which Eugenides included him in his book, clearly revealed his views on minorities in his work called *Nutuk*. He used to call minorities as





non-muslim. This is not a problematic naming as nearly all minorities are not Muslim (Akgül, 1994). The content of article 12 of the Wilson Principles, which deals with minorities and their rights were not new to the Turks, as the Turks had already been offering privileges to the minorities living in their country for more than 300 years (Atatürk, 1984, s. 172). Atatürk also stated that there is no other country in the world that respects the religion and tradition of minorities (Atatürk, 1984, s. 172). As a result of the First World War, the minorities, who were promised to establish a state for themselves, cooperated with countries such as England, France, Russia and America. With the support from foreign countries they have betrayed the lands they have lived in peace for centuries, ignoring the respect and tolerance shown to them (Köni, 1993).

When all these are taken into account, it is understood that Eugenides's statement in his work that prohibitions and restrictions in terms of clothing and daily life activities were imposed on the Greeks as a minority does not reflect the truth. In addition, it is understood that the Greeks, by getting the support of foreign states, damaged the geography where they lived in peace and tranquility for centuries. Eugenides stated as follows that the Greeks would trade more freely after the Greek occupation and implies that they were under economic pressure under the auspices of the Ottoman Empire (Eugenides, 2002, s. 22).

By the middle of the 1800s, trade in the big cities of the Ottoman Empire was under the control of Muslim and non-Turkish traders. Minorities gained significant advantages due to the commercial privileges provided to them. Of the 40 great bankers in the Ottoman Empire, 12 were Greek, 12 were Armenian, 8 were Jewish, and 5 were Levantines (Boztemur, 2001).

If restrictions had been imposed on the minorities living in the Ottoman Empire in terms of economic and commercial activities, most concrete examples of the above-mentioned historical reality, would not have emerged. The information about the Turks in the *Middlesex* book is not correct with this dimension. Contrary to what is claimed, although the Ottoman Empire had problems and difficulties in its last periods, it even allowed the opening of commercial high schools for minorities. One of them is Heybeliada Greek Trade School (Taşdemir, 2021). As mentioned in the book, a country that allows and supports the opening of minority schools, even in times of economic and political hardship, cannot tend to mistreat minorities. This is far from being compatible with reason and logic and does not reflect the real truth. Moreover, one of the bitter aspects of the war was that the hostility did not only stay at the front, but also spread directly to the civilian settlements. Eugenides conveys to reader the attitude of the Greek army after the defeats by implying that the Greek army, while retreating from the fronts, destroyed everything that came in its way and killed everyone, old and child (Eugenides, 2002, s. 43).

Eugenides confirms that the Greek forces became very aggressive due to the defeats they received from the front, and they withdrew by damaging civilian settlements, killing innocent people and firing houses and settlements. It is claimed that it was the Turks who started the war somewhere in the book (Eugenides, 2002, s. 84).

In another part of the novel, the following sentences were uttered during a discussion between the characters:

*The talk was always the same, of the Turks and their brutality, of Venizelos and his mistakes, of King Constantine and his return, and of the unavenged crime of Smyrna burned. Those damn Turks! Murderers and rapists! They desecrated the Hagia Sophia and now they destroyed Smyrna!* (Eugenides, 2002, s. 109).

In the continuation of the same section, the following sentences were expressed without showing any historical evidence.

*In the blackness, torches gather. Three Turkish soldiers stand in a tailor shop. Their torches illuminate bolts of cloth and suits on hangers. All over the Armenian Quarter fires bloom. Like a million fireflies, sparks fly across the dark city, inseminating every* (Eugenides, 2002, s. 56-57).



The fact that the claims and discourses expressed in the works have a historical document and basis is very important in terms of their reliability. Abstract, unproven and controversial discourses only concern the person who utters them and they are far from being reliable words. Much as it is stated in some parts of the book that it was Muslims and Turks who started the fires in Bursa and Izmir, the sources reveal that this is not true. A committee was formed by Greek authorities to find the cause of the fires and murders during the war. Two Greek officers, a priest and another official claimed that it was Muslims who started the fire. They forced a Muslim person to sign the reports they wrote in Greek (İbrahim Halik Tanık, 2021). He signed a document whose language he did not understand simply because he was afraid. However, studies have revealed that the Greeks were responsible for the fires and murders in the region (Yüceer, 2006). Many innocent people were killed, their belongings were plundered, mosques were destroyed and almost all the buildings in front of them were destroyed and burned (Açıksöz, s. 1921). In another part of the book, Lefty, one of the main characters of the novel, stated that the real culprits related to this situation were the Greek side.

*"The Turks will want revenge, in dawn's light, stood on the mountainside and surveyed the devastation. Black smoke rose for miles across the valley. Every village, every field, every tree was aflame. "We can't stay here," Lefty said. "The Turks will want revenge. (Eugenides, 2002)*

Lefty who was also Greek used the above expression because he knew the real perpetrator of the fires started were the Greek army and gangs in Bursa and Izmir. Lefty stated that he was aware of this unfair behavior against the Turks, and he pronounced the aforementioned expressions, thinking that the Turks would take revenge on them in the same way. Yet, it did not happen in that way. Even towards the end of the story, Eugenides continued to comment on historical events without providing any concrete documents to the reader. He states that the Turks burned and destroyed Smrna (Eugenides, 2002, s. 239).

However, in the following pages of the book, another character stated that the Turks would exhibit the opposite of these expectations. Major Arthur Maxwell, the commander of an English ship, which was anchored in Izmir during the war, made a very interesting statement about the Greeks and the war.

*"I've spent years in the Near East. The one lesson I've learned is that there is nothing you can do with these people. Nothing at all! The Turks are the best of the lot. The Armenian I liken to the Jew. Deficient moral and intellectual character. As for the Greeks, well, look at them. They've burned down the whole country and now they swarm in here crying for help (Eugenides, 2002, s. 53)."*

Looking at this sentence of the British commander, the situation of nations and civilizations in the war process can be understood. Contrary to what Eugenides states, when the information given is compared with historical sources, it is seen that he is wrong or flawed at certain points. Eugenides's incomplete or inaccurate information can be recognized with historical documents.

Some soldiers' faces and clothes were black because of the fire they started while fleeing. One of the events that took place during the liberation of Bursa from the Greek occupation was conveyed to the reader as follows:

*"From one end of the harbor to the other, Greek soldiers, exhausted, cadaverous, unclean, limped toward the embarkation point at Çeşme, southwest of the city, awaiting evacuation. Their tattered uniforms were black with soot from the villages they'd burned in retreat" (Eugenides, 2002, s. 47).*

By looking at this part in the book, it is obviously seen that the Greek army and its mercenaries committed war crimes. The expressions mentioned in the book about the Turks are far from reflecting the truth. This situation may cause prejudices among people who do not know the origin of historical events and have negative thoughts about a country or a society. The following statements were included in one of the newspapers, which is very important in terms of shedding light on the events of the war period, which were published in print during the First World War. From Şile to Bandırma and Biga, the Black Sea and Marmara coasts and piers and all the towns and villages behind them were burned (Açıksöz, s. 1921). Moreover, the Greeks tried to break the endurance of the Turkish people by making propaganda in the places they occupied and outside the region (Turan, s. 1999 : 29). Even if



Eugenides expresses his thoughts on the Turkish-Greek war through his characters stating Turks are guilty, historical chronicles reveal that the opposite of this idea is true. It is evidently understood that the Greeks tended to burn down everything that came their way during the withdrawal process from the occupied lands. On the other hand, Mustafa Kemal Pasha, the chief commander of the Turkish army, stated in the telegram he sent to the military units that the Greek soldiers and people should not be harmed at all and they should be treated in the best way possible (Onar, 1995). Mustafa Kemal Pasha, who underlined once again that there is no room in Turkish culture and tradition to act treacherously and cruelly even against its enemy, showed that Turks are trying to treat their enemies even in war the times in the most humanistic way. In the light of all these historical records, the historical facts of the Turkish-Greek war that took place after the 1st World War were distinctly revealed. When the results are taken into consideration, it is understood that the minority gangs, who received the support of foreign powers during the Turkish-Greek war, caused serious damage to the settlements, people and nature in the region where they were occupied.

Finally, Eugenides, who expressed the losses suffered by the Greeks in the war, did not base the information he gave on any concrete sources:

*"it is impossible to estimate the number of deaths due to killings, fire, and execution, but the total probably does not exceed 2,000." The American consul, George Horton, had a larger estimate. Of the 400,000 Ottoman Christians in Smyrna before the fire, 190,000 were unaccounted for by October 1. Horton halved that number and estimated the dead at 100,000.*" (Eugenides, 2002, s. 63)

When it is looked at some of the Turkish sources, there is a serious difference between the numbers Eugenides uttered and the figures recorded by Turkish sources. According to the statistics prepared by Vital Cuinet, who was commissioned by the Düyün-u Umumiye-i Osmani Administration in 1881, the total population of Turks in İzmir, Manisa, Aydın, Denizli and Muğla in Aydın Province is 1,093,334, while the total population of Greeks is only 208,893. Even in İzmir, where they are the most populated, there is a population of 130,957 Greeks compared to 237,795 Turks (Tinal, 2018). Considering the figures, the information that Eugenides includes in his work is seen as quite suspicious. It was recorded in the Açığsöz newspaper, one of the printed publications of the period, that the Greek invaders lost more than 2,000 wounded and dead in the battles around Köprühisar, İnönü and İnégöl (Açığsöz, s. 1921).

## 2. MISCONCEPTIONS ABOUT TURKISH CULTURE IN *MIDDLESEX*

Eugenides, in his book, incorrectly conveyed some information about Turkish culture to his reader. One of them is the one related to the traditional Turkish performing arts Hacıvat and Karagöz. Regarding Hacıvat and Karagöz, he states that Karagöz has always outwitted the Turks (Eugenides, 2002, s. 25). Before the western theater in the Ottoman Empire, many original genres took the place of traditional theater. One of them was Karagöz and Hacıvat, representatives of the folk theater tradition (And, 2014). Hacıvat and Karagöz, which have been in Turkish culture for hundreds of years, is a very popular shadow play and different versions have been made up to date. The events mentioned in the shadow play Karagöz and Hacıvat are entirely based on entertaining people based on the events that the people experience in their daily lives. (Özek, 2018) This shadow play, which created an entertaining show by criticizing the events, was one of the most entertaining show elements of its time (Helvacı, 2014). No character in the game Karagöz and Hacıvat seeks to outwit the Turks or make fun of them. Instead, if there is a defect, the characters give advise to fix it in a humorously. While doing this, he tends to tell the events in a more entertaining way rather than in a hurtful way. Eugenides gave completely wrong information about the harem culture in the Ottoman Empire in his work. Desdemona, one of the main characters, also makes very ugly statements about Turkish harem culture. She states that Turkish girls in the harem are prostitutes (Eugenides, 2002, s. 28). The harem culture in the Ottoman Empire is not known much by the westerners because it is related to the private lives of the sultan and the people living in the palace (Acar, 2015). However, since the leakage of information from the harem to the outside was prevented, the fact that Westerners generally construct the little bits



of information about the harem in their own imaginations or evaluate them in the context of their own cultural infrastructure and so, this is imaginary and biased information that is far from expressing the basic characteristic of the harem (Acar, 2015). There are indeed some girls in the harem who will be introduced to the sultan and have priority features that the sultan will like. But in the end, some girls stay there as servants, and the most important thing is that some of these girls, who learned Turkish and Islam here and were adopted by the Ottoman palace civilization, were confronted with the Enderun people who went to Birun (Ortaylı, 2008). After the scientific studies about the harem were presented, it is standing out that the statements that Eugenides reflected in his work about the harem culture in the Ottoman Empire were not correct. One of other the discourses that Eugenides mentions in his work, which has nothing to do with the truth and which also aims to humiliate Turkish culture, is the issue of eunuchoid. He states that there are too many eunuchs in Turkey (Eugenides, 2002, s. 76). Depriving a man of fertility is used for religious as well as artistic and political reasons or for punishment, and is a monstrous power that has fascinated societies all over the world (Marliave, 2015). In the historical ruins of the Assyrians who lived before Christ, Some figures are almost certain to be eunuchs (Hathaway, 2014 ). There is no information about the exact date from which eunuchs were used in the Ottoman Empire. However, based on certain findings, it can be argued that the appointment of eunuchs can be dated to the period of Çelebi Mehmet (Uluçay, 2013). Since it is not permissible to castrate in Islam, none of the people living as eunuchs in the Ottoman Empire were castrated in the Ottoman Empire. For this reason, most of those who served as eunuchs in the Ottoman Empire were chosen from slaves brought from Central Asia or Abyssinia (Görez, 2021). So, it is not possible to allow castration in the Ottoman Empire. This reveals a situation that contradicts the statement of Eugenides about the eunuchs in Turkey in his work. As Eugenides states, the places where the slaves are high are different countries, not Turkey. Eugenides, who is seen to give some wrong information about the history of Turkey and Turks in various parts of his work, also made a racist act. One of the characters is looking for the answer to whether they have Turkish blood or not the reason why they are so black (Eugenides, 2002, s. 88).

Associating one's skin color with a race is scientifically, humanly and morally unacceptable.

### **3- INFORMATION ON THE CYPRUS OPERATION OF TURKEY**

Cyprus was an Ottoman island from 1571 to 1878. A significant Turkish population continued to live on the island, which was later captured by the British. After the signing of the Armistice of Mudanya, England withdrew from the island of Cyprus and the administration of the island passed to Greek soldiers after a while. Towards the 1950s, the Greeks began to express the idea of uniting the island with the Greeks. While all this was going on, a significant number of Turks were living on the island. Turkey opposed this idea and demanded that the island be divided between Turks and Greeks. The Athens-backed EOKA organization carried out demonstrations and actions to seize Cyprus. The Turkish Cypriots, who wanted to defend their rights, established the Turkish Resistance Organization in response to this (Crawshaw, 1978). The Akritas Plan was prepared to suppress the Turkish Cypriots with weapons in case they resisted a possible constitutional amendment or a political trend towards Enosis, and many illegal armed groups were formed to implement this plan (Kliridis, 1989-1992). When the Turks opposed this unification and so-called constitution plan, the Greeks began to attack and massacre the Turks. As tensions grew, conflicts began to emerge all over the island. Turkish Cypriots suffered serious losses (Kızılyürek, 2016). USA, England, Greece and Turkey countries that want to end the conflict atmosphere on the island wanted to send a NATO peace force consisting of joint forces to the region. While all parties accepted this, the Greek administration of the island stated that they didn't want to see the Turkish soldiers on the island and rejected this offer (Kliridis, 1989-1992). Due to the persecution of the Turkish Cypriots, the Turkish military made an air attack on the island and stopped the advance of the Greek army. Eugenides used the following expressions about the Turkish invasion of Cyprus:





*Cyprus was being cut in half like Berlin, like Korea, like all the other places in the world that were no longer one thing or the other. "Now they're showing their true stripes," Jimmy Fioretos said. "The Turks wanted to invade all along. That malarkey about 'protecting the Constitution' was just a pretext." "They hit us ... sssss ... while our backs were turned," croaked Gus Panos. (Eugenides, 2002, s. 362)*

In the light of historical records, it is clear that the Turks have no intention of occupying the island. Since there are many Turks living on the island, it is not a very logical statement for the Greeks to call this an occupation. On the contrary, the Turks landed on the island to put an end to the Greek oppression that their people were exposed to.

## CONCLUSION

It is an accepted fact that literature and literary works are intertwined with many different disciplines. In this context, literary works benefit from many different areas while telling what goes through their minds in the subjective world of their creators. The best way to understand whether the events described and the information included in the works is a fact or a fictional fact is to research the aforementioned subjects in detail from different sources. *Middlesex* which is about the adventures of a corrupted gene between countries and even continents is a Pulitzer Prize-winning work. Many events and subjects that took place at various times were mentioned in the work. In this study, the statements about the Turks and Turkish culture in the *Middlesex* were examined comparatively by using different scientific studies. The investigations on whether the events described in the novel are historical facts or fictional historical facts were compared with the information obtained from different scientific researches. As a result of these comparisons, it has been observed that the author mixed his personal feelings and thoughts in many places with the events he narrated, and that most of the information he told about Turks and Turkish history was not suitable for the actual event flow of history.

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## ANALOGIES BETWEEN PETER JACKSON'S MOVIE ADAPTATION OF THE LORD OF THE RINGS AND JEANETTE WINTERSON'S NOVEL WEIGHT

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### Abstract

Analogies between Peter Jackson's famous fantasy film trilogy, *The Lord of the Rings*, adapted from J.R.R. Tolkien's trilogy-novel with the same title, and Jeanette Winterson's acclaimed novel *Weight*, a retelling of a mythological context, are the concerns of this article. It shows respectively homogenous qualities between the characters Frodo Baggins, his friend Gandalf, and Atlas in *The Lord of the Rings* and *Weight*, in terms of their utterances, personal traits, and way of life. It also aims to show the mythological significance of *The Lord of the Rings* trilogy, written by Tolkien, and Winterson's work *Weight*, with regard to the use of elements of the genre of Epic and Fantasy, and it is done so by displaying a detailed analysis of the characters that are created by two authors. The concept of trickster is another significant concern of this article, in that it not only points out Jeanette Winterson as a Trickster-Artist, a kind of writer in literature who transforms and depicts well-known characters differently but also shows Peter Jackson, the director of *The Lord of the Rings* Trickster-Artist in the sense of cinema. It will also portray Tom Bombadil in *The Lord of the Rings*, written by J.R.R. Tolkien, as a trickster character.

**Keywords:** J.R.R. Tolkien, *The Lord of the Rings*, Jeanette Winterson, *Weight*, Peter Jackson

### PETER JACKSON'IN FİLM UYARLAMASI YÜZÜKLERİN EFENDİSİ VE JEANETTE WINTERSON'IN ATLASIN'IN YÜKÜ ROMANI ARASINDAKİ BENZEŞİMLER

### Özet

Peter Jackson'ın ünlü fantastik sinema üçlemelesi olup, Tolkien'in aynı isme sahip olan üçleme-romanından esinlenilen *Yüzüklerin Efendisi* ve Jeanette Winterson'ın mitolojik bir içeriğin yeni bir anlatısı olarak övülen eseri *Atlas'ın Yüğü* arasındaki benzeşmeler bu makalenin başlıca meseleleridir. Bu sırasıyla *Yüzüklerin Efendisi* ve *Atlas'ın Yüğü* eserlerindeki Frodo Baggins, arkadaşı Gandalf ve Atlas karakterleri arasındaki bağdaşık özellikleri, onların söylemleri, kişisel özellikleri ve yaşam biçimleri açısından göstermektedir. Bu makale ayrıca Tolkien tarafından yazılan *Yüzüklerin Efendisi* üçlemesinin mitolojik değerini ve Winterson'ın *Atlas'ın Yüğü* eserini, Epic ve Fantastik türün kullanımı açısından gösterecektir ve bunu iki yazar tarafından yaratılan karakterlerin detaylı bir analizi gösterilerek yapacaktır. Hileci kavramı bu makalenin bir diğer önemli meselesidir, öyle ki

bu makale sadece Jeanette Winterson'a eserleri değiştiren ve bilinen karakterleri farklı bir şekilde yansıtan edebiyattaki bir tür yazar olan Hileci Sanatçı olarak değinmiyor, aynı zamanda, *Yüzüklerin Efendisi* film üçlemesinin yönetmeni Peter Jackson'ı sinema bağlamında bir Hileci Sanatçı olarak gösteriyor. Bu makale ayrıca J.R.R. Tolkien tarafından yazılan *Yüzüklerin Efendisi* romanındaki Tom Bombadil karakterini hileci bir karakter olarak gösterecektir.

**Anahtar Kelimeler:** J.R.R. Tolkien, *Yüzüklerin Efendisi*, Jeanette Winterson, *Atlas'ın Yüğü*, Peter Jackson



## Introduction

To adopt a book into a movie (as in the case of *The Lord of the Rings*) or retelling of an existing story (as in the case of *Weight*), there may be similarities and differences from their sources. In this article, Tolkien, Winterson, and Peter Jackson are the artists mentioned in these transformative processes. First of all, John Ronald Reuel Tolkien (3 January 1892 – 2 September 1973), an academic, philologist, and poet, is most known for his reputation as one of the most famous English authors ever. He earned most of his fame through his works belonging to genre fantasy, *The Hobbit* and *The Lord of the Rings*. He is called the father of modern fantasy literature. He paved the way for the rise of fantasy as a genre. It is his success that he has always been more popular than his forerunners. Tolkien is known as a popular resurgence of the genre. He uses the word *legendarium* as an umbrella term related to his writings, consisting of *Silmarillion*, *The Lord of the Rings*, and *The Hobbits*. These works are associated with each other in many aspects. All show interrelated poems, fictional histories and characterizations, and invented languages in the fantastical universe of Tolkien, called Middle-Earth. In his letter #131 to Milton Wildman, he mentions that mythology does exist in Britain. Its qualities are described as “the soil of Britain” but not with English by Tolkien himself. Expressing his love of England, he asserts that it “*had no stories of its [English] own (bound up with its tongue and soil)*” (Tolkien, 131 To Milton Waldman -) when mentioning the Arthurian depiction of Britain. It can be claimed that he wanted to give England a kind of mythology. It is accurate he was in pursuit of creating a purely England mythology. It is may be claimed that on the level of fantasy, which resembles ancient mythologies, there is a craftsmanship about the depiction of fantastical and extraordinariness in his works.

Secondly, Jeanette Winterson, is currently a writer, journalist, and lecturer at Manchester University. She wrote many works of various genres, ranging from fiction to science fiction and children-fiction. Winterson mainly focuses on such ideologies as Feminism and Individualism. She employs allegory, myth, fairy tales, mysticism, symbolism, and autobiography in her works. Among her works are *Sexing the Cherry*, *Frankissstein: A Love Story*, and *Weight*. Her work, retelling the myth of Atlas and Heracles, *Weight*, was published within the Project of Canongate Myth Series. Influenced by the story of Atlas in Greek mythology in her writing, she attributed many different qualities to the character. In ancient myth, Atlas is the son of the earth and Poseidon. He is carrying the world forever as a burden. It is a punishment due to his rebellion against the Olympian Gods. In her work, Winterson presents these characters in their modern-day forms. An encounter between them takes place, open to modern interpretation (Adıgüzel 2021, 256).

It is accurate that both authors tend to depict extraordinary settings, characters, universal concepts, and events in their works and their works carry mythological elements. Their engagement with the genre of fantasy is highly recognizable. Their novels connected with mythological elements in their worlds of fantasy. *The Lord of the Rings* takes place in a fictitious world called middle-earth, in which such supernatural characters as trolls, elves and hobbits do live. Similarly, *Weight* also takes place in an extraordinary universe, in which gods, goddesses and semi-gods and goddesses, half human and half gods are the residents of. Their characters try tackle with human feelings, which however may be considered as ordinary, in that Frodo and Atlas feel emotionally hurt by their decisions. Gandalf and Atlas express their decisions about fate and life. All these things occur in highly fictional events. However, it is generally known that mythological stories are written in oral and written form and most of them usually give a didactic message. As the two examples of written forms of mythological works, *The Lord of the Rings* and *Weights* give messages about such concepts as burden and punishment. They seems to be written so as to give subtle messages about the concepts. In general, we may accept the mythological significance of the two works in comparisons, especially between characters.

Finally, Peter Jackson is a New Zealand film director, screenwriter, and producer. He is best known for his movie adaptations of the novels. They are the trilogy of *The Lord of the Rings* and *The Hobbit*. These movies are based on the trilogy of *The Lord of the Rings*, written by Tolkien.



However, there is a term trickster-artist in literature. The quality of being a modern trickster is being a cunning storyteller and transformer. Jeanette Winterson depicts famous mythological figure of Atlas from a different perspective, so a kind of new Atlas with slightly different attributes emerges. Likewise, Peter Jackson, who directed the movie adaptation of the novel *The Lord of the Rings*, depicts novels of Tolkien differently to a slight extent. Winterson shows a mythological story in her *Weight* remarkably. It is genuinely another example of the way of different kinds of telling an existing myth. When Winterson changes Atlas in her perspective, Peter Jackson slightly changes a part of the trilogy-novel of Tolkien (as explained in this article in the case of Tom Bombadil in detail).

Tom Bombadil in *The Lord of the Rings* functions as a trickster character in this article in a Jungian sense of the definition of the word trickster archetype. It is related to a character with a funny attitude. He challenges them to break out of the conventions and rules which society has exerted upon them in a playful manner (Mattick 2022).

### **Analogies Between *The Lord of the Rings* by Peter Jackson and *Weight* by Jeanette Winterson**

An kind of approach against the traditional sense of the depiction of a protagonist with the qualities of excessive physical power and heroic deeds in an Epic work (Izadi 2017, 603) is in both *Weight* and the novel accurate movie adaptation of *The Lord of the Rings*. The former work deals with Atlas, a minor character who belongs to the titans of an “inferior generation” (Adıgüzel 2021, 257). The latter shows The Hobbits, who are known as small lineage. They are called halflings in *The Lord of the Rings*. To choose the protagonist from such a lineage, among whom does not carry noble origin as many traditional epic heroes, Tolkien puts Frodo Baggins as an ordinary character at the center of his novel protagonist.

Atlas and Frodo Baggins have their burdens. Atlas is responsible for carrying the world, as its origin in the mythological contexts suggests. He carries a celestial sphere, which is known as the sky. This burden is a punishment given to Atlas by the Olympians, who won the great war Titanomachy between the Titans and the Olympians. Atlas, a Titan, is punished forever by them to stand at the western edge of the earth where he carries the sky or the world on his shoulders. (Gill 2019) He grapples with living without freedom, and this situation is the reason why he feels tortured by hegemonic power. He calls himself “the long-suffering one (Winterson 2005, 22)”. “*His punishment was a clever one-it engaged his vanity* (Winterson 2005, 70)”. In a broadened sense, the problem of Atlas as to what he carries is a person who suffers from boundaries and desire and existentialist issues related to freedom, fate, and choice. He is carrying neither the world nor the sky but himself. The employment of a literary device called double-entendre by Winterson in the name is so important to understand his pain. It is related to Atlas, carrying himself who suffers, as in *Weights*, and the one punished to carry the world, as in the mythological origin. (Adıgüzel 2021, 257-259) As for Frodo Baggins in *The Lord of the Rings*, his burden is to carry The One Ring to the land of Mordor, located near The Mount of Doom, to destroy it. It was given to him by Gandalf, who demands Frodo keep the One Ring safe and hide it because if the dark lord Sauron catches it, he can gain much of his strength and control the middle earth (the fictional universe known as the setting of *The Lord of the Rings*). Although Gandalf is depicted as a character who can control his desires and extraordinary magical gifts, he rejects taking The One ring because he is afraid of the fact that it has the potential to dominate the one who carries it. (Jackson 2000, 24:36 - 36:30). He then asks Frodo to take it there. On the road, Frodo encounters Rightwraiths, also known as Nazguls, consisting of 9 black horsemen, who are in the service of their evil master to find the one ring. (Jackson 2000, 45:24 - 49:10) One of the Ringwraith, Witch-King of Angmar, stabs Frodo, and he is heavily wounded (Jackson 2000, 1:02:47 - 1:03:43). When Frodo and his company, Samwise Gamgee, are on their way to Mount Doom, disguised as Orcs, the monstrous creatures living nearby Mount Doom, Frodo suddenly falls on the earth and asserts the heaviness of The One Ring that he carries on a silver chain around his neck. He suffers from the burden of being the Ring bearer. (Jackson 2000, 03:10:40 - 03:10:45). It may seem that, unlike Atlas, who has faced the burden of carrying the world as a punishment, it is Frodo Baggins, who decides to become the One-Ring Bearer as a burden, but it is, indeed, not Frodo’s free will to do so. Frodo finds himself clinging to the manipulative The One-Ring. So it is may be claimed that Gandalf punished



Frodo by giving him The One Ring. Gollum tells who carries The One-Ring is in the Shire (The place Baggins family lives in), to the Ringwraiths, Frodo becomes frightened, telling Gandalf must take it. "I dare not take it", Gandalf admits. (Jackson 2000, 33:38 - 34:01). To sum up, like Atlas, Frodo Baggins is burdened with hurting experiences in general. At the very end of the last movie of the trilogy, *The Lord of the Rings*, no matter how The One Ring affects him, Frodo cannot throw The One Ring to the Mount of Doom. It is accurate that The One Ring has the potential to dominate who has it due to its quality to give power to the one who carries it. He calls the hurting device, The One Ring, his possession (Jackson 2003, 2:41:07 - 2:41:17). It is a kind of punishment that affects the free will of a hobbit as Frodo Baggins. Consequently, it is appropriate to consider the burdens of Frodo Baggins and Atlas as their punishments.

The concept of fatalism which is a manner of mind related to the belief that destiny is externally determined, is mentioned by the characters Gandalf and Atlas, and to a slight extent, by Frodo Baggins. Frodo asserts to Gandalf that it pities that his uncle Bilbo Baggins should have killed Gollum when he has had the chance. Gandalf warns him not to be eager to decide who deserves to be alive or dead and implies that Gollum has a part in the adventure of Frodo, carrying The One-Ring to the Mouth of Doom to destroy. Frodo asserts his wish that The One Ring has never come to him and that if only all events he has been through since the first time he acquired The One Ring have never happened. In response to this utterance, Gandalf gives a fatalistic view as follows:

*"So do all who live to see such times, but that is not for them to decide. All we have to decide is what to do with the time that is given to us. There are other forces at work in this world, Frodo, besides the will of evil. Bilbo was meant to find the ring, in which case you also were meant to have it..."* (Jackson 2000, 1:49:20 - 1:51:32)

He emphasizes the fact that one cannot control fate. Everything in life is solely a pre-determined whole. One cannot decide what to do in the future or the past, but we are given only time, without any guide to decide what is good or bad for one. It is a fatalistic view that forces are dominating our lives. Frodo utters neither positive nor negative words to this utterance, but his acceptance of fatalistic pearls of wisdom of Gandalf is seen in his facial expressions. Likewise, according to Atlas in Weight *"There is no way. There is only the will of the gods and a man's fate"* (Winterson 2005, 50-51). He expresses that he is not content with hegemony (Adigüzel 2021, 259). As far as this quotation suggests, it may be claimed that he does not believe in free will but fatalistic principles. Atlas indeed has a similar manner of rejecting such questions about what one has experienced. Atlas does not ask why and expresses his acceptance just as Gandalf. He expresses his inability to have a control over what one has experienced or what this person will experience. He may be implying the belief that there is the only time we are in and other forces controlling our lives. To sum up, Gandalf and Atlas have similar views about the concept of fate to a larger extent.

It is true that all these characters live in worlds rather than our understanding of the real world. They emerge as the characterizations in a universe of fantasy. Their fatalistic opinions are not related to traditional senses of theology as the fact that God is the creator of the universe, and the concept of fate is bound to him. Although it is not in the movie, Tolkien created a universe called Middle-Earth, known as the setting of the movie *The Lord of the Rings*. It asserted that Eru Ilúvatar is the god-like creator of the universe called Middle-Earth, ruling everything (Martina 2016, 6-12). Similarly, the controllers of lives and the universe of Atlas is closely associated with Olympian Gods.

The Concept of Trickster in *The Lord of the Rings* (movie and novel) and Weight

The terms trickster-figure and trickster-artist are related to the character of the novel *The Lord of the Rings* Tom Bombadil and Peter Jackson, the director of the movie adaptation of the work, respectively. *The Lord of the Rings* is highly a book-accurate-adaptation, but there are many differences between the movie version and the book it originates from. For example, Tom Bombadil, a character in the novel *The Lord of the Rings*, asks Frodo to give him The One Ring. He somehow





INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022



accepts to do so. Bombadil puts it on his finger, but he does not disappear like Frodo. Bombadil “hands it [The One ring] back to him [Frodo] with a smile” (Tolkien, *The Lord of the Rings* 1954, 88). As a character of being the embodiment of the trickster archetype, Tom Bombadil “violates [s] principles of the social and natural order, playfully disrupting normal life and then re-establishing it on a new basis” (Mattick 2022). His manner towards The One Ring is unfathomable to Frodo and his friends. As a trickster figure, he mocks accepted norms because his attitude is also humorous about such, so to say, a scary device like The One Ring, as follows: “Tom laughed again, and then he spun The One Ring in the air – and it vanished with a flash. Frodo cried (Tolkien 1954, 88)”. His playful trait makes him a trickster. This character lives apart from conventionalism, and his trickster trait emerges at this point. He has no fear, and is, so to speak, the life of the party and lives his own rules. Tom Bombadil “lacks afraid. He connected with his complete trust in the now and meaningful coincidences – coined by Jung as synchronicity. (Andersen -, 17)” Therefore, his belief in the process of life makes him uncontrollable as far as the dominating power of The One ring is concerned. However, even the author Tolkien himself asserted, in one of his letters to Naomi Mitchison, that Tom Bombadil is, actually, not “important to the narrative [The plotline of *The Lord of the Rings*]” (Tolkien 1949). It is uncertain if it is a coincidence that this character does not appear in the movie adaptation of *The Lord of the Rings*, but it is accurate that the director of the movie, Peter Jackson is a trickster artist because he does not allow this character to appear in the movie adaptation of *The Lord of the Rings*. He transforms and changes a work of art when he creates a movie adaptation of the novel *The Lord of the Rings*, eliminating and “erasing” (Hyde 1998, 7-8) an original text and transforming it into something erased, as a Trickster-Artist in literature does. However, Peter Jackson's way of rendering a work of art into another form is slightly similar to that of Jeanette Winterson. She is under the influence of the mythological representation of Atlas and depicts it, with her interpretation, in the form of literature in a transformed way. Likewise, Peter Jackson adapted *The Lord of the Rings* and illustrated it in the motion picture in his way as much as possible. As a detailed example of Jeanette Winterson, Trickster-Artist, she depicts Atlas and Heracles as two acquiescing characters as figures with a questioning manner as to the life and “duties imposed by the gods” (Adıgüzel 2021, 261).



## Conclusion

There are many similarities between *The Lord of the Rings*, written as a book by Tolkien and directed as a movie by Peter Jackson, and Jeanette Winterson's novel *Weights*. The protagonists of the two novels do not carry heroic miens of Epic tradition. Frodo Baggins in *The Lord of the Rings* and Atlas in *Weighs* are both inferior figures. They both have their burdens, which can be considered punishments. Frodo Baggins conflicts with The One Ring that affects him, but he cannot get rid of it due to the dominating power of The One Ring. Likewise, Atlas has a task to carry the world, and he cannot get rid of this divine-given punishment. It deserves mention that Gandalf in *The Lord of the Rings* believes in the concept of fate and the power of external existence, controlling life. A similar approach to the same situation comes from Atlas in *Weights*. Gandalf mentions that other forces are at work (Jackson 2000, 1:49:20 - 1:51:32) to decide what one is bound to experience. Atlas asserts there is only the will of the gods determining fate (Winterson 2005, 50-51). The head of Frodo moves in “a very subtle up-and-down nod” (Smith-Rowsey 2018, 52) in response to fatalistic expressions of Gandalf in the movie. It is true to assert that Frodo Baggins also embraces the power of the concept of fate upon an individual. Both characters live in their fictional universes with fictional entities, and both carry the characters belong to the genre fantasy. However, the concept of the trickster is in various ways. Tom Bombadil is a trickster figure who is different from other characters and their traditional way of life with his humorous approach to serious issues. Peter Jackson, the director of the movie adaptation of *The Lord of the Rings*, and Jeanette Winterson, the author of *Weights*, as “trickster-artist[s]” – the ones who transform early writings into a different kind of depiction (Adıgüzel 2021, 266). Peter Jackson's way of excluding the character Tom Bombadil in the novel *The Lord of the Rings* in his movie adaptation of *The Lord of the Rings* and Winterson's different depiction of the mythological story of Atlas in her novel *Weight* prove their trickster-artist qualities. In general, they both deconstruct previously written mythologies, which maket hem tricksters.

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## HUMOROUS & SUSPICIOUS APPROACH TO ENGLISH HISTORY: JANE AUSTEN'S *THE HISTORY OF ENGLAND*

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### ABSTRACT

Understanding and evaluating England's history, which spans several centuries of political and religious turbulence on the remainder of the world's continents, requires skill and judgement. In accordance with this, fiction writers utilize historical events to generate both realistic settings and derivative stories. However, some authors who view history as the culmination of human tales occasionally mock and criticize historical figures and events. Among them, Jane Austen (1775–1817), who is acclaimed for writing novels that portray Victorian England's culture, makes a conscious attempt to capture the time period through her investigation of the female voice in literature. As a gender-conscious writer who supported the condition of women in England, Austen is regarded as one of the milestone figures in feminine writing. Yet, Austen attempted to compose narratives before becoming a female novelist, and these works were subsequently collected in three volumes. In Volume II of these sketches, she unintentionally deconstructs English history as an immature but critical writer. Austen puts forth the effort to illustrate a broad range of historical figures associated with England in this succinct history overview she composed. Although this is one of Austen's earliest sketches, it provides clues about how she makes use of history in her novels. Consequently, the aim of this study is to discuss Austen's humorous stance on the history of England which appears in one of her very early writings, entitled *The History of England, From the Reign of Henry the 4th to the Death of Charles the 1st, By a Partial, Prejudiced, and Ignorant Historian* (1791).

**Keywords:** Jane Austen, English History, Juvenilia, Historical Figures, Female Voice

### 1. INTRODUCTION

Early letters and notebooks of a writer are essential sources that may help the critics to visualize an author's intellectual background and his/her social perspective. Before being a prolific novelist of the Victorian age with novels that put light on the social condition of England, Jane Austen (1775-1817), similar to would-be authors, "started with mimicry and parody, writing burlesques and pastiches of grown-up fiction and reading them aloud to her family" and tried her hands at sketching short pieces of writing (Todd, 2006: 18). These compositions, which were posthumously published in three volumes, include a variety of writings such as short stories, playlets, and verses. In one of these little pieces, entitled "The History of England, From the Reign of Henry the 4th to the Death of Charles the 1st, By a Partial, Prejudiced, and Ignorant Historian"<sup>17</sup>, Austen, who had been bored with the classical and derisive narrative of Oliver Goldsmith's English History as a school textbook, summarized and rewrote the history of England with a humorous outlook by illustrating it with her sister Cassandra when she was only fifteen in 1791. Despite Austen's juvenile attempt to write about history, this short sketch including a reverse perspective provides a different angle that may help the reader view the English monarchy from a young and potential female writer's point.

Austen's history is a kind of burlesque in which she mocks the past of the empire with her subjective comments on the historical personages. Even at the beginning of *The History of England*, Austen

<sup>17</sup> The title is abbreviated and will be used as *The History of England* thereafter.



emphasizes her purpose and style by writing that she is not an objective historian but “a partial, prejudiced, & ignorant Historian” (Austen, 2016: 107). However, Austen humorously highlights her prejudiced attitude towards the problems in English history, and on the title page of the sketch, she states that “N.B. There will be very few Dates in this History” (107). Therefore, this statement also refers to Austen’s claim that not the dates but the events and the attitudes of central figures who take part in historical events are important. In line with this, other than her impartial view of English history, according to Shawn Normandin, this history sketch:

[...] serves at least two satiric purposes: 1) to mock Whig historiography; 2) to mock Austen’s own family, particularly her mother. Austen’s maternal connection to the Stuarts, a source of pride in a rank-conscious era, is a leading motivation for her Stuart sympathies; but her hostility to her mother shapes her representation of Elizabeth I” (2021:140)

However, Isobel Grundy notes that “[...] Austen mock-curtseys to or answers back at books which have caught her interest, disregarding their canonical or noncanonical status” such as “Oliver Goldsmith’s History of England” (Grundy, 1997:194). Therefore, “The History of England” is not just humorous but a tendentious and ironic portrayal of English history because of Austen’s family bonds and family circle. Therefore, this paper aims to investigate Austen’s humorous stance on the history of England in one of her early writings in order to better comprehend the essentials that shape her view on English history and her early style when she distils a long history in her scrapbook.

## **2. AUSTEN’S PARTIAL APPROACH TO ENGLISH HISTORY**

Austen skips through the prehistoric, Roman, and Medieval periods in “The History of England”, starting with the reign of Henry IV in the 14<sup>th</sup> century. Her approach might also be motivated by the notion that she wants to emphasize historical figures rather than the early events leading up to the monarchy. Austen describes the phase of Henry IV and she strongly draws attention to his marriages rather than his royal successes. Therefore, in this way, she invokes questions about the legitimacy of Henry IV’s successor. Also, in order to draw him as a usurper of the throne, Austen highlights that Henry IV grasped Richard II’s reign and have him sentenced to imprisonment and death. Moreover, the author humorously likens the length of Henry IV’s speech on his son’s acquisition of the reign to “Shakespeare’s plays” (Austen, 2016:109). However, while Austen, with this brief information, touches on some central points in the life of a King such as royal and personal, she does not provide any detailed account of other matters pertaining to state affairs but a mere suspicion. Therefore, this early brief paragraph about Henry IV implies to the reader that she will only provide some basic information and display black points about the rulers of England with her limited, emotional, and sarcastic view.

Austen continues to summarize the reign of Henry V and though she begins with the “reformed and amiable” (110) character of him, she touches upon his problem with Lord Cobham, who was accused of being a heretic and sentenced to death in 1417 because of his religious views. Therefore, Austen here indicates that Henry V is not so amiable character as a king, since he could not hinder the death of his close friend. Moreover, Austen continues with the marriage of the King after concisely giving the name of the Battle of Agincourt. It is understood that Austen ignores the importance of the victory against France because she does not comment on the most important event in Henry V’s reign.

Then, Austen comments on the reign of Henry VI, but her description of this period is overtly partial and prejudiced since Henry VI is one of the members of the Lancastrian dynasty. Austen also accuses Henry VI because she considers him the initiator of the Wars of Roses that profoundly influenced the English monarchy. Moreover, Austen also claims that the Duke of York or Richard Plantagenet was the rightful heir to the throne of England. However, Richard could not become the king of England since the succession did not pass through the female following the death of his uncle Edmund Mortimer. At that point, Austen warns the reader about being partial by invoking:



I suppose you all know about the wars between him and the Duke of York who was of the right side; if you do not, you had better read some other history, for I shall not be very diffuse in this, meaning by it only to vent my spleen against and show my hatred all those people whose parties or principles do not suit with mine, and not to give information. (2016: 111)

As can be understood from this excerpt, Austen openly states that she is against historical information that does not conform to her own beliefs or contradicts her own thoughts but shows her reaction against historical people or groups that she does not like. Furthermore, given that the Duke of York's claim to the throne is derived from a female ancestor, it is plausible to argue that Austen supports the Duke of York.

However, in this short account of Henry VI's period, there are two historical female characters, one of whom is vilified and the other is praised. The former is Queen Margaret whom Austen called Margaret of Anjou and the latter is the famous female hero Joan of Arch. Austen clearly remarks that she hates Queen Margaret because of her "distresses and misfortunes" (111). According to Austen Queen Margaret is an important and dominant woman because she gathers an army against the Duke of York, Richard Plantagenet. Since Austen believes that although the Duke of York had not any claim on the throne, Queen Margaret did not follow a pacifist policy and escalated the tension by being selfish for her future and reputation. Moreover, Austen also considers the burning of "Joan of Arc", who is a young French girl who attended the Anglo-French war and was captured by the English and burned at the stake for wearing male garments and hearing the voice of God as an act of heresy, as a wrong attitude (111). Therefore, it is possible to claim that Austen would like to make more apparent the existence and influence of the women who are not so widely discussed in the history of England by referring to their names and roles. Austen completes Henry VI's throne by touching upon the matter of the battles between the Yorkists and Lancastrians in order to stress the fact that the Lancastrians are unfair and unjustly led to the death of the Duke of York.

Following the turbulent reign of Henry VI, Austen concisely refers to his son Edward IV's period that is the first reign of York. In order to depict the period, Austen prefers calling Edward IV "undaunted" since he married an old widow "Woodville" (112). If he had engaged with Anne of France, this marriage bond may have brought a political advantage against France. Austen also calls Jane Shore only one of the mistresses of Edward IV and ridicules his misogyny with an ironical remark as "noble actions" (112). In fact, Jane Austen criticizes the inexperienced Edward's marrying a widow Elizabeth Woodville, the wife of a Lancaster defender, rather than having a sensible marriage in the interests of his country. Hence, she considers one of Edward's most important mistakes to be with many women, unbecoming a king.

After a very brief projection of the reign of Edward V with a sentence, Austen continues with her remarks on the reign of Richard III, which is a turbulent and controversial period in English history. Conversely, Austen does not approach Richard III's time with a broad prejudice and proposes that the king did not kill his wife and two nephews for the throne should also be considered (Austen 114). The main source of his approach to this issue is to criticize Henry VII, whom he sees as a much worse King, rather than defending Richard VII.

Thereafter, having Richard killed at the battle of Bosworth with various tricks, Henry VII succeeded to the throne. Austen continues *The History of England* with the reign of Henry VII with his marriage to Princess Elizabeth of York and expostulates him because of choosing a wife from the York dynasty. Here, Austen attracts attention to the offspring of Henry VII, Margaret, and Mary, and their marriages rather than his political actions. She ridicules one of his daughters, "Jane Gray", and writes "who thought inferior to her lovely cousin the Queen of Scots, was yet an amiable young woman and famous for reading Greek while other people were hunting" (Austen, 2016:115). As Mary Sponberg states "[...] such inversion of the proper order, resulting in an unworthy heir or pretender attaining the throne of England, is marked feature of Austen's History and the source of much of its comedy" (2011:67).



Next, Austen considers and reflects Henry VIII as a total mischief for England. Although she states that she cannot remember all the events during his reign, it is possible to observe that her anger towards him stems from Henry's radical approach to religious matters, which overtly changed the life of all citizens living in England. However, she supports Henry VIII with the establishment of the Anglican church and implementation of the Catholics saying:

The crimes and cruelties of this prince were too numerous to be mentioned (as this history I trust has fully shown ), and nothing can be said in his vindication, but that his abolishing the religious houses and leaving them to the ruinous depredations of time has been of infinite use to the landscape of England in general, which probably was a principle motive for his doing it, since otherwise why should a man who has no religion himself be at so much trouble to abolish one which had for ages been established. (Austen,2016:117)

Unlike the previous king, Austen refers only superficially to the wives of Henry VIII. She also perceives herself as a supporter and advocate of historically persecuted women. Accordingly, Austen states that it's her "duty, to declare that this amiable woman (Anna Bullen) of the crimes with which she was accused" and her fallacies arise because of her beauty and "the king's character" (116-117). Later she implies Catherine Howard, the fifth wife of Henry, and her execution because of adultery that Austen remarks as a "universally acquitted crime" (Austen 117). As expressed, Austen tries to bring to the surface the female figures who have been lost in patriarchal historiography, although they have important functions in the past, and to make women's presence evident. Instead of revealing the origins and consequences of Henry VIII's attitudes, she criticizes the period with an emotional and one-sided perspective. Therefore, as it is concluded from her assessment of the periods in English history, marriage for Austen is a crucial factor that can change the political atmosphere of the country.

Austen prefers sharing a little space with Edward IV. However, Edward VI, who is an innocent boy-king of England, is not so openly criticized as the previous kings by Austen because as a child it is clear that he cannot control the country let alone the "protectors" such as "the Duke of Somerset" (118). However, Austen perceives Lady Jane Grey, who is the nephew of Edward VI, as a poor woman who had no intention of "being appointed queen" of England and was sentenced to death (119).

After the revolt about the discussion on the legitimacy of Lady Jane Gray's being the Queen of England, Mary Tudor comes to the throne. Austen is very displeased with Mary Tudor because she was a strict catholic and caused turmoil by killing the protestants and bringing the dominance of Catholicism to England again. She also accuses Mary Tudor because of leaving no heir after her leaving the country to Queen Elizabeth whom Austen calls a "disgrace to humanity", "pest of society", "destroyer of all comfort", and "deceitful betrayer" since she kills her cousin and gets to the throne (120). Therefore, the tone of the narrative here turns out to be more serious rather than humorous because Austen visualizes Elizabeth as an unfaithful and cruel woman ruler of England.

Rather than directly accuse her, Austen continues by attacking the experienced and skillful ministers of Elizabeth such as "Lord Burleigh, Sir Francis Walsingham", and the others whom one way or another cannot accomplish to stop young and inexperienced Elizabeth create catastrophe because of their "assistance and protection" (121). Austen, despite her descriptions full of hatred, never totally denounces Elizabeth and she reminds the reader that addressing "And yet could you, reader, have believed it possible that some hardened and zealous Protestants have even abused her for that steadfastness in the Catholic religion which reflected on her so much credit?" (Austen,2016: 122). Moreover, as the second female figure and the person whom she dedicated *The History of England*, Austen praises Mary Queen of Scots by calling her "unfortunate" (123). Mary Queen of Scots was imprisoned for eighteen years and beheaded at the order of her cousin Elizabeth since she was regarded as a great danger to the throne although she was a former and innocent catholic queen of Scotland who seeks shelter under the rule of Elizabeth. Mary also is the only female who is illustrated better than the other female figures in this short scrapbook.





After Mary Queen of Scots, Austen continues with the reign of James I expressing that she can't help liking him. Except for the king's character Austen is displeased with the negative developments of his time. She states that she feels "obliged to blame" the members of Catholicism claiming that it is "excusable for a historian" and she further claims that in James I's "reign the Roman Catholics of England did not behave like gentlemen to the protestants" (Austen 125).

Finally, Austen refers to Charles I and she claims that he suffered misfortunes like "his lovely grandmother", Mary Queen of Scots. (127). Further Austen highlights that Charles I had no reliable advisors and helpers around him except for only "five" men: "Archbishop Laud, Earl of Strafford, Viscount Faulkland, and Duke of Ormond" (127). In the following lines, Austen claims that it is not James I but "Cromwell, Fairfax, Hampden, and Pym" who were the "causers of all disturbances, distresses and civil wars in England for many years" (128). She concludes this short and subjective history by reiterating her aim uttering "my principal reason for undertaking the History of England being prove the innocence of the Queen of Scotland, which I flatter myself with having effectually done and to abuse Elizabeth, though I am rather fearful of having fall short in the latter part of my scheme" (128).

### Conclusion

Even at the beginning of her writing career, it is possible to observe that Austen is a very keen observant and commentator of history since she deals with historical events in the dark side of the history of England. Austen's tone in this short history essay is varied. While the author is very serious about religious and political issues concerning herself and England in general, she displays a humorous approach to the private lives, marriages, and faulty decisions of kings. Further, Austen focuses on the elements that are influential in British history, but which many historians ignore, in her scribble called *The History of England*. Among these elements, the marriage bond and the understanding of legitimacy create a symbiosis and irresistibly influence the British dynasties. As the second element, looking at the whole of British history, Austen questions the traditional understanding of history through the existence of women. In this scrapbook, she reminds the reader of female characters whose names are on the verge of disappearing and tries to reflect that women have been influential in every period of history, either actively or passively, with her own humorous approach criticizing historical figures of both genders. Therefore, since Jane Austen's provocative *The History of England* is far from a classical historical text, it should be evaluated as a text that defends the importance of women in patriarchal historiography with the comic perspective of a young female writer.

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## PANOPTICON AS A SYMBOL/CRITIQUE OF THE TOTALITARIAN REGIME IN CZECHOSLOVAKIA

ÇEKOSLOVAKYA'DAKİ TOTALİTER REJİMİN BİR SEMBOLÜ/ELEŞTİRİSİ OLARAK  
PANOPTİKON

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### ABSTRACT

This study is mainly based on two affinities: one of them is the affinity between the translation office in Havel's *The Memorandum* and the country, Czechoslovakia; the other is the affinity between the mechanism of *panopticon* coined by Bentham and later developed by M. Foucault and the totalitarian regime in Czechoslovakia. Taking these two affinities as its starting point, it presents the use of panopticon both as a symbol and criticism of the Communist regime ruling in Czechoslovakia between 1948-1989. It also handles the effects of the panopticon (represented by the staff watcher in the play and the Communist regime in real life) on people, how it operates and terrifies people without the need of physical force and how it does eliminate people to maintain order for the continuation of the system and for the "good" of people. Thus, along with the effects and the results of the use of panopticon, criticism of the totalitarian regime is achieved.

**Keywords:** Panopticon, totalitarian regime, Vaclav Havel, critique.

### ÖZET

Bu çalışma temel olarak iki benzerlik üzerine kurulmaktadır: biri Havel'in *The Memorandum (Bildiri)* adlı oyunundaki çeviri bürosu ile ülke yani Çekoslovakya arasındaki benzerlik; diğeri ilk kez Bentham tarafından kullanılan ve Foucault tarafından geliştirilen *panoptikon* mekanizması ile Çekoslovakya'daki totaliter rejim arasındaki benzerlik. Bu iki benzerliği çıkış noktası olarak alan çalışma, panoptikonun Çekoslovakya'da 1948-1989 yılları arasında hüküm süren Komünist rejimin hem bir sembolü hem de eleştirisi olarak kullanımını sunmaktadır. Ayrıca çalışma (oyunda personel gözcüsü, gerçek hayatta ise Komünist rejim tarafından temsil edilen) panoptikonun insanlar üzerindeki etkilerini, fiziksel güç gerektirmeksizin nasıl işlediğini ve insanlara korku saldıgını ve sistemin devamlılığı ve insanların "iyiliği" için insanları nasıl elimine ettiğini ele almaktadır. Böylelikle, panoptikon kullanımının etkileri ve sonuçları ile birlikte totaliter rejimin eleştirisi de başarılmış olur.

**Anahtar Kelimeler:** Panoptikon, totaliter rejim, Vaclav Havel, eleştiri.

### INTRODUCTION

Although there are several studies on Vaclav Havel's play *The Memorandum*, most of these studies have dealt with such issues as the power relations among the characters of the play, or they have focused on the concept of language underlined all through the play. However, none of these studies have been observed to touch upon the idea of panopticon, which actually is a salient feature recurring many times in the play. Therefore, the present study aims to reveal the use of panopticon both as a symbol and critique of the totalitarian regime dominating in Czechoslovakia between 1948-1989. Thus, the study takes the concept of panopticon- coined by Jeremy Bentham and later developed by Michael Foucault in his well-known book *Discipline and Punish*- as its focal point and builds its discussion of Havel's play on this concept.



## ABOUT THE PANOPTICON

*Panopticon* is coined by Jeremy Bentham, the utilitarian political philosopher, as a term to describe a building, more accurately an architectural construction aimed to be used for special purposes, which basically emerges from the ideas of “power” and “social control”. As Foucault -giving quite a long account of the measures to be taken in the case of the appearance of the plague in a town in the seventeenth century- explains,

Bentham's panopticon is the architectural figure of this composition. We know the principle on which it was based: at the periphery, an annular building; at the centre, a tower; this tower is pierced with wide windows that open onto the inner side of the ring; the peripheric building is divided into cells, each of which extends the whole width of the building; they have two windows, one on the inside, corresponding to the windows of the tower; the other, on the outside, allows the light to cross the cell from one end to the other. All that is needed, then, is to place a supervisor in a central tower and to shut up in each cell a madman, a patient, a condemned man, a worker or a schoolboy (2008:5; also Foucault, 1995:200)

Therefore, Bentham's panopticon can be used in many fields of life from asylum and prison to school basically to provide social order. And the building is constructed in such a way that

Each individual, in his place, is securely confined to a cell from which he is seen from the front by the supervisor; but the side walls prevent him from coming into contact with his companions. He is seen, but he does not see; he is the object of information, never a subject in communication. The arrangement of his room, opposite the central tower, imposes on him an axial visibility; but the divisions of the ring, those separated cells, imply a lateral invisibility. And this invisibility is a guarantee of order. If the inmates are convicts, there is no danger of a plot, and attempt at collective escape, the planning of new crimes for the future, bad reciprocal influences; if they are patients, there is no danger of contagion; if they are madmen there is no risk of their committing violence upon one another; if they are schoolchildren, there is no copying, noise, no chatter, no waste of time; if they are workers, there are no disorders, no theft, no coalitions, none of those distractions that slow down the rate of work, make it less perfect or cause accidents (2008: 5-6; also Foucault, 1995: 200-201).

To put it another way, the visibility/invisibility dichotomy is what makes Bentham's idea of panopticon work in an effective way to assure “automatic functioning of power” and order under various conditions. As Foucault states, “Bentham laid down the principle that power should be visible and unverifiable. Visible: the inmate will constantly have before his eyes the tall outline of the central tower from which he is spied upon. Unverifiable: the inmate must never know whether he is being looked at, at any one moment; but he must be sure that he may always be so” (2008: 6).

Both Bentham and Foucault think that the point that makes the idea of panopticon original, beneficial and favourable is that it enables the application of power without the use of physical force and therefore the idea of panopticon provides a democratic way of surveillance.

A real subjection is born mechanically from a fictitious relation. So it is not necessary to use force to constrain the convict to good behaviour, the madman to calm, the worker to work, the schoolboy to application, the patient to the observation of the regulations. Bentham was surprised that panoptic institutions could be so light: there were no more bars, no more chains, no more heavy locks; all that was needed was that the separations should be clear and the openings well arranged (Foucault, 2008:7).

And Foucault adds and thus openly claims that “There is no risk, therefore, that the increase of power created by the panoptic machine may degenerate into tyranny; the disciplinary mechanism will be democratically controlled, since it will be constantly accessible ‘to the great tribunal committee of the world’ (Foucault, 2008: 10-11).

But, in my opinion, the claim that panopticon is a democratic way to provide order is a contestable issue. Because, although we cannot talk about the existence of physical force, there is definitely the



existence of psychological pressure and even fear with respect to the inmates, which is going to be discussed in detail in the following parts of the paper.

The role or the aim of the device of panopticon is expressed as in the following:

The Panopticon, on the other hand, has a role of amplification; although it arranges power, although it is intended to make it more economic and more effective, it does so not for power itself, nor for the immediate salvation of a threatened society: its aim is to strengthen the social forces, to increase production, to develop the economy, spread education, raise the level of public morality; to increase and multiply (Foucault: 2008: 11).

This explanation reminds us such concepts as “authority”, “power”, “surveillance”, “psychological pressure”, “big brother”, “totalitarianism”, almost all of which have negative connotations and which also again take us to the conclusion that the democratic aspect of panopticon is doubtful and thus, open to discussion.

### THE USE OF PANOPTICON IN HAVEL’S *THE MEMORANDUM* AS A SYMBOL/CRITIQUE OF THE TOTALITARIAN REGIME

So far, we have related the idea of panopticon in its relation to the field of architecture. Foucault himself however, uses the term as “panopticism” in his *Discipline and Punish* in its relation to literature. What this study does is to adopt the term “panopticism” in relation to literature, more specifically in relation to Vaclav Havel’s play, *The Memorandum* and to claim that the idea or the mechanism of panopticon is used in Havel’s play both as a symbol and a critique of the totalitarian Communist regime.

Although Havel’s play *The Memorandum* is labeled as an “absurdist” play including a variety of themes -such as meaninglessness of human condition, alienation, isolation, lack of communication- generally handled by many absurdist playwrights, it has certainly and inevitably a touch of reality in that what Havel presents in the play is observed to be a miniature of the Czechoslovakia under the totalitarian Communist Rule, in other words, the translation office in the play represents the microcosm of the country dominated by the communist regime between 1948-1989. “Havel’s work would be unthinkable without the influence of the so-called theater of the absurd, but at the same time it is deeply involved in an examination of the social ills of Czechoslovakia” (Trensky, 1969: 42). Living under the rule of the totalitarian regime, it seems that Havel uses the theatre of the Absurd as a camouflage to cover his real intent which is to criticize the regime itself. As James F. Pontuso confirms,

[...] overt opposition to the system was considered treason to the homeland and disloyalty to the socialist cause. Open resistance could result in ‘interrogations, investigations, detentions, provocations, searches, house arrests, buggings, prosecutor’s charges, trials, jail sentences, labor camps, prison hospitals and social ostracism and isolation (Baranczak 1990: 27-33 qtd. in Pontuso, 2002: 44). In such a climate, absurd or surreal theatre provided Havel with a mechanism for presenting, yet concealing, his intent. He could plausibly claim that his Work had nothing to do with politics, Czechoslovakia, or criticism of the regime (2002: 44).

However, beneath the absurdist layer/cover and at the core of Havel plays, including *The Memorandum*, lie the socio-political problems and the pessimistic atmosphere in Czechoslovakia during the period of Communist Regime. Classifying Havel, together with Ionesco and Mrozek as “more openly politically conscious practitioners of the theatre of the absurd”, Martin Esslin expresses that “their critique of totalitarianism was full of profound insights and, by pointing up the inherent logical lapses of those ideologies, most constructive in showing the direction towards getting back to reason and humanity” (1994: 378). Likewise, Anthony Kammas states that “dissidents like Havel denounced the existing Communist regime on behalf of authentic human solidarity” (2008: 20). This shows that as a dissenter, but more significantly as a member of intelligentsia, Havel feels the



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SYMPOSIUM  
16-18 NOVEMBER 2022**



responsibility for reflecting all these problems in his plays to create awareness in his readers and most probably to initiate social reform. It is for sure that it would be difficult for him to do it overtly. Therefore, he preferred to use the theatre of the absurd to cover his intent and he employed some symbols in his plays, one of which is *The Memorandum* for instance, to achieve his goal, that is to say, to criticize the totalitarian regime without being recognized. One of the symbols in *The Memorandum* is the staff watcher, representing the power of totalitarian regime but at the same time enabling the critique of it. This study taking the character of the staff watcher as its starting point, dwells on the discovery of the affinity between Czechoslovakia and the translation office; and another affinity between the staff watcher and Bentham and then Foucault's idea of panopticon. Almost at the beginning of the play during the third scene Gross, the Managing director of the office, while talking to another character Helena, discovers that there is a staff watcher, a kind of spy, employed to supervise the office staff and to report the things that are going around among them:

GROSS. You mean you don't mind leaving me here alone? With all the classified material and all that?

HELENA. You won't be alone. There's a chink in the wall, love. You're being watched by our Staff Watcher.

GROSS. Good gracious! Through a chink?

HELENA. Wouldn't be much good if he was actually in here. That way he'd be able to watch only one office, wouldn't he? This way he can watch five of them at one time. You see, his cubicle is surrounded by offices and each is furnished with an observation chink. So all he has to do is to walk-at random, natch-from one to another and peer.

GROSS. Interesting idea.

HELENA. Isn't it, love? And it's my idea, too! My point was to stop visitors from having to hang about in the hall when the office is empty. Bloody nuisance, isn't it? Even in these piddling details one must be thinking of the good of the people! (134)

The idea of employing a staff watcher to spy on the office staff evokes the real socio-political conditions in Czechoslovakia during the period when the play was written. As James F. Pontuso mentions, "The period of 'late Totalitarianism' was rarely fearsome; it attempted to maintain order and 'normalcy' by involving people subtly in the workings of the regime through promises of professional advancement or threats of loss of professional standing" (2002: 44). That actually explains the analogy between Czechoslovakia under totalitarian regime and the translation office, where a similar system operates and also why Havel prefers to use the idea of panopticon that is "rarely fearsome" and needs to employ no physical power to maintain order, as mentioned previously, just like the late totalitarian regime itself. Having assured the analogy between Czechoslovakia and the translation office, that the translation office is a microcosm of the country, we can continue to focus on the idea of the panopticon handled in the play.

At the opening scene of the play *The Memorandum*, the Managing Director Gross receives a memorandum in a strange language that he can neither read or understand, while trying to solve the mystery of the memorandum, he learns that his deputy Balas introduced a new language, Ptydepe, without his knowledge, to the office on the grounds that their native language cannot meet the needs of the modern world and the new language will provide them with easier and more efficient communication. Thus, Balas claims that there is a course for the new language and everyone in the office, except Gross, tries to learn or already learnt Ptydepe. This situation leaves Gross helpless, almost alienated in the office, trying to find a way/somebody to translate the memorandum. However, each time he meets a bureaucratic obstacle which seems to be very illogical and eventually is observed to turn out to be a vicious circle, which makes it impossible to have the memorandum translated, as no one in the office has a full license to do it and the lecturer of Ptydepe avoids to do so saying that Gross himself has to learn it too. In such a case, Gross has to resort to illegal means and find somebody to



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SYMPOSIUM  
16-18 NOVEMBER 2022**



translate the memorandum without the knowledge of other people in the office. That is how he meets and speaks to Maria, one of the secretaries admiring him, about it:

GROSS. Miss-

MARIA. Yes?

GROSS. Do you know Ptydepe?

MARIA. A bit.

GROSS. Can you translate it?

MARIA. I'm strictly forbidden to make any translations before I've passed my exams.

.....

GROSS. Maria--just for once! Nobody'll know about it.

MARIA. Mr. Gross! Somebody might walk in any minute. Please be reasonable!

GROSS. urgently. Go on, sweetheart!

MARIA. And what about the Staff Watcher?

GROSS. whispers. You could whisper the translation to me.

MARIA. The limes will soon be sold out and Miss Helena will be angry. Bye. Having found her purse, she runs out by back door. Pause. GROSS, tired, sinks into his chair. (134-135)

Maria, being aware of the existence of staff watcher in the office, is unwilling to translate the memorandum, that is how the existence of the staff watcher, or in other words, the mechanism of panopticon works and maintains order among the staff in the office without the need for physical force. They know that the staff watcher might be there at any time watching and hearing them. Therefore, they are always under a kind of pressure and they have to have self-control and be careful about what they are doing or saying, which also proves that the mechanism of panopticon is not a democratic way to maintain order. Because people can never act freely knowing that they are being watched constantly even if they are not at times actually. As Julia Whitsitt supports,

The characters can never speak directly to each other about what is going on. They are always conscious that the slightest misstatement, the slightest slip into honest assessment, can and will be interpreted as subversive. [...] Every word spoken in this environment must conform to convention, and to ensure that it does, in this play, the walls really do have ears, in the form of a staff watcher, a hidden figure who spies on and occasionally talks to the workers (1996: 47-48).

We can clearly see the pressure and fear of being watched and listened to, in the secretary Maria's actions:

MARIA returns by side door, carrying an empty string bag, sits at the typist's desk and works for a while. Then looks about her a few times, takes a mirror from drawer, props it up in front of her, carefully takes out a new hat and tries it on in front of the mirror.

GROSS off stage. It suits you.

MARIA starts, tears the hat off her head, shoves it hastily into the drawer, hides the mirror and fearfully looks about.

GROSS off stage. Don't worry. It's only me- Gross.

MARIA heaves a sigh of relief. Oh! But where are you?

GROSS off stage. I'm the Staff Watcher now.

MARIA. You? Oh, no! (149)





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SYMPOSIUM  
16-18 NOVEMBER 2022**



What Maria does is just to try on a new hat but even in such a situation, she feels the need to be cautious and tries to understand whether she is being watched or not although it is not possible to know it for sure. And when she hears Gross's voice, she is almost terrified and learning that he is the new staff watcher her fear doubles. Although what she does is an innocent act, she fears that she will be reported and will be fired due to neglecting her duty. Therefore, once again we can say that panopticon is no democratic way of keeping order in none of the institutions. What it does is just to terrify people or causing them to live in fear, if it can be called a "life". And this psychological pressure and fear are certainly about the two features of panopticon, mentioned earlier, being visible and unverifiable as we can see in the following example:

GROSS. Mr. Watcher- (pause) Mr. Watcher- (pause) Listen, Mr. Watcher, can you hear me? Have you got a cigarette? Pause. He must have fallen asleep. Carefully opens the box.

GEORGE, off stage. What do you mean fallen asleep!

GROSS jerks away from the box. Well, why didn't you answer me?

GEORGE, off stage. I wanted to test you out.

GROSS. I beg your pardon! Do you realize who I am? I'm the Managing Director! (135)

Calling out to the staff watcher, Gross cannot get a reply. However, as soon as he assumes that he might have fallen asleep, the staff watcher speaks and says that he is on duty but just has wanted to test him, which can never be verified. Here, the staff watcher is openly observed to be the symbol of the totalitarian regime in Czechoslovakia, which is subtle and becomes successful without using any force physically. What he does, as the representative of the totalitarian regime, this time in the translation office, is to just spy on people and report everything that they have told or done, just as in the following:

STROLL. [...] Where's Maria?

SAVANT. Our little piece? Ah, Mr. Gross might know.

GROSS. I?

SAVANT. Don't try to deny it! You lust after her!

GROSS. I beg your pardon!

SAVANT. You called her sweetheart. The Staff Watcher heard you.

GEORGE, off stage. Why must you spill the beans, Alex? Every time?

SAVANT. Listen, why don't you shut up and watch! (141)

So, the staff watcher's duty is clear, just to be silent and watch and listen what they are doing and saying. However, despite her fear of the staff watcher Maria succumbs to her feelings, her admiration for Gross and decides to translate the memorandum for him risking her position in the office:

MARIA, moved. Have you the memo with you?

GROSS. You mean-surely you wouldn't-

MARIA. I'm quite grown up, thank you, Mr. Gross. I know what I'm doing. Give it to me!

GROSS takes out his memo, hands it to MARIA who reads it with growing excitement.

...

GROSS, after a moment, seriously. Thank you, Maria.

...

GEORGE, off stage. That was a stupid thing to do, Maria!





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16-18 NOVEMBER 2022**



MARIA, frightened. Oh, God! Are you there?

GEORGE, off stage. I came back a moment ago. And I'm not sorry I did. I hope you realize why! (154-155).

Unfortunately, the panopticon becomes “a trap” for Maria, who is caught by it. She is seen and heard translating the memorandum and now she is face to face with the risk of being fired. Again, the staff watcher, as a symbol of the totalitarian regime, spies on people and thus fulfills his duty, as a result of which most probably it will cost Maria her job. Thus, once again we have justified the affinity between the translation office and Czechoslovakia under the Communist regime, where “The leaders tirelessly proclaimed dedication to the brotherhood of man, but sought to maintain their position by capitalizing on the weaknesses and the self-interest of their citizens, cajoling people to spy on one another” (Pontuso, 2002: 45). Likewise, Maria because her weakness, just out of pure admiration for Gross, loses her job and changes the direction of her whole life. And when she speaks to him about the inevitable ending, she understands that she is alone and everything she did was in vain, and she did it for nothing:

MARIA. Joseph-

GROSS. Yes?

MARIA. You didn't tell me the Watcher had come back.

GROSS. Well?

MARIA. He saw and heard everything!

GROSS. Everything? What?

MARIA. That I translated your memo.

GROSS. Well?

MARIA. He told on me and I was fired on the spot, because I'd translated an important

Ptydepe text before passing my exams. (161).

Here, Gross seems to remain totally indifferent to her plight. Mostly he seems to adapt to the new situation and to be a part of the system in the translation office. While at the beginning of the play Gross as a humanist, in a way represents Havel who “seems intent on counteracting the alienation from public life felt by his fellow citizens as a result of their experience of Communist rule” (Pirro, 2002:237), through the end of the play, although reluctantly, he changes his mind. Rather than feeling alienated in the translation office, and rather than being eliminated by Balas (representing the system) like Maria, he decides to co-operate with the others and conform to the regulations in the office. Despite the fact that Maria is fired because of translating the memorandum for Gross and helping him by violating and not conforming to the rules of the translation office, in the end she is sacrificed for the continuation of the system in the office. She is “weak” (actually a human) and she does not fit the system and so, she is eliminated for the “good” of the other people (as Helen states in her dialogue with Gross) and for the “good” of the system. That is the point criticized in the play, which actually reflects many sacrifices, eliminations and losses of people in Czechoslovakia during the totalitarian regime and “for the sake” of the regime.

## CONCLUSION

To encapsulate this study focusing on the affinities between the translation office and Czechoslovakia and another affinity between the mechanism of panopticon (represented by the staff watcher in the play) and the Communist regime deals with the idea of panopticon, and its effects on characters in the play and presents it both as symbol and the critique of the Communist regime. In other words, the study reveals the power of the Communist regime and its subtle ways to silence people and to



eliminate the “weak” ones in order to be able to maintain order and thus, to continue the system without any problems.

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## HOMOSEXUALITY AND THE QUEERNESS OF OTHERIZATION IN ALBEE'S *THE ZOO STORY*

ALBEE'NİN *HAYVANAT BAHÇESİ HİKAYESİ*'NDE HOMOSEKSÜELLİK VE  
ÖTEKİLEŞTİRMENİN TUHAFLIĞI

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### ABSTRACT

Contrary to most scholars' focus on the symbolism and realism of Edward Albee's play called *The Zoo Story*, this study deals with the play in relation to the theme of otherness. However, what is surprising about the study is that it does not take Jerry, one of the two characters, as the otherized one (because of his homosexuality) at its center contrary to the expectations. He is actually the one who otherizes one of his neighbors, another homosexual. Thus, in accordance with it, this study adopts Sigmund Freud's projection theory to discuss the reasons lying beneath Jerry's otherization of his neighbor. First of all, it handles the bias against homosexuality, which has its origin in the Western thought, namely homophobia and Jerry's denial of his own homosexuality. Then, it focuses on Jerry's childhood traumas, his living conditions, and thus his dissatisfaction with life. Finally, the study reveals how all these reasons accumulate to bring him to a point where he otherizes another homosexual but a black one projecting all his negative feelings and attributes upon him.

**Keywords:** Homosexuality, otherization, projection theory.

### ÖZET

Birçok araştırmacının Edward Albee'nin *Hayvanat Bahçesi Hikayesi* adlı oyununda sembolizm ve realizme odaklanmasının aksine bu çalışma, oyunu ötekileştirme teması ile ilişkisi bağlamında ele alır. Ancak çalışmanın şaşırtıcı yanı, ötekileştirilen olarak iki karakterden biri olan Jerry'yi (homoseksüelliği dolayısıyla) beklenenin aksine merkeze almamasıdır. Jerry aslında, komşularından birini, başka bir homoseksüeli ötekileştiren konumundadır. Bu doğrultuda çalışma, Jerry'nin komşusunu ötekileştirmesinin altında yatan nedenleri tartışmak amacıyla Sigmund Freud'un yansıtma teorisini benimsemektedir. Çalışma ilk olarak temeli batı geleneğinde dayanan homoseksüelliğe karşı önyargıyı, diğer bir deyişle homofobiyi ve Jerry'nin kendi homoseksüelliğini inkarını ele almaktadır. Daha sonra, Jerry'nin çocukluk travmaları, yaşam koşulları ve dolayısıyla hayattan memnuniyetsizliği üzerine odaklanılmaktadır. Sonuç olarak çalışma bütün bu nedenlerin bir araya gelerek Jerry'yi başka ancak siyahi bir homoseksüeli ötekileştirme noktasına getirdiğini, bunu yaparken bütün olumsuz duygu ve özelliklerini ona yansıttığını ortaya koymaktadır.

**Anahtar Kelimeler:** Homoseksüellik, ötekileştirme, yansıtma teorisi.



## INTRODUCTION

Many scholars read Edward Albee's *The Zoo Story* symbolically together with a realistic or naturalistic touch. On the symbolic level, Jerry is interpreted as a saviour like "Jesus" (Berlin, 2004/2005: 775; Zimbardo, 1962: 14-15) and he is considered to sacrifice himself for Peter (Samuels, 1964-1965: 189; Zimbardo, 1962: 16-17), to help him go back to his humanity. It is definitely undeniable. However, there is one point that has never been mentioned so far in any of the previous studies. It is the implications of the theme of otherization in the play. Therefore, this study aims to discuss the irony or the queerness of otherization in Albee's play mainly in relation to the Freudian psychoanalytical approach, and specifically to Freudian psychological projection theory.

## FREUDIAN PROJECTION THEORY

Before proceeding with the theme of otherization in the play, it will be beneficial to have a look at the projection theory pioneered by Freud himself, and then developed by his daughter Anna Freud in her *The Ego and the Mechanisms of Defence*. Thus, trying to draw some lines for the theory will help us to understand especially the psychology of Jerry in the play and the reasons lurking behind his attitude towards another homosexual, in other words, his otherization of a black homosexual.

Baumeiste, Dale and Sommer define projection in its simplest sense as "seeing one's own traits in other people" And these are the traits which the person wrongfully believes he himself does not have (1998: 1090). Thus, the person projecting these traits on another person denies them in himself. Rui Miguel Costa defines the projection theory as a "defense mechanism by which unacceptable psychological impulses and traits in oneself are attributed to others" (2017:1). It means that the person who uses the projection as a defense mechanism finds a way to cope with his/her undesirable drives and characteristics by ascribing them to another person. And Costa again emphasizes that although using projection as a defense mechanism can be regarded normal in young children, in adults it is related to psychopathology and it might appear frequently among people with a tendency to anger and in cases of "childhood sexual abuse, schizophrenia, personality disorders, depression, obsessive compulsive disorder, panic disorder, anorexia nervosa and also paranoia" (2017: 1). I personally believe that another significant reason why people use projection as a defense mechanism, might be related to our biases which are already coded in our minds.

Anna Freud herself characterizes projection as one of the "neurotic mechanisms" which indicates that especially for the adults it is not a normal behavior and might have serious reasons as listed above. She also focuses on a significant point about the use of projection as a defense mechanism: "The adult ego requires some sort of harmony between its impulses, and so there arises a series of conflicts of which Alexander (1933) has given a full account. They are conflicts between opposite tendencies, such as homosexuality and heterosexuality, passivity and activity, etc. (Freud, 1966: 60). This might be called as conflict or as a kind of imbalance occurring in the psyche of the same person.

## HOMOSEXUALITY AND THE QUEERNESS OF OTHERIZATION IN THE PLAY

In this part of the paper, we are going to see the reasons beneath Jerry's attitude towards his neighbor, namely why he discriminates against his neighbor or what makes him otherize the



other man because of his homosexuality although Jerry confesses that he himself is also a homosexual. At one part of the play Jerry starts to talk to Peter about his private life and his relationship with girls:

PETER: [with a slight nervous laugh] Hello, Jerry.

JERRY: [nods his hello] And let's see now; what's the point of having girl's picture, especially in two frames? I have two picture frames, you remember. I never see the pretty little ladies more than once, and most of them wouldn't be caught in the same room with a camera. It's odd, and I wonder if it's sad.

PETER: The girls?

JERRY: No. I wonder if it's sad that I never see the little ladies more than once. I've never been able to have sex with, or, how is it put? ... make love to anybody more than once (6).

At first glance, it seems that Jerry has a problem of dependence on somebody or having a bond with somebody. But, as he continues his speech, we start to understand that he has a different sexual choice. Because he confesses that he is a homosexual:

JERRY: [...] Once; that's it ... Oh, wait; for a week and a half, when I was fifteen ... and I hang my head in shame that puberty was late... I was a h-o-m-o-s-e-x-u-a-l. I mean, I was queer ... [Very fast] ... queer, queer, queer ... with bells ringing, banners snapping in the wind. And for those eleven days, I met at least twice a day with the park superintendent's son ... a Greek boy, whose birthday was the same as mine, except he was a year older. I think I was very much in love ... maybe just with sex. But that was the jazz of a very special hotel, wasn't it? And now; oh, do I love the little ladies; really, I love them. For about an hour (6).

However, what seems ironic or queer about him is not his sexual preference, but his attitude towards one of his neighbors, another homosexual, who is a black man. He insults him and otherizes him calling him a “black queen” throughout the play.

JERRY: [...] I live in a four-storey brownstone rooming-house on the upper West Side between Columbus Avenue and Central Park West. I live on the top floor; rear; west. It's a laughably small room, and one of my walls is made of beaverboard; this beaverboard separates my room from another laughably small room, so I assume that the two rooms were once one room, a small room, but not necessarily laughable. The room beyond my beaver board wall is occupied by a coloured queen who always keeps his door open; well, not always but always when he's plucking his eyebrows, which he does with Buddhist concentration. This coloured queen has rotten teeth, which is rare, and he has a Japanese kimono, which is also pretty rare; and he wears this kimono to and from the john in the hall, which is pretty frequent. I mean, he goes to the john a lot. He never bothers me, and never brings anyone up to his room. All he does is pluck his eyebrows, wear his kimono and go to the john (5).

I assume that the main reason lying beneath this discrimination against the black neighbor is because of his skin color, which means that he is doubly discriminated or otherized for being both black and homosexual. In Josep M. Armengol's words: “[... race is deflected onto sexuality with the result that whiteness is transvalued as heterosexuality, just as homosexuality becomes associated with blackness, both literally and metaphorically” or “the discourses of race and (homo)sexuality are inseparable from each other”. (2012:673-674). We know that Jerry is a white man and most probably he is not happy about being a homosexual any longer, so he might be in a kind of denial of his homosexuality. Armengol confirms the idea stating that “the relationship between whiteness and heterosexuality is never stable and fixed. Rather, it is unstable, multiple, fractured, and even incoherent” (2012: 683). It is the same in Jerry's situation. In denial of his homosexuality, he nearly starts to behave homophobically. Besides, we clearly see that almost at the end of the play he forces Peter, who is impotent, to be a man once and to fight for his manhood as Samuels states in his article: “Giving Peter his knife so that the weaker man may ‘fight for [his] manhood,’ Jerry submits to a violation (the definitive orgasm: death) with Christ-like equanimity. He yields his power, and impales himself on the penis-knife in a gesture both of love and contempt. ‘So be





it' he intones, and smilingly dies" (1964-1965: 189). Therefore, one can assume that one of the reasons of Jerry's use of projection might be his bias against blackness and homosexuality which is already coded in his mind as a white man. Quoting from Dyer, Armengol explains the roots of this bias in the following way:

Dyer shows how, in Western tradition, lists of the moral connotations of white as symbol are remarkably similar: spirituality, transcendence, innocence, cleanliness, simplicity and so on. Since to be white is to be clean, blackness is, by contrast, associated with dirt, the dark color of feces reinforcing the connotation of blackness with badness. In Dyer's own words, "to be white is to have expunged all dirt, faecal or otherwise, from oneself: to look white is to look clean" (76 qtd. 2012: 676).

This is also applicable to the American society. Thus, Jerry in a way denies his own homosexuality and projects all his negative feelings and attributes upon his black and homosexual neighbor by insulting him calling him a "black queen" with "rotten teeth", who always "plucks his eyebrows, wears his kimono and goes to the john", most probably none of which Jerry does and approves of. As Kovel states: "[...] black people have come to be represented as the personification of dirt, an equation that stays locked in the deeper recesses of the unconscious, and so pervades the course of social action between the races beyond any need of awareness" (89-90 qtd. in Armengol, 2012: 679). And that is most probably what Jerry does, identifying his black homosexual neighbor with dirt as the words "rotten" and "john" suggest. Thus, that explains Jerry's otherization of his neighbor, to some extent. But, still there is more to come.

Although Jerry is interpreted as a Christ-like figure searching for salvation, in reality he is pathetic, he is not happy or satisfied with the life he has. He is aware of the fact that he is a lonely man, an "other":

PETER: It doesn't sound a very nice place ... where you live.

JERRY: Well, no; it isn't an apartment in the East Seventies. But, then again, I don't have one wife, two daughters, two cats and two parakeets. What I do have, I have toilet articles, a few clothes, a hot plate that I'm not supposed to have, a can opener, one that works with a key, you know: a knife, two forks, and two spoons, one small, one large; three plates, a cup, a saucer, a drinking glass, two picture frames, both empty, eight or nine books, a pack of pornographic playing cards, regular deck, an old Western Union typewriter that prints nothing but capital letters, and a small strong-box without a lock which has in it ... what? Rocks! Some rocks ... sea rounded rocks I picked up on the beach when I was a kid. Under which ... weighed down ... are some letters ... please letters ... please why don't you do this, and please when will you do that letters. And when letters, too. When will you write? When will you come? When? These letters are from more recent years (5).

As it has been observed previously Jerry lives in a poor part of the country where generally minorities or the outcasts live, and he has just the essentials in his house to survive, and also, he seems to have no relations, neither mother or father nor a wife or children whose pictures he can put in the frames. And under these conditions his dissatisfaction with his life, which is unfortunately sealed by death in the end, seems normal. His past life especially as a child, and his childhood traumas add to his distress and depression we might say:

PETER: [stares glumly at his shoes, then] About those two Empty picture frames ...?

JERRY: I don't see why they need any explanation at all. Isn't it clear? I don't have pictures of anyone to put in them.

PETER: Your parents ... perhaps ... a girlfriend ...

JERRY: You're a very sweet man, and you're possessed of a truly enviable innocence. But good old Mom and good old Pop are dead ... you know? ... I'm broken up about it, too ... I mean really. BUT. That particular vaudeville act is playing the cloud circuit now, so I don't see how I can look at them, all neat and framed. Besides, or, rather, to be pointed about it, good old Mom walked out on good old Pop when I was ten and a half years old; she embarked on an adulterous turn of our southern states ... a journey of a year's duration ... and her



most constant companion ... among others, among many others ... was a Mr. Barleycorn. At least, that's what good old Pop told me after he went down ... came back ... brought her body north. We'd received the news between Christmas and New Year's, you see, that good old Mom had parted with the ghost in some dump in Alabama. And, without the ghost ... she was less welcome. I mean, what was she? A stiff ... a northern stiff. At any rate, good old Pop celebrated the New Year for an even two weeks and then slapped into the front of a somewhat moving city omnibus, which sort of cleaned things out family-wise. Well, no; then there was Mom's sister, who was given neither to sin nor the consolations of the bottle. I moved in on her, and my memory of her is slight excepting I remember still that she did all things dourly: sleeping, eating, working, praying. She dropped dead on the stairs to her apartment, my apartment then, too, on the afternoon of my high school graduation. A terribly middle-European joke, if you ask me.

PETER: Oh, my; oh, my.

JERRY: Oh, your what? But that was a long time ago, and I have no feeling about any of it that I care to admit to myself. Perhaps you can see, though, why good old Mom and good old Pop are frame less (5-6).

Both the surroundings/environment that he lives in and his sexual preference, that is to say his being homosexual, and also the traumas that he experienced as a child give us clues about Jerry's alienation, loneliness and isolation. It also explains the reason why Jerry is suicidal as the ending of the play suggests. Compared to Peter, a lucky, respectable member of society leading a desirable life, Jerry's situation is completely hopeless. The contrast between the personalities and the lives of the two characters are presented by many researchers. To illustrate, Leonard L. N. Ashley uses place names to imply the inequality between Peter and Jerry and the difference between their living conditions: "The other names, of New York places, make the setting of *The Zoo Story* more powerful. Central Park holds some menace, Fifth Avenue suggests wealth, the West Side poverty." (1982: 145). Normand Berlin indicating the speech between Jerry and Peter mentions that

The talk includes Jerry's description of his own living conditions -in contrast to Peter's situation in a comfortable home with a wife, two daughters, two cats, and two parakeets-in his top-floor apartment in a four-story brown stone, a place that houses a bizarre group of people, among whom the most disgusting is the landlady who is always trying to seduce Jerry, and whose dog, "a black monster of a beast, "attacks Jerry whenever he enters the house" (2004/2005:775).

Another research scholar, Mary Susan Yates, again underlines the contrast between the two characters as in the following:

Albee stresses the disparity between Jerry's and Peter's economic situations by having Jerry describe himself as a "permanent transient" (p. 45) whose home is in a "sickening rooming house on the West Side of New York City" (p. 45) while Peter is identified as a publishing executive who lives in an apartment in the East Seventies. Furthermore, their dialogue reveals that Peter is a "happily" married man with two daughters, two cats, and two parakeets. In contrast, Jerry has no family ties, nor does he have a girlfriend. He tells Peter, "I've never been able to have sex with, or, how is it put ... make love to anybody more than once" (p. 30) (1984: 211).

Although at the beginning of the play Jerry seems to take revenge from Peter, a man of middle class, for what he has experienced in life so far, at the end of the play we understand that his aim is to end his life by provoking Peter to have an argument with him and then running towards the knife, which actually belongs to Jerry and which Peter handles in an effort to defend himself. That means, despite the fact that Jerry does not seem to care about anything that he has experienced in his life, actually he does, as his desire to die, at the end of the play, indicates.

## CONCLUSION

To sum up, the details about Jerry's life -his bias against homosexuality and especially black homosexuals, and his denial of his own homosexuality, the traumas he experienced as a child,



the environment he lives in and bad living conditions - scattered all through the play, enable us understand his disillusionment with life and unhappiness. And eventually, all these clues help us reach the conclusion that while insulting and otherizing his neighbor, what he actually does is to project all his negative feelings, attributes and his biases, coded, but suppressed and lurking in the depths of his mind, on another person.

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FROM CONCEPTUAL METAPHORS TO ROOT ANALOGIES: A CASE STUDY OF  
BERNARD SHAW'S *MAJOR BARBARA*

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ABSTRACT

The idea that metaphor deals with concepts, not words, and is not a mere literary device but frequently used by ordinary people in everyday language rather than with purely poetic and rhetoric concerns goes back to Lakoff and Johnson's *Metaphors We Live By* (1980). Since then, metaphors have taken their place in Cognitive Linguistics, and linguists have worked on metaphors from different perspectives. While Lakoff (1990) focuses on the Invariance Hypothesis, which only relies on the target domain, Grady (1997) deals with the relationship between the target and source domains that generate the conceptual metaphor formula A is B. Furthermore, Kövecses (2002) emphasizes the properties of the source domain in order to understand the target domain with a meaning-focused approach. Goatly (2004), on the other hand, groups conceptual metaphors, or root analogies as he coins, via the literal meaning of lexical items rather than a purely cognitive approach. By so doing, besides the connection of metaphors with cognition, it reveals the link between the literal and metaphorical meanings of the lexical items. Given the different figurative meanings of one lexical item, it is not surprising that it hypothesizes more than one root analogy. In line with Goatly's approach, the present study demonstrates that metaphors are embedded in language, and literal meaning is a clue to grasp the metaphoric meaning of a root analogy. In this way, this study aims to find the relevant root analogies of metaphorical expressions detected from one of Bernard Shaw's plays, *Major Barbara* (1907). Additionally, it reveals that even a simple expression frequently used in our daily life can draw a cognitive mapping between the source and target domains through a lexicographic basis.

**Keywords:** Conceptual Metaphor, Goatly, *Major Barbara*, Root analogy, Source Domain, Target Domain



PERCIVAL EVERETT'İN *SİLİNTİ* ADLI ROMANINDA SİYAHİ BİR ENTELEKTÜEL  
OLMA SORUNU

THE PROBLEM OF BEING A BLACK INTELLECTUAL MAN IN *ERASURE* BY PERCIVAL  
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ÖZET

İrk konusu yüzyıllardır hep tartışılan bir konu olmuş ve bununla ilgili çeşitli edebi eserler kaleme alınmıştır. Bu eserler daha çok beyazlar tarafından yazıya dökülmüş ve siyahi insanlar bireysel çabalarıyla seslerini duyurmaya gayret etmişlerdir. Sınırlı sayıda ortaya çıkan bu eserler, siyahi insanlar yüzyıllardır beyazlar tarafından nasıl tasvir edildiklerini, olayların nasıl aktarıldığını, insanlığa hakaret sayılan olaylara maruz kaldıklarını birinci ağızdan anlatmaya çalışırlar. Siyahi yazarların erken dönem edebî eserleri incelendiğinde, yaşadıkları zorlu hayat mücadelesi vasıtasıyla olayları anlatmaya çalıştıkları görülmektedir. Ancak bu anlatımlar artık kişisel günlükler veya notlar olarak değil, tamamen farklı bakış açıları ile alınmakta ve yazılmaktadır. Percival Everett, *Erasure* adlı romanında siyahi insanların farklı açılardan ele alınması gerektiğini vurgulamakta ve çeşitli olaylar üzerinden bunu anlatmaktadır. Bu noktada kölelik uzun zaman önce kaldırılmış ve siyahi insanlar toplumun temel bir parçası haline gelmiştir. Ten renkleri siyah olmasına ve eski zamanlarda köle olarak çalıştırılmalarına rağmen siyahi insanlar giyimlerinden yaşam tarzlarına kadar tamamen Amerikalı olmuşlardır. Böylece, Everett, bu sürecin siyahi entelektüel bir insan açısından farklı bir şekilde gerçekleşmesini beklemektedir. Romanda anlatılanlar ise bu durumun halen tam tersi bir süreçte ilerlediğini ve Amerikan toplumunun siyahi insanları halen dar bir çerçeveden ele aldığını göstermektedir. Bu çalışmada, toplumsal bir dayatma olan siyahi bir yazarın sadece siyahi insanların hayatlarını yazma zorunluluğunun ne kadar sığ bir argüman olduğu ve bu koşullar altında siyahi bir entelektüel insan olmanın nasıl sorunlu bir süreç olduğunu göstermek amaçlanmaktadır.

**Anahtar Kelimeler:** Siyahi Entelektüel İnsan, Siyahi İnsanlar, İrk, Amerikan Toplum, Erasure

ABSTRACT

The issue of race has been a controversial subject for centuries and various literary works are written about it. These works are mostly written by white people and black people try to reflect their opinions with their efforts. These works, which were written in limited numbers, strive to tell firsthand experiences of how black people are portrayed by whites for centuries, how incidents are narrated, and how they are exposed to these incidents that are considered an insult to humanity. When the early literary works of black writers are examined, it is seen that they aim to explain the incidents through their difficult life struggles. Therefore, these narratives are no longer written as personal diaries or notes, but they are handled and narrated from completely different perspectives. In his novel *Erasure*, Percival Everett highlights that black people need to be handled from different perspectives, and tells their story through various incidents. At this point, slavery was abolished long ago and black people became an essential part of American society. However, their skin color is black and they worked as slaves in the past, black people have completely become American citizens, from their clothing to their lifestyles. For this reason, Everett expects this process to realize differently in terms of being a black intellectual man. The incidents narrated in the novel, on the other hand, demonstrate that this occurs completely opposite, and American society still treats black people from a narrow perspective. In this study, it is aimed to indicate the narrow-minded argument imposed by society that a black writer has





to merely write the lives of black people, and how it is a problematic process to be a black intellectual man under these conditions.

**Keywords:** Black Intellectual Man, Black People, Race, American Society, Erasure

## 1. INTRODUCTION

Since the first encounter of white people with black people, the issue of race has always been the subject of discussion, and many literary Works have been written about it. White people mostly focus on this subject, but black people also try to make their voices heard thanks to the opportunities they have in the 20th century. They aim to explain that they are exposed to unfortunate incidents with their first-hand experiences. When the early literary works created by black writers are examined, it is seen that they mainly intend to narrate the incidents by telling their life experiences and oral narratives. This still has its effect on the fictional works written by black people, even though these works no longer depend on personal diaries or notes. At this point, slavery had already been abolished for a long time, and black people have become an integral part of American society. Even though black people were once exploited as slaves and had dark skin, they completely transformed into the citizens of American society, from their clothing to their lifestyle. In his book *Erasure*, Percival Everett emphasizes the necessity for different perspectives while dealing with the issues of black people and relates their experiences to numerous situations. It can be said that he “satirizes America's eagerness to consume racialized images of the ghetto, especially within an increasingly commodified literary marketplace” (Farebrother 117).

## 2. THE PROBLEM OF BEING A BLACK INTELLECTUAL MAN

Everett tells the reader from the first page of his book *Erasure* whether his skin color is black or white; “I have dark brown skin, curly hair, a broad nose, some of my ancestors were slaves... so the society in which I live tells me I am black; that is my race (Everett 1). Although the reader naturally begins to be affected by a novel that starts with such distinct identifications, it is possible to see the clues that Everett does something different in this novel. After these descriptions, he indicates that he cannot play basketball well and that he is not an athletic person, he listens to artists such as Mahler and Aratha Franklin. It is also stated that he graduated from a school like Harvard which is a place considered to be a symbol of success by whites and he is also good at mathematics. His main purpose in doing this is to try to underline that the expectations of people from a black writer should change. Therefore, there is no need for a black writer to tell an experience of their race, just as white people can handle the subject they prefer in a literary work, black people should be able to do so. This novel is mainly based on this theme and the issue of race is aimed to be criticized and satirized by Everett.

The main character, Thelonious Ellison, is not a slave who has suffered or been subjected to various cases of abuse and exploitation, but a successful intellectual writer as a black man. He receives rejections from many editors and publishing houses because he does not include any narrative based on the African-American experience in his fictional works. The best example of this can be seen clearly when an editor criticizes his novel which is a rewriting of Aeschylus' *The Persians*:

The novel is finely crafted, with fully developed characters, rich language and subtle play with the plot, nut one is lost to understand what this reworking of Aeschylus's *The Persians* has to do with the African American experience (Everett 2).

In his book, Everett mocks the formulaic nature of racial identity and asks rhetorically, Do African American authors have to identify as such, and do they have to write about what appear to be black pathologies like crime, drugs, ghettoization, and profanity? (Nguyen 1561). The editor with an expected behavior states why a black writer does not write about a subject related to his race, but he,



like other people, expects a black writer to handle a black subject that is directly related to black people. In this regard, the editor has a contrary opinion to the main character in the novel. Mr. Ellison, on the other hand, completely opposed this idea and continues to criticize this kind of viewpoint in the following pages of the novel. For example, the sentences he said on the first pages are significant:

I don't believe in race. I believe there are people who will shoot me or hang me or cheat me and try to stop me because they do believe in race, because of my brown skin, curly hair, wide nose and slave ancestors (Everett 2).

Mr. Ellison's attitude about the issue of race as a black intellectual man is reflected in his descriptions and the way he says the name of the literary works rather than the author's names when talking about an author. Many examples of this behavior can be seen in the novel: "My cousin gave me *Their Eyes Were Watching God*... She gave me *Cane*, too" (Everett 21). As can be seen here, the sole purpose of his behavior is not only because he wants the authors to stand out personally, but also because they should be remembered for their literary works, and therefore they can be evaluated from correct viewpoints. The fact that the above-mentioned books are written by writers of African American origin is also important in terms of emphasizing the idea that they should be commemorated with their literary works, and their skin color has no importance when it comes to intellectual background. In addition, it is seen that he does not aim to do this only for black writers, but in the later pages of the novel, when he finds the book named "Silas Marner" in the box his father kept, he also mentions it only by name. This work is about a white Victorian lady using the pseudonym George Eliot. Thus, this work is not just intellectual discrimination specific to black writers, but for some reason, society makes this distinction for several writers. Also, the importance of the book mentioned by the author is significant in terms of supporting the idea that the literary work is more significant than the author. Another issue is that in the statements Ellison uses when describing people, he only tells about their clothes, their state, and attitudes, rather than they are black or white; or their skin color. His main goal in doing this is in parallel with the thoughts that it is much more important for people to stand out as individuals than to be classified as black or white.

Ellison encounters the issue that bothers him the most in the bookstore with his brother. He wonders if his books are sold there and starts looking for his literary works on the shelves:

I decided to see if the store had any of my books, firm in my belief that even if they did, my opinion about them would be unchanged. I went to Literature and did not see me. I went to Contemporary Fiction and did not find me, but when I fell back a couple of steps I found a section called African American Studies and there, arranged alphabetically and neatly, read *undisturbed*, were four of my books including my *Persians* of which the only thing ostensibly African American was my jacket photograph... Someone interested in African American Studies would have little interest in my books and would be confused by their presence in the section (Everett 28).

It is seen that "Everett's rich, complex treatment of white racial paternalism should be understood as a part of his fiction's wider mistrust of literary and critical categories that came to define the study of literature in the twentieth century" (DISCHINGER 432). It is natural for him to be angry at this point, because his books have nothing to do with African-American life in any way, and including him in such a category just because he is a black writer is both an insult to the author and a mistake. This kind of discrimination is one of the best examples of how white society sees every black people as an athletic athlete or as an "other". Putting it in this category can also be regarded as an insult to its literary value. It is unfortunate discrimination of society to expect a black subject from a black writer because their skin color is black. If he is a black writer, he cannot write a literary work that deals with another subject, and if he writes, he cannot avoid being included in such a category. This is a piece of strong evidence to show how society, especially white people, has continued to evaluate black people. These people, who try to make their existence accepted by white people for years, are also categorized. At first glance, this cannot be seen as discrimination, but it is said that they are categorized as such, in essence, it is a narrowing of their literary identities. For this reason, it is an indirect expression that



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they can only write about a subject they experience and other subjects are in the field of interest of white writers.

With its multi-layered structure, the issue of race is criticized in the book from various aspects. The obvious example is the criticism made by the main character, Mr. Ellison, based on Juanita Jenkins, a black best-selling author. "*We's Lives in the Ghetto*" by Jenkins is a book about typical African-American life. The book is written entirely based on black pronunciation, ignoring grammar, and therefore the realistic side of the book is evident. According to the parts of the book read by the main character, the subject in the book is a typical ghetto story that starts with the fact that his mother has to go to the houses of white people to clean because his father leaves them, and he is also responsible for his brother. Particular emphasis is focused on his mother's going to the houses of white people and her father's leaving them. The obvious reason why they are exploited is that his mother is made to work as a slave, that is, as a servant by the whites, and the main reason for his father's abandonment is that they are morally irresponsible and unconscious. Such a life is lived by many people, and the interesting thing is that it became a bestseller. The main character, Thelonious Ellison, criticizes this book strongly and becomes angry with anyone who reads such a ridiculously written book. Although he gets angry, society expects such things; If you are a black writer, tell about your life, do not get involved in intellectual issues. Consequently, the problem of being a black intellectual emerges at this point and is highlighted in the novel.

Thelonious Ellison does not solely get angry and writes a novel about his ghetto life to respond. By giving the name Van Go Jenkins to the main character of the novel, Ellison intentionally wants to refer to the writer Juanita Jenkins. The book tells the ghetto life of a character who is immoral, knows no boundaries, and does all kinds of actions that cannot be thought of in this novel. The word "fuck" is a frequently used expression in the novel. Although Van Jenkins has four separate children from his four different wives, he continues to have relations with other women, morality does not mean much to him. This is how Ellison fictionalizes and writes the novel, which means that this is how the ghetto life is written. In this regard, it can be seen that Everett "highlights the novels' textuality and gesture towards the authors' problematization of the notion of black authorship, authenticity in black literature, and their refusal to represent the world mimetically" (Benes 123). However, he does not want to publish this book at first, he later decided to have it published using the pseudonym Stagg R. Leigh. While doing this, he tries to hide his real identity. He also creates an identity for the fake author, Stagg R. Leigh. This fake author created by Ellison just gets out of prison and is not a black intellectual man, and his life is a true copy just like Juanita Jenkins. In the novel, the main character, Van Go Jenkins, is caught by the police and sent to prison because of the life he lived and the mistakes he made. In this novel, grammar is also ignored and written in the same way as it is spoken in the daily use of language. The plot of the novel consists of an immoral and criminal life and an ending with an arrest.

Ellison, who decides to publish the novel with the name "My Pafology", later changes his mind and wants the name of the book to be "Fuck" and sends this to his publisher. His publisher states that this book cannot be published under such a name and that it may offend people. Ellison is insistent on this decision and tells what he sees when he reads that this word is used frequently in the novel. However, he believes that the name "Fuck" does not affect people. Even if his publisher suggests that the pronunciation of the word "Fuck" as "P-huck" can be understood by people and this can be a softer expression, that doesn't mean anything to Ellison. Thanks to his insistence, the title of the book are changed and it becomes "Fuck". Interesting incidents also develop when he goes to meet with the editor who will get the publishing rights to the book. The editor says that when he sees Ellison (Stagg), he does not find it very black, but imagined him differently in his mind. Despite these, they agree and make the necessary speech for the book. As a result, it can be understood that "the profit-driven literary establishment obliges African-American authors to heavily rely on stereotypical representations perpetuated within the dominant white gaze..." (Caputa 151).



Meanwhile, Ellison receives an offer to be on the jury that selects the best books of the year. He wants to take advantage of this opportunity, though he mentions that he does not want to be a member of this jury: "I detested awards, but as I complained endlessly about the direction of American letters, when presented with an opportunity to affect it, how could I say no? So I said, Yes." (Everett 224). To him, it would be a mistake not to take this opportunity. Ellison starts reading the books with the other members of the jury and tries to make the right decision. While the events are developing rapidly, something unexpected happens and Ellison's novel, which is written just to criticize the writers that handle merely African-American ghetto life, appears before him. Other jury members read the book and like it very much, even a member named Harnet says: "I think it's the strongest African American novel I've read in a long time." (Everett 238). At that point, Ellison gives evasive answers and tries to close the issue by saying that he will read the book, but what they have in mind is the exact opposite. Although no one could have predicted from the beginning that this book would be so valuable, what happened now is that it will be selected. According to Ellison, this novel is complete nonsense. He tries to hide that he writes this book. However, what he wrote is worthless to him and becomes prominent in society. This is because the novel reflects a real African-American life. Society has already been conditioned to read it, and at the same time, the expectations have been met. The members of the jury could not be expected to remain indifferent to the novel, which is so admired by society. They begin to think about giving an award by including this novel when they first read it.

It can be deduced that the reason Ellison objected to the issue of race from a speech as he got into the taxi: "Are you Ethiopian?" and the other, "You look Ethiopian." I said, "No, I'm just Washingtonian." (Everett 140). Considering this, he desires to examine the incidents from a different perspective. At first, their skin color is black, and are brought to work as slaves once, but now they completely become American citizens, from their clothing to their outfits and lifestyles. However, American society still wonders about their African-American life, their ghetto life. In this sense, society has some trouble accepting the issue of race because decades have passed since slavery was abolished, and black people become a part of society. The reflection of this in the novel, according to Ellison, needs to be different. If you are a black man, you do not have to write issues peculiar to black people, even if society demands it. This situation should change no matter the literary works like "Fuck" are still widely accepted by American society.

At the end of the novel, it becomes clear that the jury choose the novel "Fuck" to be awarded. After learning this, Ellison tries to influence the decision of the jury members. What he says to them shows his firm judgment: "It's not that it's a bad novel... It's no novel at all... It is offensive, poorly written, racist and mindless." (Everett 261). He tries to persuade them by saying such judgments, but he cannot be successful. Moreover, the other jury member cannot understand why he acts the way he does, and they tell him, as an African-American, he should be happy that one of his own people has won such an award. Despite the award selection, Ellison does not accept this and strongly opposes it. The point where he gets angry is that people think that this book is real, but actually, things are different. Writing to criticize such kinds of books which are about ghetto life and racial issues, he is forced to accept the fact that he does not want to understand the difficulty of changing what society admits. Apart from him, jury members vote for the novel "Fuck" to be the winner, and they determine the winner. All his effort to demonstrate the intellectual side of black people is put aside, and the issue of race, which is the narrow perspective of society, is ironically revealed by Ellison.

### 3. CONCLUSION

To sum up, the rules and demands imposed by society have won again. Despite writing so many books, Ellison win an award for a work that he does not like at all, he writes just to criticize and that is not considered a novel by him, and this makes things ironic. He admits the understanding "literature is colorblind" as mentioned by Ralph Ellison, a black writer like him, but society does not admit to understand this. Although he aims to change things, being a black man or at least defined as such by society affects his life significantly. In the novel, Everett aims to indicate the hardships of not only



being a black person but also being a black intellectual man. As a result, it can be said that black people are still considered to be black in the eyes of American society from a narrow perspective.

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## OF BEASTS AND MEN: THE POLITICS OF ANIMAL IMAGERY IN TURGUT ÖZAKMAN'S DRAMA

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### Abstract

Having a unique humour and an exceptional skill in use of Turkish language, Turgut Özakman has a good deal to be considered as 'exclusive' among his contemporaries. His stupendous skill in language usage has shown itself in his wit to employ various adjectives particular to instinctive sensations of animals which root the notion to stand for differing characteristics of human mannerisms. Özakman mulls over the Turkish socio-cultural and ethical backdrop, and thus he subtly uses some animal names in the sense of insult; some in the sense of bravery; some in the sense of cowardice; some in the sense of vulgarity and sometimes extremism, and etc., thus signifying his characters in his drama. Such use of names documents various evidences interconnected with the psychoanalytical background in Turkish milieu and reveals some hints of those covered in the subconscious of the Turkish socio-cultural identity.

Though animals' behaviours are for the most part instinctive, what Özakman endeavours to uncover is not such animalistic instincts but the negative or/and positive connotations that mould the gesticulations of the real Turkish men. He now and again lampoons the derogatory meaning behind the names; and he sometimes figures out the evil and good sides of human evolution through these names. He even depicts the hatred and contempt against beasts, employs slangs, and produces a theatre of his own that shocks the audience/reader to face the realism of Turkish social and cultural classification and naming. For that reason, this paper purposes to set light to the use and analysis of animal names and animalistic adjectives for the classification or naming of Özakman's characters in his drama. And correspondingly, the paper also aims to shed light on an interdisciplinary approach to Turkish cultural and social behaviourism of animals in literature giving some background information about.

**Key Words:** Ecocriticism, Turkish theatre, socio-cultural, ecophobia<sup>18</sup>

### INTRODUCTION<sup>19</sup>

Turgut Özakman (1930-2013) is one of the most important writers with a unique place in contemporary Turkish theatre. Özakman, who is one of the energetic writers of the post-republican period, has become one of Turkey's recognized and respected writers, especially with his epic works that contain national concerns. A prolific writer who left dozens of works behind, Özakman contributed significantly to Turkish theatre with his socio-realistic plays. In the works he wrote in his earliest attachment to theatre, such as *Masum Katiller*, *Kanaviçe*, and *Duvarların Ötesi*, he mostly employs the classical playwrighting method, which considers a rational hierarchy in the plot structure.

Although his first play, *Masum Katiller*, was performed in the Halk Evi (People's House) in 1946, Özakman's involvement in the theatre certainly coincided with previous years. Mostly performing the stories and fairy tales he read in his childhood in late 1930s, he began his amateurish journey of theatre through the scope of artistic activities in schools. Attending some professional performances in 1940s, he expresses his great excitement and joy upon his involvement in a show,

<sup>18</sup> An annotated reference to this concept can be reached in Simon Estok's 'Shakespeare and Ecocriticism: An Analysis of "home" and "power" in *King Lear*'.

<sup>19</sup> In this article, the quotations from Turkish works have been translated into English by the author.



One night, the play *Hisse-i Şayia* by Ahmet Nuri Zengin was in performance in the cinema venue. I think it was the teachers and the workers who were acting. This was the first play I'd watched from the start to the end without fear of being kicked out. I do remember being very excited.<sup>20</sup>

The pleasure and excitement he gets even while watching the plays contains the hints of being a productive playwright. In 1945, he made his debut at Ankara Atatürk High School with the play *Interior* (French: *Intérieur*) by the Belgian playwright Maeterlinck and started amateurish directing. Later, the success of the theatre plays, in which he dealt with social issues with a realistic and sometimes naturalistic approach, followed each other. He managed to become one of the bright names of Turkish theatre by pioneering many playwriting and performance experiences in a short time. After 1950, he took his place among the influential people of the theatre in Turkey.

This study examines how the animal image is interpreted with an ecocritical approach in Özakman's play, *Güneşte On Kişi*. Partially benefiting from the approach of the environmental humanities, the study observes animal perception in Turkish socio-cultural and political societies as represented in literature and in this play in particular.

### **GÜNEŞTE ON KİŞİ: THE POLITICS OF ANIMAL IMAGERY**

Turkish literature covers ecocritical elements and themes in all its written texts from the classical period to the contemporary era. Animal motifs are commonly observed in the mythologies, tales, epics and stories in oral and written forms of Ottomanic, Turkish and Turkic literatures. It is clear that in the early written works, representations were mostly used to highlight some of the features of people in the context of various characteristics of animals. Courage, strength, weakness, loyalty, irritability, etc., are evident in various metaphors in the arts of speech and idioms, interrelated with some natural characteristics of animals. For example, Mehmet Özkartal, who examines animal symbolism in Turkish epics in one of his studies, expresses in his analysis of the Oğuz Kagan epic that Oghuz's body is depicted with similes taken from the animal world. Quoting from the epic, "His feet are like ox feet; his waist is like a wolf's waist; his shoulders are like sable shoulders; his chest was like a bear's chest. His body was hairy from head to toe," he suggests that Oğuz Kağan, with his physical appearance, is representing the holiness of some of the animals that were accepted as animal-ancestors, depending on their power and might in nature.<sup>21</sup>

Animal depictions are also evident in modern and contemporary representations as well as in pre-Republican texts. Turkish theatre is no exception. Represented in different details in the works of many different playwrights, animal imageries are possible to see in Özakman's plays. Özakman deals with the representations of animals in his plays with a wide range of approach. Attributable to his socio-realist attitude, he makes some features of animals a part of his art with both a societal approach and a political and cultural interpretation. The playwright, who puts forward stereotypical Anthropocene approaches in his dialogues, provides striking interpretations of the socio-cultural memory of Turkish society, with many examples of zoomorphism.

In the first sight, Özakman weaves his dialogues around some words that reveal the general marginalization of animals through some subjectivities of them. Thus, animals are foremost represented as 'othered' creatures and as 'mimesis' of literary negation. Özakman, by using animals to negate human manners, behaviours, treats and mentality, brings to light some of the negative images that lie in the subconscious of the society with some sharp expressions. For instance, in the sentence "Leave this sweet day to such *ominous crows*, go to bed,"<sup>22</sup> (italics my emphasis) the playwright refers

<sup>20</sup> Alcan, Musa. 'Edebiyat ve tiyatro dünyasının üretken yazarı: Turgut Özakman'. *Anadolu Ajansı*. 27.09.2020 <https://www.aa.com.tr/tr/kultur-sanat/edebiyat-ve-tiyatro-dunyasinin-uretken-yazari-turgut-ozakman/1987106> Accessed: 31.10.2022

<sup>21</sup> Özkartal, Mehmet. 'A General View over Animal Symbolism in Turkish Epics (Samples from the Book of Dede Qorqud)'. *Millî Folklor*, 2012, Yıl 24, Sayı 94, p. 60

<sup>22</sup> *Güneşte On Kişi*, p. 10



to bad luck through a common generalization by the Turkish community as associated with the perception of the crows. In the same vein, in the word “All his virtues are to stand *as thoughtful as a turkey!*”<sup>23</sup> (italics my emphasis) the metaphor is a reference to being cautious and pensive. Although sometimes portrayed as a positive trait, there is still the impression that there is a negatively stereotyped orientation towards some animals. As reflected in the dialogue below,

**Foto Suat:** Are you ill?

**Gece Muhabiri:** What the hell, I'm *like a pig!*<sup>24</sup> (italics my emphasis)

In this sentence, the words about the pig contain negativity and refer to carelessness and soundness. Negative imagery generally pervades many parts of the text. In some parts, animals are represented in ‘zoophobic’ allegories by some interlinking words of the fear and dislike of animals. For instance, when one of the characters utters, “*Carion crow!* When you smelled it, you immediately ran here, didn't you?”<sup>25</sup> (italics my emphasis) he exemplifies the reality of the crow motif in the social subconscious.

Furthermore, sometimes some descriptions as analogies of humans are put forward based on some physical characteristics of animals. In this case, either a metaphorical interpretation is provided through the real physical image of the animal, or the animal is depicted with an even more ‘wild’ imagination with a supernatural approach. This is the case when animals are employed as symbols of cursing, humiliation and defiance to reveal human amazement, anger, disappointment, disgust, revenge and etc. To give an example, in this stressed exclamation, “Why live like a *two-headed animal?* Let's fight”<sup>26</sup> (italics my emphasis) Özakman elaborates the issue metaphorically referring to interpersonal hypocrisy. However, negativity is revealed by the representation of a two-headed animal, not a two-headed human, and the sentence emphasizes a being that is marginalized both semantically and culturally. In another quotation, the exploiters, who are seen as the confrontational aspect of the issue in the play, are compared to an octopus that has been made negative in terms of their natural characteristics. The metaphor used to express that people who are portrayed as the ‘villains’ of the play are seen as the cause of many problems as a root of social exploitation and corruption and to suggest that they have too many weapons to clash with society contains a contempt for an animal: “Struggle huh? Look at this! Fighting *the eight-armed octopus.*”<sup>27</sup> (italics my emphasis)

However, there is sometimes the impression that animal metaphors or associated symbols only directly reflect the subjectivity or spontaneity of the animal concerned. Animals as represented in neutralised and/or even some positive metaphors are taken into account just to make a comparison, judgement, analogy, or to exaggerate or show a situation as it is. To illustrate, “For sixty years I have studied life *with the eye of a fly,* it is always like this. Those who cannot realize their small ideals pursue great ideals.”<sup>28</sup> (italics my emphasis) In the subsequent sentence, the playwright demonstrates the figurative meaning behind the practice of animal-associated image. In the sentence, the feature of an animal contains an important image that brings to the fore what the person wants to say, as well as the playwright's naturalist propensities in an ecocritical perspective. This ecocritical attitude, unlike ecophobic examples, reveals a very optimistic and pure criticism. To give a similar example, “You look like a scorpion now. A scorpion that is asked to be surrounded on all sides by fire.”<sup>29</sup> People who are cornered and surrounded by fire on all four sides in the inflexible economy-based class system determined by the Turkish social mechanism as represented in the play are likened to the sting of a scorpion surrounded by fire on all sides.

<sup>23</sup> Ibid., p.16

<sup>24</sup> Ibid., p. 11

<sup>25</sup> Ibid., p. 36

<sup>26</sup> Ibid., p. 22

<sup>27</sup> Ibid., p. 29

<sup>28</sup> Ibid., p. 28

<sup>29</sup> Ibid., p. 42



In addition to all these, the ecophobic approach is read quite clearly in some of the characters' words that they associate with animals. The perception of animals marginalized in Turkish socio-cultural memory, especially as embodied in abusive and slang expressions, is indisputable. The glorification of animals in traditional narratives, especially in terms of heroism, myth and sublimity, and their humiliation in modern texts, by comparison, are probably the result of changing socio-cultural and political approaches towards/against animals in Turkey. In this respect, the animal is depicted as a vile creature in the curses, slangs and swears used in the text to indicate various negative humane emotions such as anger, rage, shock and hatred. In the exclamation, "Learn some kindness, *son of animal!*"<sup>30</sup> (italics my emphasis) the speaking character expresses the animal in an inferior position in the animal-human comparison by imperfectly identifying the brutality of human behaviour with the naturalness. This ecophobia also encompasses an intersectional slant, even more so. That is to write, animals are represented in gendered manifestations in profanity and slang. Unlike the downgrading of women and animals under the supremacy of men as it is detected in the Renaissance humanist philosophy in the Western literature, humiliation is revealed through masculinity, as noticed in this work in particular and in Turkish literature in general. The literal translation of 'son of animal' in Turkish is 'hayvanoğlu hayvan'. Mostly, a sexist discourse is observed in animal-centred curses in Turkish and this discourse is typically accompanied by a masculine articulation (e.g. *son* of a dog, *son* of a donkey...).

## CONCLUSION

As a result, it is obvious that animal representations are used in various meanings in both traditional and modern texts in Turkish literature. Animal descriptions, which are used in positive meanings and interpretations, as well as in sub-meanings and direct meanings, including negative connotations, have been employed with a political utilitarianism to increase the semantic and stylistic richness of the text, on the other hand, they have been adopted as the carrier and interpretation of the elements adopted by a culture.

Özakman, as a writer who has contributed a lot to Turkish theatre, proves the (mis)representation of the animal, as an object whose socio-cultural and political existence is strictly positioned in the Turkish context, with its different aspects, both real and metaphorical, in the text with great examples.

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<sup>30</sup> Ibid., p. 16



## DOS PASSOS VE HEMINGWAY GÖZÜNDEN TÜRKİYE: NE GÖRDÜLER NE YAZDILAR?

TÜRKİYE THROUGH THE EYES OF DOS PASSOS AND HEMINGWAY: WHAT DID THEY  
SEE AND WRITE?

**Ömer Aytaç AYKAÇ**

Araş. Gör. Dr., Van Yüzüncü Yıl Üniversitesi, Edebiyat Fakültesi, İngiliz Dili ve Edebiyatı Bölümü,  
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### ÖZET

Amerika Birleşik Devletleri'nin kuruluşundan günümüze kadar dünyaya yayılan eserlere imza atan bazı önemli isimlerin kariyerinde önce gazeteciliğin daha sonra edebiyatçılığın varlığı fark edilir. Koloni döneminden bugüne dek, Yeni Dünya'ya yolculuk yapan birçok yazar çeşitli gazetelerde ve/ya dergilerde yazarak başlattıkları kariyerlerini edebi eserler vererek sürdürmüşlerdir. Muharrirlik ve tefrika geleneği her dönemin edebiyatçıları için uğraşılacak temel bir alan olmuştur. 19'uncu ve 20'inci yüzyılda ise ABD'deki gazeteci-edebiyatçıların sayısı giderek artmıştır. Bu süreçte Mark Twain'den Stephen Crane'e, Upton Sinclair'den John Steinbeck'e kadar birçok yazar hem gazeteci hem de edebiyatçı kimlikleri ile bilinir olmuşlardır. Bu kategoride değerlendirilen ve yazdıkları ile döneme damga vuran isimler arasında yer alan en önemli iki isim de John Dos Passos ve Ernest Hemingway'dir. Kariyerlerine muhabir olarak başlayıp muharrir olarak devam eden bu isimler sadece ABD'deyle ilgili değil, dünyanın önemli ülkelerine dair makaleler yayınlamışlardır. Birçok savaşı takip edip makaleler ve çeşitli edebi eserler yayımlayan iki ismin önemli durakları arasında Türkiye de yer almıştır. Birtakım gözlemlerde bulunmak üzere Türkiye'ye gelen Hemingway ve Dos Passos, günümüzde bile önemini koruyan, hatta tarihi kayıtlara geçen raporlara imza atmışlardır. Bu çalışmanın amacı da edebiyatçı kimlikleri ile bilinen Hemingway ve Dos Passos'un Türkiye'ye dair yazdıkları üzerinden onların tasvirlerini ve kurgularını ele almaktır. Çalışmada yazdıkları üzerinden ele alınacak olan iki ismin aynı zamanda bu izlenimlerini aktarmaları konusunda da eleştirel bir yaklaşım ortaya konulmaya çalışılmıştır.

**Anahtar Kelimeler:** John Dos Passos, Ernest Hemingway, Türkiye, Gazeteci Edebiyatçı, Muhabir.

### ABSTRACT

From the founding of the United States to the present day, the existence of journalism and then of literature is noticed in the careers of some important names who have signed the works that have spread to the world. Many writers who have travelled to the New World since the colonial period have continued their careers by writing literary works, which they started by writing in various newspapers and/or magazines. The tradition of journalism and serialization has always been a profession that has been continued by the writers of letters. In the 19th and 20th centuries, the number of literary-journalists in the USA increased gradually. In this process, many writers, from Mark Twain to Stephen Crane, from Upton Sinclair to John Steinbeck, became known for their journalistic and literary identities. John Dos Passos and Ernest Hemingway are the two most important names who were evaluated in this category and who left their mark on the period with their writings. These names, who started their careers as reporters and continued as writers, have published articles not only about the USA, but also about the important countries of the world. Turkey was among the important stops of





**INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022**



the two names who followed many wars and published articles and various literary works. Making some observations upon their visit to Turkey, Hemingway and Dos Passos signed reports that maintain their importance even today and have the relevant historical significance. The aim of this study is to deal with the descriptions and fictions of Hemingway and Dos Passos, who are known for their literary identities, through their writings about Turkey. In the study, a critical approach has been tried to be put forward in terms of conveying these impressions of the two names, which will be discussed through their writings.

**Key Words:** John Dos Passos, Ernest Hemingway, Türkiye, Literary Journalist Edebiyatçı, Correspondent.



**TPACK AS A TECHNOLOGY INTEGRATION MODEL**  
**TEKNOLOJİ ENTEGRASYON MODELİ OLARAK TPACK**

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Technology, defined by the Oxford Online Advanced Learner's Dictionary (2020) as “scientific knowledge used in industry in practical ways, for example in the design of new machines,” constitutes an important part of our lives. Technological developments and inventions started with the emergence of man on earth and will continue until the end of the world. Technological inventions and discoveries have greatly affected human life. Despite some negative sides of technology, human life is becoming easier, more comfortable, and more enjoyable. Like many other disciplines, education was greatly influenced by technological inventions, as well. The invention of writing was a turning point in human history, and later the use of blackboards, audio tapes, projectors, computers and mobile devices changed the course of education drastically. According to Lam (2000), with technology, students are more awake and excited. Furthermore, Lawless & Pellegrino (2007) asserted that technology is a necessary component of education and should be used to support the continuing professional development of teachers. Language learning is a context significantly different from most other disciplines as it requires technological tools. Speaking, writing, reading, and listening are skills where the use of technology is almost essential. Virtually every teacher has information about technological devices and knows how to use those devices, but using the right technological device in education is an issue that needs to be emphasized. It is important to know how and which material should be used for which content or exercise. “Merely knowing how to use technology is not the same as knowing how to teach with it” (Mishra and Koehler, 2006); therefore, scholars put forward some technology integration models. In this study, details about TPACK model will be focused on.

**Key Words:** SAMR, TPACK, Technology, Language Education



SHAKESPEARE'İN SONNETLERİNDE AŞK VE GELENEĞE KARŞI GELİŞ  
THEMES AND UNCONVENTIONAL TREATMENT OF LOVE IN SHAKESPEARE'S  
SONNETS

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ÖZET

Shakespeare'in sonelerinin, Rönesans'ta 14. yüzyıl İtalya'sında Petrarch'tan başlayan sone geleneğinin bir devamı olduğu bilinmektedir. Sonnet formu, 16. yüzyılda Thomas Wyatt tarafından İngiltere'ye tanıtıldı. Shakespeare'in soneleri, on dört satır ve ölçü ile kafiye düzenine sahip olan İngiliz dilinin üslup kurallarını takip eder. Shakespeare'in soneleri, şaşırtıcı, bazen düşündürücü ve inceliklidir.

Sonelerindeki ana konular aşk, değişim, yaşlanma, yokluk, sadakatsizlik ve sevilen kişinin ideali ile gerçeği arasındaki farklardır. Shakespeare'in soneleri de stil ve içerik açısından sıra dışıdır. O zamanlar yaygın olan ve Petrarch, Dante ve Philip Sidney tarafından yaygın olarak kullanılan idealleştirilmiş aşk yerine, Shakespeare aşkı elde edilemez nesneler olarak değil, daha gerçekçi bir bakış açısıyla ele almıştır.

400 yıl sonra bile, Shakespeare hala okunmaktadır ve sonelerinin temaları ve sonelerini ele alma biçimi ile ilgili endişeler hala tartışmalı konulardır. Bu çalışma Shakespeare'in sonelerindeki çeşitli temalarına genel bir bakış sunmayı amaçlamaktadır. Sonelerinde ele alınacak temalar arasında aşk'ın alışılmış aşk geleneğinin dışında nasıl işlendiği, aşkın etkisi, kadının güzelliği ve sorumlulukları, zamanın yıkıcı gücü, doğanın kullanımı, astrolojinin kullanımı ve ölüm konusu da yer alacaktır.

**Keywords:** Shakespeare, sone, aşk, gelenek dışı, temaları, endişeler, anlam

ABSTRACT

Shakespeare's sonnets are known to be a continuation of the sonnet tradition that has its beginning in the Renaissance from Petrarch in 14th-century Italy. The Sonnet form was introduced to England by Thomas Wyatt in the 16th century. Shakespeare's sonnets follow the English language's stylistic conventions, having its rhyme scheme with the fourteen lines and the meter.

Shakespeare's Sonnets are repeatedly surprising, sometimes troubling, and sometimes bewildering and subtle in conveying their meanings. His sonnets' main concerns are love, change, aging, absence, infidelity, and the difference between the ideal and reality of the beloved person.

Shakespeare's sonnets are also unconventional in style and content. Instead of idealized love prevalent at the time and widely used form by Petrarch, Dante, and Philip Sidney. Shakespeare did not treat love as unobtainable objects but with a more realistic outlook.

Even after 400 years, Shakespeare is still read, and concerns about the meaning of his sonnets and the way to read his poems are still matters of dispute. This study intends to overview several themes in Shakespeare's sonnets. The themes that will be discussed in his sonnets will include the unconventional treatment of love, the effect of love, the beauty of a woman and their responsibilities, the destructive power of time, the use of nature, the use of astrology, and death.

**Anahtar Kelimeler:** Shakespeare, sonnet, love, unconventional, themes, concern, meaning



## THE LOST FATHERS OF AŞIKLAR BAYRAMI AND THE INVENTION OF THE SOLITUDE

### AŞIKLAR BAYRAMI VE YALNIZLIĞIN KEŞFİ'NİN YİTİRİLMİŞ BABALARI

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#### Özet

İnsanlığın varoluşundan bu yana hiçbir metinde eksik olmayan baba-oğul ilişkisi günümüze kadar hiç eskimeyen ve hala popülerliğini koruyan konuların başında gelir. Dini kaynaklarla birlikte mitolojik anlatılar ve devamında edebiyatın en önemli eserlerinde baba-oğul ilişkisi ve çatışması üzerine çok şey okumak mümkündür. Antik Yunan'ın güçlü ve otoriter baba ile asi ve mağdur çocuk figüründen referanslar günümüz çağdaş edebiyat eserlerinde de varlığını sürdürmektedir. Özellikle postmodern anlatılarda baba figürü çok farklı şekillerde konu edilen ve kendisine yer bulabilen önemli bir metafora dönüşmüştür. Bunun yanında alışlagelmiş, geleneksel baba-oğul ilişkileri de yine postmodern anlatılarda sıkça başvurulan konular olmaya devam etmektedir. Postmodern edebiyatın farklı ülkelerde büyük üne kavuşan iki önemli ismi olan Paul Auster ve Kemal Varol, kutsal metinlerde ya da mitolojide tasvir edilen babaları değil kendi babalarını yazdıklarına konu etmişlerdir. Sadece yaşadıkları dönemin ve toplumun önemli yanlarını kurmaca metinler ile ele almakla kalmayan iki yazar, babaları ile olan ilişkilerini olumlu ve olumsuz tüm yönleriyle eserlerine yansıtan isimler olarak dikkat çeken eserler kaleme almışlardır. İki yazar da babalarını konu edinen kurgu ve otobiyografik eserleri ile ses getirmiş ve dikkat çekmişlerdir. Dünya çapında bilinen en önemli Postmodern yazar olarak tanımlanan Paul Auster ile, Türkiye'nin son dönemlerdeki en çok konuşulan yazarlarından birisi olan Kemal Varol, bu çalışmada ölen babaların ardından yazdıkları ile ele alınmıştır. Bu çalışmada, her iki yazarın ölümlerinin ardından babaları ile olan anılarını hatırlatarak çıktıkları yolculuğa değinilmiştir. Bununla birlikte iki yazarın eserlerine yansıttığı baba-oğul ilişkileri yazdıkları bu anlatılar üzerinden ele alınmaya çalışılmıştır.

**Anahtar Kelimeler:** Kemal Varol, Paul Auster, *The Invention of Solitude*, Aşıkлар Bayramı, Baba.

#### Abstract:

The father-son relationship has been an unageing issue since the existence of humanity and maintains its popularity even today. It is possible to read much about the father-son relationship and conflict in the most significant works of literature, mythological narratives, and religious sources. References from the strong and authoritarian father and the rebellious and victimized child figure of Ancient Greece continue to exist in today's contemporary literary works. Especially in postmodern narratives, the father image has turned into an important metaphor that is discussed in many different ways and can find a place for itself. In addition, traditional father-son relationships continue to be frequently referred to in postmodern narratives. Paul Auster and Kemal Varol, two important figures of postmodern literature that have gained great fame in different countries, have mentioned their own fathers, not the fathers described in sacred texts or mythology. Not only did they deal with the important aspects of the period and society in which they lived, with fictional texts, but the two authors also wrote remarkable works as names that reflect their relationship with their fathers in all their positive and negative aspects. Both writers made an impact and attracted attention with their fiction and autobiographical works about their fathers. Paul Auster, who is defined as the most important Postmodern writer known worldwide, and Kemal Varol, one of the most talked-about writers in Turkey in recent times, are discussed in this study with their writings after the deceased



**INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022**



fathers. In this study, a journey has been made through the writings of both authors after the death of their fathers. It was tried to be read through Auster's memoirs and Varol's physical journey. Moreover, father-son relationships were tried to be discussed through these narratives they wrote.

***Keywords: Kemal Varol, Paul Auster, The Invention of Solitude, Aşıkлар Bayramı, Father.***





## ŞİİR HAKKINDA YANLIŞ BİLİNENLER MISCONCEPTIONS ABOUT POETRY

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### ÖZET

Şiir, herkesin özdeşleşebileceği deneyimler yaratarak, duyguları uyandırması nedeniyle diğer türlerden farklıdır. En derin duygularımız, kaygılarımız, zevklerimiz, trajedilerimiz, insan olmanın ne anlama geldiğine dair cevaplanmamış ve çözülmemiş sorularımız, bir şair tarafından görünür kılınır.

Şiir faydalı ve etkili olabilir, çünkü düşünceleri kışkırtabilir, bize yeni ve devam eden sorunları gündeme getirip hatırlatabilir, bizi şaşırtabilir ve olaylara farklı bir açıdan bakmaya zorlayabilir ve itebilir. Ayrıca şiir okuyarak, şairin sanatı aracılığıyla ifade etmek istediği bazı bakış açılarını öğrenebilir ve paylaşabiliriz.

Bir şair bunu nasıl başarır? Şair, kelimelerin nasıl kullanıldığını, ses açısından nasıl bir ahenge sahip olduğunu düşünür. Bir şair yeni, orijinal bir dille yazar ve dilin yapısı yanında aynı zamanda okuyucuda bazı deneyimlerin yaşanması ile de ilgilenir.

Şiirin ne olduğunu tanımlamak zordur. Şiiri tanımlamanın zorluğuna ek olarak, bir bütün olarak şiirle ilgili birkaç yanlış inanç vardır. Örneğin, bazı kişiler şiirin felsefi bir teması olması, güzel olması, bilgiyi iletmesi, daha yüksek bir amaca hizmet etmesi, belirsiz ve soyut olması gerektiğine inanır. Bu çalışma, insanların şiiri daha iyi anlamalarına yardımcı olmak için şiirle ilgili bazı yaygın yanlışları ortaya çıkarmayı amaçlamaktadır.

**Anahtar Kelimeler:** şiir, deneyim, başış açısı, yanlış inanç, yanlışlar

### ABSTRACT

Poetry differs from other genres because it is evoking emotions by creating experiences that anybody can identify with. Our innermost emotions, anxieties, pleasures, tragedies, and unanswered and unsolved questions about what being human implies are all part of the unseen is made visible by a poet. Poetry may be a powerful weapon because it can provoke thoughts, raise and remind us of new and ongoing issues, startle us, and force and push us to view things from a different angle. In addition, by reading poetry, we can learn and share some of the poet's interests and viewpoints that he wants to express through his art.

How does a poet accomplish this? A poet writes with new, original language and is more concerned with the reader's experience than merely with grammatical form. The poet considers how words blend and how they sound individually and musically. Poetry is difficult to define, and no single statement can describe it adequately. In addition to the challenge of defining poetry, there are several false beliefs regarding poetry as a whole. For example, some individuals believe that poetry must have a philosophical theme, be beautiful, transmit knowledge, serve a higher purpose, and be ambiguous and abstract. This study aims to expose some common misconceptions about poetry to help people appreciate it better.

**Keywords:** Poetry, experinces, define, misconceptions, appreciate



THE FORM OF POETRY WHICH ADDRESSES TO READERS AND AUDIENCE: VISUAL  
POETRY

ŞİİRİN OKUYUCU VE İZLEYİCİYE HİTAP EDEN ŞEKLİ: GÖRSEL ŞİİR

M. Metin BARLIK

Doç. Dr. Van Yüzüncü Yıl Üniversitesi, Edebiyat Fakültesi, İngiliz Dili ve Edebiyatı

ÖZ

Geleneksel söz-dizim kurallarını en aza indirgeyerek gelişmiş görsel yöntemlerle okuyucuya hitap eden Görsel Şiir, edebi ve görsel sanat dalları arasındaki iletişim ve etkileşimi özgürleştiren bir ekol olarak tanımlanmaktadır. Şiirde, belirli bir temanın görselliğinin ön plana çıkaran bir yaklaşım ve hassasiyetle zemine yansıtılması avangart gelenekle ortaya çıkan önemli bir yeniliktir. Şiirin yazıldığı zemin üzerindeki 'etkisiz/pasif' alanı etkinleştiren Görsel Şiir, şairin yetisel ve anlatı dilini kullanmadaki ustalığından elde ettiği yapısal, teknik ve semantik nitelikleri bir kenara bırakarak, tercih edilen temanın, basılı, çizilmiş veya boyanmış bir görsellikle okuyucuya sunulmasını hedefler. Bu anlamda Görsel Şiir, minimalist yansımalar ve neo-barok çizimler gibi anlatı ve kompozisyon stratejilerinin tüm repertuarından yararlanarak şiir diline yeni bir yöntem kazandırır. Bu çalışma, Amerikan şiirinde 20. yüzyılın başlarından itibaren ortaya çıkan Görsel Şiiri incelemeyi ve görselliğin şiir diline olası katkılarını irdelemeyi amaçlamaktadır.

**Anahtar Kelimeler:** Görsel Şiir, Görsel Şiirin Eleştiri ilkeleri, Resimsel Şiir

ABSTRACT

Visual Poetry, which appeals to the reader with advanced visual methods by minimizing traditional syntax rules, is defined as a school that liberates communication and interaction between literary and visual arts. This important innovation, which emerged with the avant-garde tradition, aims to reflect a certain theme on a space with such an approach and sensitivity that brings visibility to a poem. The feature of activating the 'inactive' area on the ground on which the Visual Poetry is written, allows the preferred theme to be presented to the reader with a printed, drawn, or painted image, leaving aside the structural, technical, and semantic qualities that the poet gained from his mastery in using his talent and expressive language. In this sense, Visual Poetry brings a new method to the language of poetry by making use of the entire repertoire of narrative and compositional strategies such as minimalist reflections and neo-baroque drawings. This study aims to examine the Visual Poetry that has emerged in American poetry since the beginning of the twentieth century and to examine the possible contributions of visibility to the language of poetry.

**Keywords:** Visual Poetry, Principles of Visual Criticism in Poetry, Pictorial Poetry



**ВЗГЛЯД НА РУССКУЮ ЛИТЕРАТУРУ АМЕРИКАНСКОГО УЧЕНОГО КЭРИЛ  
ЭМЕРСОН В «КЕМБРИДЖСКОМ ВВЕДЕНИИ В РУССКУЮ ЛИТЕРАТУРУ»**

**THE VISION TO RUSSIAN LITERATURE OF AMERICAN SCIENTIST CARYL EMERSON IN  
“THE CAMBRIDGE INTRODUCTION TO RUSSIAN LITERATURE”**

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**РЕЗЮМЕ**

Доклад посвящен крупному исследовательскому труду «Кембриджское введение в русскую литературу» (The Cambridge Introduction to Russian Literature) на английском языке американского ученого, литературного критика, слависта и переводчика Кэрил Эмерсон.

Во вступительной части доклада раскрываются автобиографические данные, указанные в «Биографическом очерке Кэрил Эмерсон» (“Caryl Emerson biographical sketch”). Научную писательскую деятельность Кэрил Эмерсон совмещает с активной преподавательской работой в должности профессора славянских языков и литератур и сравнительного литературоведения в Принстонском университете. Она пишет свои книги и эссе по русской литературе, публикуемые, в основном, издательством Кембриджского университета. Это издание предложило ей написать «Кембриджское введение в русскую литературу» (“The Cambridge Introduction to Russian Literature”), вышедшее в 2008 году.

Исследование данного доклада представляет собой работу с самой книгой Кэрил Эмерсон “The Cambridge Introduction to Russian Literature” и другими источниками на английском языке в нашем переводе на русский язык. Данный доклад раскрывает некоторые аспекты исследуемых проблем русской литературы на основе таких разделов книги как: Благодарности (Acknowledgments), Введение (Introduction), Содержание (Contents). Работы по исследованию русской литературы американского ученого переведены на многие европейские, а также на китайский и корейский языки. «Кембриджское введение в русскую литературу» не переведено на русский язык, несмотря на то, что книга предназначена для широкого круга читателей. Цель нашей работы – ознакомить читателей с определенным кругом тем по русской литературе, освещенных автором и преподавателями Принстонского университета, кто участвовал в создании этого научного труда.

В заключение подчеркивается актуальность книги Кэрил Эмерсон в настоящее время, так как ее исследования базируются не на критическом материале советских ученых эпохи марксизма-ленинизма, а имеют свой особый подход ко многим темам русской литературы. Существуют такие научные труды как «История русской литературы. Введение», «Введение в изучение истории русской литературы» и др., написанные современным ученым Д.П.Ивинским на основе русского литературного материала «Кембриджского введения в русскую литературу». Высока необходимость в изучении книги Кэрил Эмерсон на русском языке в переводе с английского.

**Ключевые слова:** Кэрил Эмерсон, Кембриджское введение, перевод с русского на английский, американский ученый, научное исследование.



## ABSTRACT

The report is devoted to the major research work "The Cambridge Introduction to Russian Literature" in English by the American scholar, literary critic, slavist and translator Caryl Emerson.

The introductory part of the report reveals the autobiographical facts indicated in the "Caryl Emerson biographical sketch". Caryl Emerson's scientific writing combines with active teaching work as a professor of Slavic languages and literatures and comparative literature at Princeton University. She writes her own books and essays on Russian literature, published mainly by Cambridge University Press. This publication offered her to write "The Cambridge Introduction to Russian Literature", published in 2008.

The study of this report is the work with the Caryl Emerson's book itself and other English sources translated into Russian. This report reveals some aspects of the studied problems of Russian literature, based on sections of the book such as: Acknowledgments, Introduction, Contents. Works on the study of Russian literature by an American scientist have been translated into many European, Chinese and Korean languages. The Cambridge Introduction to Russian Literature has not been translated into Russian, despite the fact that the book is intended for a wide range of readers. The purpose of our work is to introduce readers to a certain range of topics in Russian literature, covered by the author and Princeton University professors who participated in the creation of this scientific work.

In conclusion, the relevance of the Caryl Emerson's book at the present time is emphasized, since her research is not based on the critical material of Soviet scientists of the Marxism-Leninism era, but has its own special approach to many topics of Russian literature. There are such scientific works as "The History of Russian Literature. Introduction", "Introduction to the study of the history of Russian literature" and etc., written by the modern scientist D.P.Ivinsky based on the Russian literary material - "Cambridge Introduction to Russian Literature". There is a high demand to study Caryl Emerson's book in Russian translated from English.

**Keywords:** Caryl Emerson, Cambridge Introduction, translation from English to Russian, American scientist, scientific research.

Данная научная статья посвящена исследовательскому труду «Кембриджское введение в русскую литературу» ("The Cambridge Introduction to Russian Literature") американского ученого, литературного критика, слависта, переводчика и преподавателя Кэрил Эмерсон. Книга о русской литературе написанная на английском языке, переведена на многие европейские, а также на китайский и корейский языки, но не переведена на русский язык. Научный труд предназначен для широкого круга читателей, который охватывает период становления и развития русской литературы от фольклора до конца XX века,

**Цель** статьи – знакомство русскоязычного читателя с определенными главами и темами по русской литературе, освещенными Кэрил Эмерсон в своей книге.

**Вступление** статьи рассматривает автобиографические данные, указанные в Биографическом очерке Кэрил Эмерсон: Она выросла в Америке. В одиннадцатилетнем возрасте бабушка привезла ее в гости в Советский Союз, который только что открылся для туризма... Эта поездка оказала огромное влияние на карьеру Кэрил; это был первый из 50-ти визитов в страну, которая не переставала интриговать, вдохновлять и будоражить ее столько, сколько она себя помнила. Знание русского языка также оказало огромное влияние на выбор ее специальности и дальнейшую творческую и научную деятельность. *Caryl Emerson – an American literary critic, slavist and translator, who grew up in America. "When she was 11, her maternal grandmother brought her along on a visit to the Soviet Union, which had just opened up to tourism... It was the first of 50 visits to a country that has never ceased to inspire and infuriate her. That trip was to have an*



*enormous influence on Caryl's career; it was the first of 50 visits to country that has never ceased to intrigue, inspire, and infuriate her". (2, p. 11).*

После семи лет преподавания в Корнельском университете Кэрил Эмерсон приступает к работе в должности профессора славянских языков и литератур и сравнительного литературоведения в Принстонском университете. Научную писательскую деятельность Кэрил Эмерсон совмещает с активной преподавательской работой. Она пишет свои книги и эссе по русской литературе, публикуемые, в основном, издательством Кембриджского университета. Это издание предложило ей написать «Кембриджское введение в русскую литературу» ("The Cambridge Introduction to Russian Literature"), опубликованное в 2008 году. *"After teaching for seven years at Cornell University, Caryl Emerson began to work as Professor of Slavic Languages and Literatures and of Comparative Literature at Princeton University... All the while she has managed to produce a steady stream of important books and essays, published by the Cambridge University Press. That same press then commissioned her to write The Cambridge Introduction to Russian Literature, which appeared in 2008". (2, p. 12).*

**Исследование** данной статьи представляет собой работу с самой книгой Кэрил Эмерсон *The Cambridge Introduction to Russian Literature* на английском языке в нашем переводе на русский язык ее отдельных глав. Наша статья раскрывает некоторые аспекты исследования по русской литературе на основе таких разделов книги как: Содержание (Contents), Благодарности (Acknowledgments), Введение (Introduction).

Структура книги представляет собой следующие разделы:

Титульный лист (*Frontmatter*)

Содержание (*Contents*)

Благодарности (*Acknowledgments*)

Введение (*Introduction*)

Текст книги

Комментарии для каждой главы книги. (*Notes*)

Глоссарий или Словарь с указанием произношения и разъяснения русских слов, имен и терминов. (*Glossary: Pronunciations and definitions of Russian words, names, places, and texts*)

Руководство для дальнейшего чтения (*Guide to further reading*), которое подразделяется на разделы: Используемые источники (*General background and useful reference*); Биографии русских писателей, о которых говорится в книге (*Biographies of Russian writers featured in the book*); Перечень работ русских литературных критиков в рамках этой книги, используемых для читателей-непрофессионалов (*Russian literary criticism for the non-specialist relevant to the framework of this book*)

Примечания (*Index*) – раздел, где указаны страницы интересующих вас слов и фамилий.

По содержанию книги мы знакомимся с темами исследований, наблюдая широкий круг интересов автора к традициям русской литературы. Надо особо отметить, что каждая глава книги рассматривает развитие всей русской литературы с позиции исторического развития русского общества. Кроме того, автор дает обширную и подробную информацию о незнакомых терминах, о русских писателях и критиках в комментариях, глоссарии, руководстве для дальнейшего чтения и в примечаниях.

1 Модели литературной критики, преданные читатели и три русские идеи

1 Critical models, committed readers, and three Russian Ideas





## Literary critics and their public goods

### Three Russian Ideas (1, p. IX)

В этой главе дается оценка литературной критики разных периодов и ее общественное благо. Рассматриваются три своеобразные идеи русских писателей, повлиявшие на ход, формирование и развитие всей русской литературы.

### 2 Герои и их сюжеты

### 2 Heroes and their plots

### Righteous persons

### Fools

### Frontiersmen

### Rogues and villains

### Society's misfits in the European style

### The heroes we might yet see (1, p. IX)

Так называется глава, где Кэрил Эмерсон рассматривает выбор писателями сюжетов для своих произведений в связи с развитием общества и литературных жанров, а также разделение всех героев на следующие группы: Праведники, Дураки, Средние между ними, Разбойники и злодеи, Изгои общества на европейский манер. Идет рассуждение также о героях, которых мы еще можем увидеть.

### 3 Традиционные нарративы (повествования)

### 3 Traditional narratives

### Saints' lives

### Folk tales (Baba Yaga, Koshchey the Deathless)

### Hybrids: folk epic and Faust tale

### Miracle, magic, law (1, p. IX)

Данная глава посвящена становлению и развитию русской литературы, начиная с устного народного творчества и древнерусской литературы: Жития святых. Народные сказки с известными русскими героями Бабой Ягой, Кощеем Бессмертным.

Произведения-гибриды: народный эпос и сказка о Фаусте.

Чудо, магия, закон в древнерусской литературе.

### 4 Западный взгляд на русские реалии: XVIII век

### 4 Western eyes on Russian realities: the eighteenth century

### Neoclassical comedy and Gallomania

### Chulkov's Martona: life instructs art

### Karamzin's "Poor Liza" (1, p. IX)

Эта глава, как и любая другая рассматривает временной период русской литературы (XVIII век) с позиции исторического развития русского общества и включает в себя следующие подзаголовки: Неоклассическая комедия и Галломания.

В подглаве «Мартона Чулкова: жизнь учит искусству» рассматривается образ главной героини Мартоны из произведения одного из первых прозаиков Чулкова.



**I. INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
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В следующей подглаве анализируется творчество Карамзина и его повесть «Бедная Лиза».

5 Удивительный девятнадцатый век: романтизм

5 The astonishing nineteenth century: Romanticisms

Pushkin and honor

Duels

Gogol and embarrassment

Pretender ship (1, p. X)

Данная глава посвящена известным русским классикам-романистам А.С.Пушкину и Н.В. Гоголю: Подглава «Пушкин и честь» посвящена биографии поэта.

Подглава «Дуэли» трактует своеобразие исторического развития русского общества с принятием западных традиций и их излишествами.

Подглава Гоголь и смущение повествует о жизни и творчестве писателя.

Завершается глава подзаголовком Притворство.

6 Реализм: Достоевский, Толстой, Чехов.

6 Realisms: Dostoevsky, Tolstoy, Chekhov

Biographies of events, and biographies that are quests for the Word

Time-spaces (Dostoevsky and Tolstoy)

Dostoevsky and books

Tolstoy and doing without words

Poets and novelists (Dostoevsky and Nekrasov)

Anton Chekhov: lesser expectations, smaller forms (1, p. X)

Глава посвящена русским классикам.

Реалии событий и биографы в поисках Слова.

Пространство и время (Достоевский и Толстой).

Достоевский и книги.

Толстой и обхождение без слов. Поэты и прозаики (Достоевский и Некрасов).

Антон Чехов: безнадежность, краткость.

7 Символистское и модернистское мирозидание: три города, три романа и Дьявол.

7 Symbolist and Modernist world-building: three cities, three novels, and the Devil

The fin de siecle: Solovyov, Nietzsche, Einstein, Pavlov's dogs, political terrorism

Modernist time-spaces and their modes of disruption

City myths: Petersburg, Moscow, One State (1, p. X)

Данная глава имеет подзаголовки, соответствующие анализируемому историческому периоду:

Конец века: Соловьев, Ницше, Эйнштейн, собаки Павлова, политический терроризм. Модернистские временные пространства и способы их разрушения.

Городские мифы: Петербург, Москва.

8 Сталинские годы: соцреализм, антифашистские рассказы, глушь.



8 The Stalin years: socialist realism, anti-fascist fairy tales, wilderness

What was socialist realism?

*Cement* and construction (Fyodor Gladkov)

*The Dragon* and destruction (Evgeny Shvarts)

Andrei Platonov and suspension

The “right to the lyric” in an Age of Iron (1, p. X)

Ставится вопрос в первом подзаголовке: Что такое социалистический реализм? Рассматриваются произведения: *Цемент* Фёдора Gladкова, *Дракон* Евгения Шварца, временное становление Андрея Платонова.

«Право на лирику» в эпоху железа.

9 Примирение и поиск новых условий: от первой оттепели (1956 г.) до конца тысячелетия.

9 Coming to terms and seeking new terms: from the first Thaw (1956) to the end of the millennium

The intelligentsia and the camps

(Solzhenitsyn)

The Underground Woman (Petrushevskaya)

Three ways for writers to treat matter

(Sorokin, Pelevin, Akunin) (1, p. XI)

Название данной главы говорит о содержании повествования по поводу анализа литературы советского периода. Подзаголовки: Интеллигенция и лагеря (Солженицын). Нелегальная женщина (Петрушевская). Три способа для писателей трактовки материи (Сорокин, Пелевин, Акунин).

В своей книге «Кембриджское введение в русскую литературу» в разделе «Благодарности» Кэрил Эмерсон благодарит всех, кто помогал ей в работе над книгой, поименно перечисляя преподавателей Принстонского университета, а также в этом разделе автор дает рекомендации к прочтению своей научной работы: Эта книга предназначена для «продвинутого новичка». Но это не значит, что читатель никогда не посещал никаких курсов русской литературы или истории, не изучал русского языка. (Для нерусских читателей введен ряд русских слов, для которых нет точных английских эквивалентов; эти слова собраны в глоссарии в конце книги). Все обсуждаемые работы существуют в переводе на английский язык и пользуются наибольшей популярностью и признанием за пределами России. “*This is a book for the advanced beginner. It is not presumed that the reader has taken any courses in Russian literature or history, nor studied the Russian language (although I do introduce a number of Russian words for which there are no precise cultural equivalents; these words are gathered in a glossary at the end). All works discussed exist in English translation and most enjoy considerable name recognition outside Russia*”. (1, p. XIII).

Предполагается, что читатель «новичок», но, все же, «не совсем с чистого листа». \_Надеемся, что большинство читателей уже читали историю или видели пьесы Чехова и знают кое-что о Толстом (возможно, *Анну Каренину*) или о Достоевском («*Преступление и наказание*», «*Братья Карамазовы*»). Если имя Солженицына вообще знакомо сегодня в путинской России, то считается оно менее диссидентским, чем в постсталинском СССР. Читатель мог слышать, что Александр Пушкин — величайший, совершеннейший писатель. Но знакомясь с отрывками его произведений в переводе, тот же читатель не может понять, почему такой ажиотаж вокруг его творчества. И дальнейшие рассуждения таковы: (Пушкина так ценят, скорее всего за



знаменитые оперы, написанные по сюжетам его произведений. Например, постановка Модеста Мусоргского по пьесе Пушкина «Борис Годунов» или постановка двух опер Чайковского, вдохновленного пушкинскими текстами: «Евгений Онегин» и «Пиковая дама»). *“But the beginner is nevertheless not entirely a blank slate. Most readers, hopefully, will have read a story or seen a play by Chekhov and know something by Tolstoy (perhaps Anna Karenina) or Dostoevsky (Crime and Punishment, The Brothers Karamazov). If the name Solzhenitsyn is familiar at all, it sounds less dissident today, in Putin’s Russia, than it did in the post-Stalinist Soviet Union. The reader might have heard that Aleksandr Pushkin is their greatest, most perfect writer, but having come across a piece of his in translation, can’t figure out what all the fuss is about. (If Pushkin is appreciated, probably this is due to the famous operas built off his works: Modest Musorgsky’s setting of Pushkin’s play Boris Godunov, and two Tchaikovsky operas inspired by Pushkin’s texts: Eugene Onegin and The Queen of Spades)”*. (1, p. XIII).

Как предполагает Кэрил Эмерсон, читатели, скорее всего знают, что абсолютная монархия в России просуществовала до начала XX века; что русское крепостное крестьянство было освобождено примерно в то же время, когда североамериканские штаты освободили своих темнокожих рабов; что большевистский государственный переворот произошел в 1917 году; а также что коммунистический режим распался в 1991 году. *“Readers will most likely also know that Russians endured an absolutist autocracy until the early twentieth century; that the enserfed Russian peasantry was liberated around the same time that the North American states freed their black slaves; that a Bolshevik coup d’etat took place in 1917; and that this communist regime fell apart in 1991”*. (1, p. XIII).

Выражая благодарность своим коллегам, Кэрил Эмерсон подчеркивает: Поскольку книга предназначена для «новичков», те профессиональные коллеги, которые помогли ей, читая черновики, выявляя ошибки и советуя, какой материал удалить, а что все же оставить, безусловно, знали гораздо больше, чем целевая аудитория книги. Они ориентировались на эрудицию читателя, помня, что цель книги состоит в том, чтобы представить материал и заинтересовать, а не разрешить какой-то научный спор. *“Because the book is for beginners, those professional colleagues who helped me by reading drafts, prodding out errors, and advising me on what to delete know a great deal more than the book’s target audience. And yet they kept their erudition in check, remembering that the purpose here is to introduce and seduce, not to resolve some scholarly debate”*. (1, p. XIII).

В этом же разделе «Благодарности» автор рассказывает о неумной любви к русской литературе и благодарит всех своих родных и близких за принятие факта постоянной увлеченности работой с русской литературой и ее традициями, которые стали путеводной звездой всей ее жизни. Десятилетия за десятилетиями родные поддерживали ее в этом выборе своеобразных приоритетов, которые она назвала даже «великим безрассудством». *“Debts to my family this time round are deeper than ever. To my ever supportive and enabling husband Ivan Zaknic, my parents, and my siblings, the usual gratitude for accepting the fact that the wisdom and provocation of the Russian literary tradition has been my lodestar for as long as I priorities and monumental blind spots”*. (1, p. XIV).

В разделе «Введение» Кэрил Эмерсон вводит читателя в курс литературных произведений как известных (канонических) русских писателей, так и второстепенных литераторов, начиная обзор от зарождения литературы до конца тысячелетия, затрагивая и посткоммунистический период. При этом автор «движется» по истории литературы в хронологическом порядке, отмечая значимые события государства и, соответственно, литературные традиции. Перед нами раскрывается полотно русской жизни, отображенное в литературных произведениях.

Говоря о традиционности и закономерностях (канонах) развития русской литературы, Кэрил Эмерсон отмечает запоздалость ее появления в сравнении с мировой литературой. По сравнению с субконтинентами – Европой и, собственно, Азией – которые окружают Россию с запада, юга и востока, эта традиция примечательна в двух отношениях: экстремальной



краткостью и запоздалостью. Так, например, китайская литература имеет тысячелетнюю историю. Шедевры на арабском языке датируются пятым веком. Данте написал свою *Комедию* в начале четырнадцатого века и Шекспир с его непревзойденными произведениями появился в Англии в конце шестнадцатого века. Но Россия как литературная нация вступила в осознание (ее собственное и мировое) всего двести лет назад. *“When measured against the subcontinents – Europe and Asia proper – that flank Russia to the west, south, and east, this tradition is remarkable in two respects: its extreme brevity, and its lateness. Chinese literature is calibrated in millennia. Masterpieces in Arabic date from the fifth century. Dante wrote his Commedia in the early fourteenth century and Shakespeare his unparalleled English works at the end of the sixteenth. But Russia as a literary nation entered into consciousness (her own, and the world’s) only two hundred years ago”*. (1, p. 1).

В связи с поздним появлением на мировой сцене русской литературы надо упомянуть и известных азербайджанских писателей Древнего Востока: Низами Гянджеви (XII век), Мохаммеда Физули (XV век). Россия же ждала своего Ломоносова (XVIII век). С этого момента подъем творчества был беспрецедентно быстрым. В течение двух десятилетий с 1815 до конца 1820-х гг. два произошедших события в истории дали основной связующий материал для национального мифа: самая совершенная военная победа России (изгнание Наполеона в 1812–1815 гг.) и зрелость самого совершенного русского поэта Александра Пушкина (1799–1837 гг.). Эти достижения были не вершинами национальной истории, а ее началом, и они сформировали общественное лицо современной России и русской литературы. *“From that point on, the rise was unprecedentedly swift. Within two decades, from 1815 to the end of the 1820s, two paradigm-shifting events came to pass that provided prime binding material for national myth: Russia’s most perfect military victory (the expulsion of Napoleon, from 1812–15) and the maturity of her most perfect poet, Aleksandr Pushkin (1799–1837). These achievements were not the crowning peaks of a national history but its beginning, and they shaped the public face of modern Russia and of Russian literature”*. (1, p. 1).

Не прошло и пятидесяти лет после рождения Пушкина, как русские писатели создали такие произведения художественной прозы, которые переводились на все основные языки мира. А писатели, особенно Лев Толстой (1828–1910), стали мировыми знаменитостями и звездами средств массовой информации, как в жизни, так в философии и в искусстве. *“A scant fifty years after Pushkin’s birth, Russians were producing works of prose fiction that not only were translated into every major world language, but whose authors, most spectacularly Leo Tolstoy (1828–1910), became international celebrities and media stars, as much for their lives and philosophies as for their art”*. (1, p. 1).

Еще одна причина «запоздалости» русской литературы – это необработанный старославянский язык, фактически родным языком русской интеллигенции являлся французский язык. Европа игнорировала славянские языки. Знатные, образованные русские люди имперского периода воспитывались на двух языках и говорили по-французски в приличном обществе, многие знали также английский и немецкий языки. Европейцы, в основном, не предполагали, что изучение русского языка может принести какую-то пользу. И почему они должны это делать? Русские офицеры, оккупировавшие Париж в 1814 году, говорили по-французски так же чисто и изящно, как и их поверженный враг. Некоторые русские писатели, такие как, друг Пушкина Петр Чаадаев еще в 1830-х годах утверждал, что русский язык непригоден для утонченной философской мысли. Этот дисбаланс в языковых компетенциях способствовал появлению у многих великих русских писателей любопытного и небезосновательного комплекса превосходства. Наиболее настойчив в этом отношении был Федор Достоевский, который в своей публицистике 1870-х годов провозглашал: Мы можем перевести вас, но вы не можете перевести нас. Мы можем постичь, поглотить и преобразить ваше наследие, но наше наследие таинственно и могущественно только для нас. *“Europe ignored the Slavic tongues. Highborn, educated Russians of the imperial period were raised bilingually, spoke French in polite society, and many knew English and German as well. Europeans by and large did not presume that any benefits*





*could be gained by learning Russian. And why should they? The Russian officers who occupied Paris in 1814 spoke French as purely and elegantly as their defeated foe. Some Russian writers, like Pushkin's friend Pyotr Chaadaev as late as the 1830s, argued that the Russian tongue was unsuited to refined philosophical thought. This imbalance in language competencies contributed to a curious, and not unjustified, superiority complex in many great Russian writers. Most insistent in this regard was Fyodor Dostoevsky in his journalism of the 1870s. We can translate you, Dostoevsky proclaimed, but you cannot translate us. We can grasp, absorb and transfigure your legacy, but ours is mysterious, potent, for us alone". (1, p. 4).*

В своей книге Кэрил Эмерсон уделяет внимание проблемам мастерства и искусства перевода. Она приводит такой пример из жизни известных писателей: Когда Иван Тургенев, живший в Париже в 1870-е годы, представил Гюставу Флоберу несколько стихотворений Пушкина в собственном переводе на французский язык, тот пожал плечами и сказал: «Он банальный, этот ваш поэт». *"When the quart a lingual Ivan Turgenev, living in Paris in the 1870s, presented some poems by Pushkin in his own French translation to Gustave Flaubert, the latter shrugged: "Il est plat, votre po'ete" [He's flat, your poet]". (1, p. 4).*

Рассуждая о традиции разделения поэзии и прозы в русской литературе, Кэрил Эмерсон также рассуждает о роли и значении правильного перевода произведений русской литературы на другие языки, в данном случае, на английский. Уравновешивая эти два крыла русской традиции, поэтическое и прозаическое, замечание Флобера Тургеневу об этом «банальном поэте Пушкине» стало предостережением для настоящего тома. Флобер не был полностью неправ. Пушкин, вырванный из русского, с предательской легкостью становится двухмерным. Отчасти причина, конечно, в том, что его лирический дар не был особенно живописным. Он стремился избегать метафор, которые являются одними из самых простых элементов стихотворения для перевода с одного языка на другой. Вместо эпитета и метафоры Пушкин пользовался в поэтических целях различными грамматическими категориями, в основном падежными окончаниями и глагольной парадигмой, свойственной славянским языкам, при этом давая ясную, чистую, почти разговорную речь. *"In balancing these two wings of the Russian tradition, the poetic and the prosaic, Flaubert's remark to Turgenev about that "flat poet, Pouchkine" has been a warning to the present volume. Flaubert was not wholly wrong. Pushkin taken out of Russian becomes two-dimensional with treacherous ease. Part of the reason, surely, is that his lyric gift was not especially pictorial. He tended to avoid metaphor, which is among the easiest elements of a poem to be transferred out of one language into another. Instead of image and metaphor, Pushkin manipulated for poetic purposes various grammatical categories, largely case endings and the verbal aspect peculiar to Slavic tongues – all the while delivering a lucid, pure, almost conversational speaking line". (1, p. 6).*

Другие великие поэты, такие как Марина Цветаева (1892–1941), так изобретательно использовали русские фонемы, что каждая глагольная единица буквально взрывалась на слух массой лексических и ритмических ассоциаций. Такие эффекты вряд ли могут быть зарегистрированы вне их родного языка. Но некоторые жанры поэзии (длинные повествовательные поэмы, баллады и многие виды стихотворной сатиры) мощно передаются в переводе, и они будут выборочно вставлены в последующие главы – обещает Кэрил Эмерсон, сама работая над переводами литературных произведений. *"Other great poets of thicker, more startling texture, such as Marina Tsvetaeva (1892–1941), built so inventively out of Russian phonemes that each verbal unit literally explodes on the ear with a mass of lexical and rhythmic associations. Such effects can hardly be registered outside their native element. But some genres of poetry (longer narrative poems, ballads, and many types of verse satire) communicate powerfully in translation, and these will be selectively stitched in to the chapters that follow". (1, p. 6).*

В заключение своего раздела введения Кэрил Эмерсон возвращается к тревоге по поводу, так называемой, «свободы без руля», возникшей на страницах произведений. Означает ли это угрозу целостности традиции частично «нормализованной» посткоммунистической литературы России, жизнь, которой сильно принизила роль и статус творческого писателя? Волнения были



серьезными, но апокалипсиса не видно. Печатное словесное искусство по-прежнему пользуется великолепным спросом, успешно выживая, несмотря на всевозможные повороты кремлевской политики и даже, конкурируя с сегодняшним мгновенно доступным кибернетическим миром. *“Let me return in closing to the anxiety about “rudderless freedom” raised in the opening pages. Does Russia’s partially “normalized” post-communist literary life, which has greatly diminished the role and status of the creative writer, threaten the integrity of the tradition? Perturbations have been severe, but apocalypse is nowhere in sight. In-print verbal art continues to have splendid survival advantages, regardless of sinister twists in Kremlin politics and even in competition with today’s image-saturated, instantly accessible cybernetic world”*. (1, p. 9).

И наконец, в отличие от современных, фальсификаторских (экстремальных) наук, рекламируемых миром моды, великая литература творит не одним днем. Она накапливает темы, поскольку литература разработана, чтобы говорить о текущих потребностях человека, который движет ее... Великие русские романы продолжают читать во всем мире с неослабевающим пылом – так оптимистично завершает свое введение Кэрил Эмерсон. *“And finally: unlike the progressive, falsifiable sciences or (at the other extreme) the capriciously marketed world of fashion, great literature does not date. It accumulates contexts rather than outgrows them, for literature is designed to speak to the current needs of the person who activates it... The great Russian novels continue to be read around the world with undiminished fervor”*. (1, p. 9).

**В заключение** статьи надо отметить, что кроме «продвинутых новичков», пользу от исследовательской работы «Кембриджского введения в русскую литературу» получит широкий круг читателей, в том числе и профессионалов. Значимость и актуальность книги Кэрил Эмерсон в настоящее время заключается в том, что ее исследования базируются не только и не столько на критическом материале советских ученых эпохи марксизма-ленинизма, а имеют свой особый подход ко многим темам русской литературы. Анализ всей русской литературы подается с позиции исторического развития русского общества – это основное преимущество научного труда Кэрил Эмерсон. Работы по исследованию русской литературы американского ученого переведены на многие языки мира. Однако русскоязычный читатель не имеет «Кембриджского введения в русскую литературу» на русском языке. Например, существуют такие научные труды как «История русской литературы. Введение», «Введение в изучение истории русской литературы» и др., написанные современным русским ученым Д.П.Ивинским всего лишь на основе литературного материала на русском языке, а не на основе самой книги «Кембриджского введения в русскую литературу». Безусловно, круг англоязычных пользователей данной книгой необходимо расширить и русскоязычным читателем. В связи с этим, высока необходимость в освещении книги Кэрил Эмерсон именно на русском языке в переводе с английского.

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OSMANLI VE URDU EDEBİYATI ŞAİRLERİNDE GÖRÜLEN BENZERLİKLER  
SIMILARITIES IN OTTOMAN AND URDU LITERATURE POETS

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**Özet**

Osmanlı İmparatorluğu, yüzyıllar boyunca Anadolu ve Avrupa’da hüküm sürmüş olan büyük bir imparatorluktur. Osmanlı İmparatorluğu döneminde çeşitli yüzyıllarda yaşamış olan şairler önemli ve meşhur eserler yazmışlardır. Osmanlı edebiyatı şairleri hemen her konuda şiirler yazmışlardır. Osmanlı İmparatorluğu döneminde şairler saraylarda yaşarlardı, bununla birlikte şair olan padişahlar da vardı ve padişahlar çeşitli mahlaslar almışlardır. Osmanlı İmparatorluğu döneminde şiir yazan şairler gül, bülbül, saki, sümbül, kahve, menekşe ve diğer konularla ilgili şiirler yazmışlardır.

Osmanlı İmparatorluğu döneminde yaşayan şairleri çeşitli yüzyıllarda çok farklı şiirler yazmışlardır, ancak şairler ağırlıklı olarak gazeller, mesneviler ve kasideler yazmışlardır. XVII. yüzyıl Osmanlı şiirinin altın dönemidir ve bu dönemde çok sayıda şair, farklı özellikte şiirler yazmışlardır. Ayrıca XII. Yüzyıl şairleri İran’da, Hindistanlı şairlerden etkilenen Sebk-i Hindi tarzında şiirler yazan İranlı şairlerden etkilenmişlerdir. XVIII. yüzyıl Osmanlı İmparatorluğu’nda Lale Devrinin görkemli ortamında dönemin şairleri eğlenceli ve şaşalı ortamda renkli şiirler yazmışlardır.

Urduca, Hindistan’da Müslüman Türk devletlerinden olan Gazneliler Devleti döneminde doğmuştur. Gazneliler devrinde şehirdeki halk ile Gazneli askerlerinin pazarlarda ve caddelerde gerçekleştirmiş oldukları konuşmalar ile ortaya çıkmıştır. Gazneli devleti döneminden başlamak üzere Pakistan’ın bağımsızlığını kazandığı 1947 yılında kadar Urduca, Hindistan’da Müslüman Türk devletleri döneminde yüzyıllardır varlığını sürdürmüştür. Urduca günümüzde Pakistan’ın resmi dilidir. Müslüman Türk devletleri, Delhi Türk İmparatorluğu ve Babür İmparatorluğu dönemleri arasında çeşitli yüzyıllarda Urdu edebiyatında da önemli şairler tarafından meşhur şiirler yazılmıştır.

Urdu edebiyatının ilk dönemlerinde Kutbşahiler ve Adilşahiler devleti dönemlerinde devletin başındaki hükümdarlarda şiirler yazmaktaydılar. Sonraki dönemlerde ise şairler kendi işlerini yapmakla birlikte bazı şairlerde Osmanlı İmparatorluğu şairleri gibi saraylarda yaşamışlar ve çeşitli görevler üstlenmişlerdir. Urdu edebiyatında Delhi döneminde şair Veli’nin Delhi’ye gelmesiyle birlikte Urdu edebiyatında şiirin altın çağı bu dönemde yaşanmıştır.

**Anahtar Kelimeler:** Osmanlı, Urdu, Edebiyat, Şiir

SIMILARITIES IN OTTOMAN AND URDU LITERATURE POETS

**Abstract**

The Ottoman Empire was a great empire that ruled Anatolia and Europe for centuries. Poets who lived in various centuries during the Ottoman Empire wrote important and famous works. Poets of Ottoman literature wrote poems on almost every subject. During the Ottoman Empire, poets lived in palaces, but there were also sultans who were poets, and the sultans took various pseudonyms. Poets who wrote poetry during the Ottoman Empire period wrote poems about rose, nightingale, saki, hyacinth, coffee, violet and other subjects.



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The poets who lived during the Ottoman Empire wrote very different poems in various centuries, but the poets mainly wrote ghazals, masnavi and eulogies. XVII. century is the golden period of Ottoman poetry and many poets wrote poems with different characteristics in this period. Also XII. Century poets were influenced by Iranian poets who wrote poems in the style of Sebk-i Hindi, which was influenced by Indian poets. XVIII. In the magnificent environment of the Tulip Era in the 19th century Ottoman Empire, the poets of the period wrote colorful poems in a fun and glamorous atmosphere.

Urdu was born in India during the period of the Ghaznavids, one of the Muslim Turkish states. It emerged with the speeches made by the people of the city and the soldiers of Ghazna in the bazaars and streets during the Ghaznavid era. Starting from the period of the Ghaznavid state until 1947 when Pakistan gained its independence, Urdu has existed in India for centuries during the period of the Muslim Turkish states. Urdu is the official language of Pakistan today. Famous poems were written by important poets in Urdu literature in various centuries between the Muslim Turkish states, the Delhi Turkish Empire and the Mughal Empire.

In the early periods of Urdu literature, the rulers at the head of the state were writing poems during the Kutbshahi and Adilshahi state. In the following periods, although the poets did their own work, some poets lived in palaces like the poets of the Ottoman Empire and undertook various duties. The golden age of poetry in Urdu literature was experienced in this period, with the poet Veli coming to Delhi during the Delhi period in Urdu literature.

**Keywords:** Ottoman, Urdu, Literature, Poetry



TONI MORRISON'S *BELOVED*: AS AN EXAMPLE OF POSTCOLONIAL WORK OF  
LITERATURE

SÖMÜRGEÇİLİK SONRASI EDEBİYATINA DAİR BİR ÖRNEK:

TONI MORRISON'IN *BELOVED* ROMANI

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ÖZET

Afro-Amerikalı editör, profesör ve Nobel ödüllü yazar Toni Morrison'ın çalışmaları, ebeveynlerinin içinde yaşamakta oldukları dünyaya tepkilerinin ve büyükanne ve büyükbabasının bu dünyaya dair anlattıkları hikayelerinin etkisi altında gelişmiştir ve eserleri ait olunan bir yer, dahil olunan bir topluluk, tüm bunları sorgulayan bir amaç ve kimlik duygusunu içermektedir. Romanları, siyahilerin içsel, kişisel ve toplumsal yaşamlarını, kelimeler ve imgeler aracılığıyla ele alır ve aynı zamanda Siyahi ve Feminist Hareketleri başlatan Siyahilerin sanatsal üretimine dair ulusal bir farkındalık yaratır. Morrison, 1988'de *Beloved* ile kurgu dalında Pulitzer Ödülü'nü kazanmıştır ve bu eserinde, gerçek bir olaydan ilham alarak köleliğin yürek burkan hikayesini anlatmaktadır. Herkesin unutmak istediği köleliğin dehşetini anlatan bu roman, sömürgeciliğin vahşeti hakkındaki tüm gerçekleri ortaya koymaktadır. Bu acımasız dünyada, köleler kendi çocuklarını öldürmekle yüzleşirler, çünkü bu düzende, kölelikten daha kötü bir şey olamaz. Köleliğin Siyahiler üzerindeki psikolojik etkilerini ortaya çıkarmak için yazar 'büyülü gerçekçilik' kavramını kullanmıştır ve doğaüstü unsurları gerçek yaşam deneyimleriyle birleştirmiştir. Morrison'ın çalışması, Bhabha'nın "evsizlik" ve "stereotipi-basmakalıp örnek" tanımları için de uygun bir kaynak olarak gösterilebilir. Sonuç olarak, büyülu gerçekçilik, stereotipi ve ikili karşıtlıklar gibi sömürgecilik sonrası edebiyat araçlarının yardımıyla yazar, acı çeken milyonlara adanan başarılı bir eser inşa etmektedir.

**Anahtar Kelimeler:** Toni Morrison, *Beloved*, Büyülü Gerçekçilik, Stereotipi, Sömürgecilik Sonrası Edebiyat.

ABSTRACT

The Afro-American editor, professor, novelist and winner of the Nobel Prize Toni Morrison's novels include a feeling of position, colony, aim and individuality under the effect of her parents' understandings of the world and her grandparents' tales. Her novels deal with the internal, individual and community life of black people through her expressions and impressions, and they also create a nationwide consciousness of black identities' art production that has begun as 'the Black and Feminist Movements'. Morrison won the Pulitzer Prize in fiction for *Beloved* in 1988, and she tells the heart-wrenching story of slavery by gaining inspiration from a real event. It is the horror of slavery that everybody wants to forget and the novel reveals the whole truth about the savagery of colonialism. In that brutal world, slaves face up to killing their own children, for nothing can be worse than slavery. To reveal the psychological effects of slavery on the Blacks, the writer has used 'magic realism' and combines supernatural elements with real-life experiences. Morrison's work may also be a suitable source for Bhabha's 'unhomeliness' and 'stereotype' definitions. Consequently, with the help of postcolonial literary devices such as magic realism, stereotyping and binary oppositions; the writer constructs a successful work that is dedicated to the millions who have suffered.

**Keywords:** Toni Morrison, *Beloved*, Magic Realism, Stereotype, Postcolonial Literature.





**I. INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022**





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SYMPOSIUM  
16-18 NOVEMBER 2022**





## UTOPIYADAN ELMI FANTASTİKAYA KEÇİD

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### ABSTRAKT

XIX əsrin iqtisadi və elmi texniki tərəqqisi, eləcə də ixtiraların çoxalması günümüzdə elmi fantastika adlandırdığımız ədəbi janrın yaranması üçün təməl şərtlərin ödənməsinə səbəb oldu. İstehsalın evdən fabrikə hərəkəti XVIII əsrin sonlarında başlamış və "sənaye inqilabı" kimi tanınaraq XIX əsrə qədər davam etmişdir. İstehsal ölçülərinin, məhsul çeşidinin və həyat səviyyəsinin dəyişməsi bu dəyişikliyin nəticəsi olaraq baş tutmuşdur. Elmi fantastika janrında qələmini sınayan bir çox yazıçı, təbii olaraq, öz əsərlərində məhz birinci sənaye inqilabına qayıtmaq istəyir və bu dövrdə baş verən yeniliklərin insanlıq üçün nəzərdə tutduğu inqilabi dəyişikliklərdən ilhamlanaraq gələcəkdə nələrin baş verə biləcəyinə dair müxtəlif təsəvvürlər və öngörmələr təqdim edirdilər. Həmin prosesin davamı olaraq, günümüzdə elmi fantastikanın dünya ədəbiyyatında, eləcə də milli ədəbiyyatımızdakı önəminin böyük olması vurğulanmalıdır. 21-ci əsrin başlaması ilə geniş vüsət alan 4-cü sənaye inqilabı uzun müddət keçmədən indiki dövrə xarakterik olan 5-ci sənaye inqilabına öz yerini verməkdədir. Həmin keçid dövrü robototexnika, blokçeyn, süni intellekt, əşyaların interneti, artırılmış reallıq və virtual reallıq texnologiyalarının aparıcı texnoloji amillər kimi öz yerlərini 5-ci Sənaye İnqilabı üçün xarakterik olacaq humanizm, mədənilik, inklüzivlik, yaradıcılıq və məqsədin mənfəət və rəqəmsal inkişafı ilə yanaşı inkişaf edəcəyi bir mühitə ötürəcəkdir. Bütün bu sürətli dəyişikliklərin fonunda ədəbiyyatda saysız elmi fantastik əsərlərin yazılması, eləcə də onların insanlığın gələcək həyatın inkişafı zamanı hansı yeniliklər və çağırışlarla üzləşəcəyi barədə qiyabi də olsa, proqnoz verəcəkdir. Məhz bu öngörmələrin insanlığın inkişafında oynadığı mərkəzi rol elmi fantastikanın bir janr olaraq tədqiqini mühüm edir. Elmi fantastikada müəlliflər yalnız elmi tərəqqinin cəmiyyətə qazandırdığı üstün texnoloji yeniliklərlə kifayətlənmir, onlar həm də dünyəvi problemlərin həlli yolunda bəşəriyyətin yaratmağa can atdığı fantastik ictimai quruluşları (utopiya) da öz əsərlərində əks etdirməyə çalışırdılar.

**Açar sözlər:** elmi-texniki tərəqqi, elmi fantastika, ixtira, proqnoz, janr, utopiya

**Key words:** scientific and technical progress, science fiction, invention, prediction, genre, utopia

## TRANSITION FROM UTOPIA TO SCIENCE FICTION

### ABSTRACT

The economic, scientific and technical progress of the 19th century, as well as the proliferation of inventions, led to the fulfillment of the basic conditions for the creation of the literary genre that we call science fiction today. The movement of production from the home to the factory began at the end of the 18th century and continued until the 19th century, known as the "industrial revolution".. As a result of this change, changes in production dimensions, product range and standard of living took place. Many writers who tried their hand at the science fiction genre naturally wanted to return to the first industrial revolution in their works, and were inspired by the revolutionary changes that the innovations that took place in this period meant for humanity, and presented various ideas and predictions about what could happen in the future. As a continuation of that process, the great importance of science fiction in the world literature as well as in our national literature should be emphasized. The 4th industrial revolution, which became widespread at the beginning of the 21st century, soon gave way to the 5th industrial revolution, which is characteristic of the current era. That



**I. INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022**



transitional period will see robotics, blockchain, artificial intelligence, the Internet of Things, augmented reality and virtual reality take their place as leading technological factors in the 5th Industrial Revolution, where humanism, civility, inclusiveness, creativity and purpose will thrive alongside profit and digital development. Against the background of all these rapid changes, countless science fiction works were written in literature, as well as they will predict, albeit absently, what innovations and challenges humanity will face during the future development of life. . It is the central role played by these predictions in the development of humanity that makes the study of science fiction as a genre important. In science fiction, the authors are not satisfied only with the superior technological innovations brought to society by scientific progress, they also tried to reflect in their works the fantastic social structures (utopia) that humanity strives to create in order to solve worldly problems. Especially in works written in the science fiction genre, the modeling of the future state structure continued in the 20th century, but the main attention of the writers was always focused on the reasons preventing the establishment of an ideal society.



**CREATING A DIGITAL APP TO GUIDE PARENTS ON THEIR CHILDREN'S  
DEVELOPMENT**

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**Abstract**

The goal of this project was to create a mobile application that can guide parents on how to educate and raise their children through approaches that have been proven to be effective. The app known as Kiddos is an application that will guide parents on how to deal with their children and understand their development. The application also provides references and resources on expectant mothers, family health and children's education. This will help families raise their children with great education and values. There is a limited resource for parents and adults to help them raise, educate and care for their children in the most nurturing manner. In addition, there is a lack of references for student of early childhood education to learn more about children development in a more customized manner. Furthermore, there is no social platform that connect parents so they can have conversation and discussion about their experience in raising and educate children. This app can help to resolve these issues.

**Keywords:** mobile application, children's development, resources, references





**“THE INSEPARABLE DO THE IMPOSSIBLE” IN THE PLAY „THE EMISSARY”  
PRESENTED BY BULGARIAN “KONNIK” THEATRE AT “DOBRI CHINTULOV – 1935”  
COMMUNITY CENTER**

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**ABSTRACT**

The purpose of the publication is to analyze the play "The Emissary" performed by the Bulgarian "Konnik" theatre at "Dobri Chintulov – 1935" community center and to highlight some new approaches in the director's discourse. The stage adaptation and the directing of the play "The Emissary" is done by Plamen Glogov, founder of the so-called Philosophy of Self-overcoming, which is permanently present in his work, (poetry, prose and dramaturgy). The performance was realized with the financial support of the Bulgarian National Culture Fund under the program "Creative scholarships to support young and outstanding artists and other young specialists in the field of culture". Beyond the indisputably distinctive Bradbury's and traditional Halloween supernatural thriller of the story, a strong spiritual connection and pure and selfless love between the three characters - the sick child, the teacher and the puppy - shines through. It is connected with the over-task in the performance (according to Stanislavski), which must be proved - both in the entirety of the plot and independently by each of the characters - "The inseparable (in love, in friendship) can achieve the impossible". What is impossible for the girl in personal terms is to get well, to find friends, for the puppy - to communicate, for the teacher - to come back from the dead... Thanks to the Philosophy of Self-overcoming indoctrinated in the director's discourse, the scene with the return of Miss Grady acquires a much deeper and emotionally powerful meaning - her resurrection is not just one of the eerie miracles of Halloween. It is overcoming Death in the name of love and friendship - overcoming the natural course of nature and life in the name of a higher and untouchable goal that is out of their reach.

**Keywords:** theatre, play, Philosophy, Self-overcoming, Halloween, community centre

**INTRODUCTION**

A prolific author of hundreds of short stories and close to fifty books, as well as numerous poems, essays, operas, plays, teleplays, and screenplays, Ray Bradbury was one of the most celebrated writers of our time (Amazon, 2022). Along with the adaptation of his stories, the most famous of which was the television series "Ray Bradbury Theater" (1985-1992), many of them have also been put on the theater stage both in America and in other countries, including by the former "Eastern Bloc". In Southern California, where he lived for most of his life, Bradbury was an active and familiar presence in the theater scene, adapting some of his popular fiction for the local stage while also penning original theatrical creations, and the company Fremont Centre Theatre in South Pasadena presented a number of Bradbury productions. The author also produced plays for Pandemonium Theatre Company in Los Angeles, Court Theatre in West Hollywood and Dorothy Chandler Pavilion (David, 2012). In 1965 three of Ray Bradbury's plays were staged at the Orpheum theatre (USA) – "The Pedestrian", "The Veldt" and „To the Chicago Abyss" which invoke the horrors of a mechanized, electronic dominated civilization (Taubman, 1965). Nowadays the interest toward theatrical adaptations of his bibliography continues in full force. In 2021r. Florida International University Theatre presents a play based on Ray Bradbury's novel "Fahrenheit 451" which is about preserving knowledge and shows us a society that has no books and therefore no way of refueling thoughts or ideas (Lopez, 2021). The same novel is transformed into a ballet performance by the team of the Krasnoyarsk State Opera and Ballet Theater in 2013. (Classic FM. 2013).



Ray Bradbury is known for a number of adaptations on the Bulgarian theater scene. Amongst them is the dramatization of the novel "Martian Chronicles" by "Via Verde" theatre (2007) and "Fahrenheit 451" (2022), by the „Theatre workshop of dreams“ and "The Night" (2022) by the "Konnik" theatre at "Dobri Chintulov – 1935" community center. The last of the listed theaters is amateur and the works of Ray Bradbury are an invariable part of its repertoire.

The purpose of the publication is to analyze the play "The Emissary" performed by the "Konnik" theatre at "Dobri Chintulov – 1935" community center and to highlight some new approaches in the director's discourse.

#### *Subject of study*

"The Emissary" is first published in Bradbury's collection Dark Carnival, Arkham House, 1947 and currently being published in the anthology "The October Country" (WCC Library, 2022). The story blends both Halloween and death, as this tale of death occurs on and around the holiday that has always been Bradbury's favorite. (Cliffs Notes, 2022). "The Emissary" combines childlike innocence and beautiful prose with an eerie dread (Steele, 2022).

Theatre "Konnik" at the „Dobri Chintulov-1935“ community center started as a school of stage arts in 2013. It is located in the capital's Dianabad district (south-east of the Sofia city center). Up until now, apart from the fore-mentioned plays based on Ray Bradbury's work, the „Konnik“ trupe has performed other plays in the genre of magical realism, such as "The sweet-loving house elf" (by A. Grin), "The man that wanted to catch the king by the nose" (by Gianni Rodari), "Whale academy" (by Violeta Zlatareva) and others.

The stage adaptation and the directing of the play "The Emissary" is done by Plamen Glogov, founder of the so-called Philosophy of Self-overcoming (Glogov et al. 2020a,b), which is permanently present in his work (poetry, prose and dramaturgy). The main roles are played by: Kristiyana Glogova (Evelin, the sick girl), Sofiya Doskova (the emissary, Dok, the dog) and Teodora Peeva (Miss Grady, the teacher). The scenography is done by Violeta Zlatareva, the choreographer is Violeta Glogova. The soundtrack includes authorised versions of songs by Michael Jackson, Justin Timberlake, Janet Jackson, Run DMC and Symphony No3 by Henryk Górecki. The song of the dog Dok is made by the bulgarian composer, singer and actor Plamen Dimitrov

The performance was realized with the financial support of the Bulgarian National Culture Fund under the program "Creative scholarships to support young and outstanding artists and other young specialists in the field of culture".

#### *Methods*

An analysis of the direction of the production was carried out and the essential and innovative approaches regarding the discourse, the techniques used and their degree of applicability were noted. The problems and difficulties in the realization of the staging and the degree of achievement of the overtask are reported (Stanislavski, 1950).

### **RESEARCH AND FINDINGS**

The premiere of the play "The Emissary" was held on 09. 10. 2022 at 19:00 on the open stage in front of "Dobri Chintulov-1935 community center (Figure 1). The event was attended by more than 100 spectators - mostly residents of the neighborhood aged from 10 to 70 years.

The director's discourse begins with the excellent idea of presenting the performance outdoors in order to feel the atmosphere of October autumn ("the smell of autumn"... "a treasure of gold leaves") and to bring the audience as close as possible to the author's artistic and emotional palette.

The stage space and the unusual facade of the community center building are used to the maximum to instill a sense of authenticity and to ensure movement of the actors on different levels. The simple but stylish scenography, pumpkins with grotesque glowing faces as paradoxical emoticons transport us imperceptibly to a Halloween night, a Bradbury night...

"In three days the Halloween pumpkins were laying, broken in garbage cans, masks were burned in fires, the monsters and ghosts and witches were all put away until next year. Halloween was sad, unhappy, uninteresting. It had simply been another boring evening. That was all." (Bradbury, 1955).



Figure 1. Scenes of the play "The Emissary", „Konnik” theatre

Another strong and wide-ranging directorial approach is the inclusion of children in the majority of the scenes - children playing the games of our childhood. Thus, on the one hand, the contrast between the protagonist Emily's inability to play these wonderful games with her peers because of her illness is heightened. On the other hand, these scenes suggest Bradbury's typical nostalgia for childhood, described by him with such exquisite and careful feeling as "the snowball from the past winter, which the child keeps as a memory in the summer in his refrigerator." With their games, the children on stage seem to say to the young viewers: "get out of the internet, get out of the virtual games, go outside and play for real, childhood is so short..."

Although with a whiff of a bygone but unforgettable time, the play includes many modern elements, the purpose of which is to connect the Children of the Past and Children of the Present - Dok the dog moves on a skateboard, children dance with roller skates and in the background the spectator is able to hear Michael Jackson's and Harry Styles' songs. Movement is contrasted with static, as Life is contrasted with the Death and the dog Dok and teacher Miss Grady try their best to distract Evelyn from the state of immobility and thoughts of doom.



Dok is much more than a pet in both the story and the play. He is Evelyn's traveling soul, her Emissary. As Dok comes and goes, the scenes in the play change - he leads and takes the characters to Evelyn's wheelchair. The girl knows every place he has passed through by the scent of his fur. This peculiar conversation between the two culminates in the director's hilarious decision to turn the dog's barking into a song, and his walk on all fours into a cheerful invigorating dance, in which the message to Evelyn is "Run along with me, you're healthy, run with me...!"

The captivating image of Miss Grady is another strong trump card of the show. Her image is enriched compared to that of the Ray Bradbury "Theater" series. As vision and ingenuity in games, the teacher is close to Mary Poppins. For Evelyn, she is not just a magician, but an "enchantress" because "she not only bewitches, but also fascinates people, makes them happy." The teacher brings that philosophy of life equally accessible and acceptable to children and adults, which makes everyone love her. It is summed up in Evelyn's words: Miss Grady, you are not looking for the divine answer, only the human one, but you find it."

Beyond the indisputably distinctive Bradbury's and traditional Halloween supernatural thriller of the story, a strong spiritual connection and pure and selfless love between the three characters - the sick child, the teacher and the puppy - shines through. It is connected with the over-task in the performance (according to Stanislavski (1950)), which must be proved - both in the entirety of the plot and independently by each of the characters - "The inseparable (in love, in friendship) can achieve the impossible". What is impossible for the girl in personal terms is to get well, to find friends, for the puppy - to communicate, for the teacher - to come back from the dead...

The style of the director and his team inspired by the philosophy of Self-overcoming evokes a series of cathartic moments (Glogov et al., 2019). With her "human magic", Miss Grady inspires Evelyn with confidence that even with paralyzed legs she can dance and play with the other children when she leaves her truly happy in their company, leaving her forever. After seeing the girl's inconsolable grief, Messenger Dok silently embarks on his darkest and most difficult journey - to "an unknown night land" to return the dead teacher to the realm of the living.

Thanks to the Philosophy of Self-overcoming indoctrinated in the director's discourse, the scene with the return of Miss Grady acquires a much deeper and emotionally powerful meaning - her resurrection is not just one of the eerie miracles of Halloween. It is overcoming Death in the name of love and friendship - overcoming the natural course of nature and life in the name of a higher and untouchable goal that is out of their reach.

Intentionally or not, the play does not include the dialogue between the child and the mother about the dead. „What do they do in the graveyard, Mom, under the ground?“ „Nothing.“ „You mean they just lay there?“ „You should say Lie there,“ corrected Mom. „Lie there, then, that's all. . .?“ „Yes,“ said Mom, „that's all they do.“ „That doesn't sound like much fun.“ (Bradbury, 1955).

Perhaps through this omission, the director decided to soften the sinister tone of the story and strengthen its more human side. This and other small inconsistencies of the play with the original do not disturb the overall impression of a fairy tale bringing the viewer a strong and purifying excitement and leading him beyond the chilling fear to the warmth of true and inseparable friendship.

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**I. INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022**



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**EFFECT OF COOPERATIVE LEARNING METHOD ON STUDENTS' ACHIEVEMENT IN  
ENGLISH READING COMPREHENSION IN NSUKKA EDUCATION ZONE OF ENUGU  
STATE, NIGERIA**

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**Abstract**

The study determined the effect of cooperative learning method on senior secondary school students' achievement in English reading comprehension. The study adopted a quasi-experimental research design. It was guided by two research questions and two hypotheses. The population of the study comprised 3,430 senior secondary school two (SSS II) students in Nsukka Education Zone. A sample of 194 SSS II students was drawn from the population using a purposive sampling technique. The instrument for data collection was Reading Comprehension Achievement Test (RCAT) prepared by the researcher which was validated by three experts from University of Nigeria, Nsukka. The instrument was trial tested on 30 students randomly selected from another education zone. The data was collated and analyzed using Cronbach's Alpha Statistics and an internal consistency reliability index of 0.91. Based on this reliability index obtained, the instrument was considered reliable. The research questions were answered using mean and standard deviation while the hypotheses were tested at 0.05 level of significance, using analysis of covariance (ANCOVA). The findings of the study revealed that students exposed to cooperative learning method achieved better in English reading comprehension than those taught using the lecture method. Also, location had significant influence on students' achievement in reading comprehension. It was recommended among others, that the English language teachers should adopt the cooperative learning method as an alternative to the conventional lecture method in teaching reading comprehension in secondary schools since it has been proven to improve students' achievement in reading comprehension.

**Keywords:** English language, Achievement, Cooperative learning method, Reading comprehension.





THE ROMANIAN SECONDARY EDUCATION SYSTEM DURING THE COVID 19  
PANDEMIC: CHALLENGES AND OPPORTUNITIES

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**ABSTRACT**

According to data published by EUROSTAT (2020), the closing of schools and shift to online teaching due to COVID-19 pandemic affected around 76.2 million pupils and students, namely: 15.7 million pupils (up to 5 years old) in early years education, 24.5 million pupils (5 to 7 years old) in primary education, and 36 million pupils (10 to 16 years old) in secondary education. In Romania, the Ministry of Education (2021) confirmed that over 4000 professors did not have digital devices and/or internet access during the pandemic. Furthermore, the lack of privacy during the online classes as teachers and/or pupils had to share the room with other family members and the lack of a recognised national e-learning platform were highlighted as challenges during the COVID-19 pandemic. In this context, our paper aims to find an answer to the following research question: What were the major challenges faced by Romanian Secondary School teachers during the COVID 19 pandemic and what is their long-term effect of online teaching on pupils and teachers? The methodology used to obtain empirical responses was quantitative; we used an online survey on a sample of 164 Secondary school teachers. Their stories reflect the state of the Romanian and Moldavian Secondary education systems, revealing problems that arose during the COVID-19 pandemic and their long-term effect on both pupils and teachers. In line with existing literature, the survey conducted between 27 July – 13 September 2022 revealed that the main difficulties faced by the teachers during online teaching were weak internet connection, lack of software and digital skills, poor access to relevant apps and digital devices. Our paper will discuss in detail the challenges faced by Secondary school teachers during the COVID-19 pandemic and offer potential post-pandemic solutions to these challenges.

**Keywords:** Secondary education, COVID 19 pandemic; online education; digital competences; digital skills; online safety

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NAVIGATING ETHNO-RELIGIOUS POSTNORMALITY IN NIGERIA: READINGS IN  
AHMED YERIMA'S *PARI*

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**Abstract**

The drama medium has contributed a great deal to the development of the entity called Nigeria. Playwrights in Nigeria have used the dramatic medium to navigate and interrogate issues concerning family, economy, culture, politics, and religion. Little wonder why the development of any society can be traced to the dramatic contents in distinct periods of their existence. Ahmed Yerima has carved a niche for himself in the Nigerian theatre space. Having written several plays that mirror major tribes of the country, he sells himself out again as a true Nigerian in *Pari*; a reaction to the recent political, economic, and philosophical anomalies in Nigeria predicated upon ethnicity and religion which this paper reads as postnormality. As propounded by Ziauddin Sadar, the hydra-headed concept of postnormality is couched around three major strands: Chaos, Contradictions, and Complexities, which can be seen in every facet of the Nigerian society. This paper brings the theory of postnormality to bear in the ethno-religious interrogation of *Pari* using the content analysis approach. This paper observes that the complex, contradictory and chaotic face of Nigerian democracy, can largely be hinged on ethno-religious ideologies introduced by 'ethno-religious entrepreneurs' as a strategy to negotiate political power in the nation. It concludes that beyond the ethnic and religious affiliations of Nigerians lay the humanist factor which unites us and which should be explored for the advancement and sustenance of the Nigerian state.

**Keywords:** Postnormality, Chaos, Complexity, Contradictions, Ziauddin Sadar, *Pari*, Ethno-religious, Politics, Nigeria



**ELT IN NIGERIA: IMPACT OF COMPUTER ASSISTED LANGUAGE LEARNING ON  
SELECTED SCHOOLS IN OBIO/AKPOR, RIVER STATE**

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**Abstract**

While assessing the impact of CALL on ELT in selected government secondary schools in Obio-Akpor L. G. A., River state, Nigeria, this study shed light on ICT resources for teaching and learning English. The study was based on the framework of Computer Mediated Communication (CMC) and adopted a descriptive survey methodology. It highlighted the benefits of using CALL in ELT pedagogy and observed that through CALL, students have greater opportunities for learning English in and outside the classroom. CALL also provides teachers with enhanced knowledge of students' needs and preferences which will help to promote better ELT pedagogy and learning outcome. A structured questionnaire was used to collate data from 400 student respondents and the data were analyzed with significant ratios and percentages of responses. The paper concluded that CALL has not produced significant impact on ELT pedagogy in the selected schools and that ICT facilities that ought to promote the utilization of CALL are inadequate in the schools. It therefore recommended among others, that the River State Government should provide more ICT infrastructure and manpower development for all public secondary schools as stated in Nigeria's National Policy on Education (NPE).

**Keywords:** CALL, ICT in education, ELT in Nigeria, ESL in Nigeria, computer mediated communication.



## **WOMEN IN BOLLYWOOD FILM'S**

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### **ABSTRACT**

Women in films have always been shown lightly. They are not taken seriously with the character's they play, they are only meant to run round the trees, holding hands or have romantic scenes. This paper is all about women in films and their gender oriented roles. It further focuses on how these roles develop the mindset of people. How the themes in movie can be interpreted and influence the people in terms of gender. In this paper I would like to focus on those character's who have inspired many young girls to join sports and make their living through sports and achieve name and fame for themselves as well as their country. No more they are the inferior sex but a person with magnanimous personality, a role model for young generation.

**Key Word:** Gender, Mindset, Magnanimous personality, role model



## **HOW LANGUAGE IS RELATED TO NATIONAL IDENTITY**

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### **Abstract**

#### **❖ Using language to show we are similar**

We all hold a range of views about language, which linguists refer to as 'language ideologies'. Arguably the most pervasive is the Standard Language Ideology, which is the belief that the standard variety of a language (which we usually learn in school) is somehow superior to all other forms of it. People often complain that this standard language is being degraded, and worry that young people are ruining a language with innovative, new ways of communicating using it. This is called the 'complaint tradition' and has been around for as long as people have held views about language. Your grandparents probably griped about how you speak, and you will likely do the same with your grandchildren!

Another, related ideology is that of Linguistic Purism. A language purist dismisses all outside influence on a given language, believing that developments should only come from within the language. So, they believe foreign words or phrases shouldn't influence the language, or be adopted into it. This idea that languages should be kept separate from one another is vital to the processes of nation building.

#### **❖ Using language to reinforce difference**

But by the same token, establishing difference from others is just as important as showing that you are similar to people in your own group. Our identity isn't just what we share with the other members of our group, it's the things that make us distinct from outsiders. Nowhere is this clearer than when a nation becomes independent, and seeks to create separation between its identity and that of its previous ruler. Language can be an important part of this process, and sometimes languages are even formed by just such a socio-political event.

For example, in the early nineteenth century, sovereignty of Norway transferred from the Kingdom of Denmark towards self-government. At this point, the differences in Danish and Norwegian were quite small, and it was only this separation that led to the clear distinction between the two languages we see today. Norwegian was standardised, with care taken to ensure difference from the language of the previous rulers, Danish.

### **Considering language and nationalism**

Similarities between speakers of divergent varieties of a language can be enhanced to promote a feeling of belonging to one nation. Likewise, linguistic differences between 'us' and 'them' can be highlighted. The ways we think about language are described as 'language ideologies', and manipulation of these ideologies can have powerful consequences.





## **THE MESSAGE OF HUMANITY IN BULEH SHAH POETRY**

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### **Abstract**

Buleh Shah was a great and renowned poet of Punjabi Poetry. Punjabi is a language of Punjab, Pakistan. Punjabi language is a member of Indo-Aryan branch of the Indo-European language family and is the native language of around 125 million people around the world. Buleh Shah Poetry in Punjabi is famous around the globe to all music lovers through artists, singers and qawwals. His poetry revolves around the basic concepts of humanity described in Islamic Culture and education. His poetry is an amalgamation of strict ideology and firm belief. His poetry also shows his kind heartedness for common man. His message of spiritualistic nature always enlightens heart and soul of his reader. In this article, the message of humanity in Buleh Shah's poetry will be brought to light.

**Keywords:** Punjabi language, Buleh Shah, Poetry, Message, Humanity



**ANALYSING WOMEN'S OPPRESSION AND SELF-ASSERTION IN AMMA DARKO'S  
BEYOND THE HORIZON AND CHIMAMANDA NGOZI ADICHIE'S PURPLE HIBISCUS**

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**Abstract**

The violence and unhuman treatments that women specifically suffer from in patriarchal societies seem exaggerated and unreal to some extent. This very fact finds its root causes in the traditions' idea that some are supposed to be superior to others; meaning that men are said to be stronger than women. This study aims to examine the different types of violence women endure in Amma Darko's *Beyond the Horizon* (1995) and Chimamanda Ngozi Adichie's *Purple Hibiscus* (2004) and the consequences they could have upon them. With the radical feminism approach, the study demonstrates that women should be equally treated as men and that gender differences are no reasons to discard women.

**Key words:** violence, traditions, radical feminism, gender.



**EFFECTIVENESS OF EXTRINSIC MOTIVATION IN THE TEACHING OF ENGLISH  
LANGUAGE IN GOVERNMENT GIRLS HIGH SCHOOLS OF KHYBER PAKHTUNKHWA,  
PAKISTAN**

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**Abstract**

The study looked in to experimental research to analyze the Effectiveness of Extrinsic Motivation in the Teaching of English Language at Secondary Level. It has defined the aptitude of English Language of the learners, inspiration for learning, motivation level and Lerner's achievements. The main objectives of the study were to recognize the needs regarding the proficiency of English language for the students of secondary level, to find out the effective ways of motivation in the classroom, to identify the attitudes of teachers using motivational techniques and analyze the performance of student when taught by experimental method. The results were drawn by the researcher in the light of the analysis of the data.. The achievement level of Control Group, taught by traditional method, was better. The students in the controlled Group were not improved their average score while the students of the Experimental Group were improved their average score in Post-Test as compared to Pre-Test.

**Key Words:** Extrinsic Motivation, English Language, Secondary Level, inspiration for learning and Lerner's achievement



## **EXISTENCE OF LITERATURE IN SOCIETY AND SOCIETY IN LITERATURE**

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### **Abstract:**

It is an old adage that “Literature is the mirror of Society”; but, there are many instances which indicates that society also manifests literature in its diverse facets. We have depicted certain examples to ensure that it's not only literature which is the mirror of society rather society too reflects literature in many aspects. Whether it is fiction, non-fiction, poetry, prose, short or long stories which are enclosed in one term ‘literature’ is somehow related to the society and it does affect the environment of society. In this piece of literary work we have endeavored to throw some light on the barter relationship between literature and society. This work will leave a remarkable impression in the mind of the readers as they go through the journey of the relationship between literature and society and vice versa from Chaucer to the Contemporary writers and their works.

**Keywords: Literature Society Relationship Impression Remarkable Depict**

### **Introduction:**

The history of literature can be marked since the inception of human civilization. The societies were formed by the human beings with intention of fulfilling the human needs and aspirations. Contemplate which was commenced first, the literature or society. Our aim is to depict the picture of literature in society and vice versa. Both have remained inextricable from each other, as literature cannot sustain without society, and likewise the society too cannot be unremarkable in literary pieces in any aspect.

“Literature” is a very broad term. Literature means the art of composition in prose and verse. Drama, poetry, essay, prose, novels and even a long story or a short story may be included under the meaning of this little word ‘literature’. Literature is ever changing, phenomena. Literature is the important source of information and communication in the world; without it civilization would fall apart and cease to exist.

“Society” comprises of people who live in a particular locations with direct and indirect social links between them. It often includes more diversity, with people from different backgrounds, social classes and races; as defined by Cambridge dictionary.

Literature impacts the society; the society is mirrored in Literature and in this way, in all languages and at all times there has been a close interaction between the two.

Literature of any era cannot get away the impact of the social scene and therefore is found reflecting the society of the age when it is created. The poet, the dramatist, the novelist, the essayist are all the outcome of their age and their-age openly and clearly gets depicted in their compositions.

In diverse form of literature whether it is prose or verse, novel or poem; we witness so many certitudes which are really concerned with our day to day life as well as society. We should always keep in mind



that a poet or a writer who wants to symbolise his inner vision, has keener eyes and keener sensibility for an object in form, action or thought than his fellows.

Every writer and every poet perceive lots of conceptions from society and present them in a very delightful manner. He decorates his feelings, his emotions and his thoughts in such a way as a gardener collects many flowers from a garden and beautifies the most attractive flowers. We can say that this world is like a garden for a literary person and many objects are like flowers for him. If his literature does not represent the current society, it may not be called a true literature.

Now we are going to throw some lights on the effect of society in literature as well as the effect of literature on society.

### **Society in Literature:**

Literature has had an extensive impact on the advancement of society. It has built civilisations, changed political systems and bare injustice. Literature provides with a comprehensive sneak peek of human experiences, allowing to connect on basic levels of desire and emotion. However, just as it has constructed societies, the writings and works of few authors have degraded societies to their most archaic form. We can also state that Literature plays a very important and strong role in the awareness of civilization. With the help of a pen, we can change the mindset of the society. In due course of time, it has evolved different ideas which have brought social reforms. If we talk about the glimpse of society in literature then we have many instances to assert from different era. We firmly believe that literature is the proportionate combination of two ingredients 'fact' and 'fancy'. Equally it has two purposes; first is to teach and another is to entertain teaching is always done through 'fact (non-fiction)' and entertainment through 'fancy (fiction)'. Let us throw some lights on how literature has been depicting the society in its both the forms throughout in different ages.

Let us commence with Geoffrey Chaucer. He is called the father of English poetry and actually English literature in its form and language started evolving with him. His most acclaimed work is the **Prologue to the Canterbury Tales** and **the Canterbury Tales**.

All the characters depicted in these tales are the real representation of the types of people as they were in his times. While Chaucer is a mirror of those characters and their types of his age, he is essentially and truly described as the chronicler of his age. His characters a Knight; the Prioress; the monk, the fat fryer, the sailor, the squire, the priest all are truly the representatives of their types in the contemporary society. Chaucer is a painter as well as a critic of his society.

Next comes Shakespeare; the most celebrated dramatist of English language; one of the greatest of all languages brings in 'ghosts', 'witches', and 'courtier' and 'fools' in his plays which were as per the taste of his gallery and a part of the English Society of his times. It is rightly said about Shakespeare that in addition to the normal three 'unities'—Time, Place and Action in drama, he brought about the fourth unity — 'unity with the people'. It clearly states that Shakespeare was influenced by the society of his age. Though he never gave any message or pronounced any philosophy, but that is always there in his plays — the triumph of the good over the evil. This was the message that was very much needed to his age after all that had happened earlier — Henry VIII the king having been killed, Mary Tudor a tyrannical, arrogant, a vicious ruler and then a benevolent, all embracing middle-path follower Queen Elizabeth. As is the king so are the people is an old but true saying and Shakespeare reflects that hilarious sometimes, but sombre and philosophic at the other in his plays.

Now it's the turn for Hulton; who was very much the product of his age. A truly prudish person; a thoroughly religious man, he gave to his age which was battling with belief and disbelief the message of God's triumph over Satan.

Moving to eighteenth century we notice that the Eighteenth century of English literature is a true product of the age. The social scene had degenerated into seduction and license after the Restoration of Charles II who brought along with him all that he had enjoyed during his exile and adjourns in France and the literature of that period reflects prevailing situation in the society. Alexander Pope's 'Rape of





the Lock' is a reflection of the so-called lasciviousness and filthiness of the high society as well as a pungent satire too, on all that was too much and too bad for the society. Thus Pope is a reflector of his age. If we talk about Jonathan Swift then we realize that he was the most original writer of his time. His *Journal to Stella* is an exquisite commentary on contemporary characters and political events. So are Addison and Steele as essayists. Balzac, Zola, Maupassant of France had cast their influence on every Wycherley, conserve and later Restoration dramatists who had gone to the lowest depth in describing social disparity and this is how literature reflected the age.

Shifting to the French Revolution, we observe that a very significant political and social event of Europe had as its basic tenets Equality, Fraternity and Liberty and these tenets and the revolution did cast its spell all over Europe and the English poets could not escape that influence. It is notable to see that Wordsworth was moved by the humanitarian aspect of the revolution in the earlier phase but later its bloodiness and violence disenchanted him and all this is reflected in Wordsworth's poetry — 'poet of man' and in his later poetry. Shelley was deeply moved by the revolution's 'spirit' of revolution and Byron by its fighting spirit.

Proceeding to Victorian Age, Tennyson was marked as a true representative of this age and sang the glories of the Empire while his nature poetry gets influenced by the advancement of Science in the later nineteenth century. He did not remain a 'priest of nature' as Wordsworth was because where science progress religion descends.

The same goes with Charles Dickens saw the backside of industrialization — the poor getting Poorer and the rich richer — the sufferings of the poor are ignored and his novels reflect all these.

We can also take the example of Jane Austin's "Pride and Prejudice" which shows the basic problems of society from which every family goes through. As we witness that she has very promptly executed the mindset of a middle-class family of her contemporary age which prevails even now. In the novel we see that a middle-class parent have four daughters of different complexions and characteristics. The obvious stress of having daughters and their future even now was then very minutely noted by Jane Austen. The marriage of the daughter was the big deal for the parents as they had the nightmare for their upcoming life with bad partner. It is very commonly seen in the society that the class of family matters for the sake of marriage. Rich, poor; educated, uneducated all these are the matter of concern for the prevailing society. But when it comes to 'girls' there is reluctance as shown in Jane Austen's "Pride and Prejudice" that if a rich boy is approaching a middle class girl, he feels free to do that despite of the dislike of his family members. In the contrary the middle-class girl feels reluctant in approaching the rich boy. The same remains the scenario between educated and uneducated one. The worse is when the girl is having dark complexion.

Another epitome of society in literature is George Orwell's "Animal Farm", which is an allegorical novel. His novel *Animal Farm* brilliantly use satire in highlighting shameless betrayal by leaders who promised change. Orwell continues to portray dictatorship as an enemy to individual freedoms.

With the hit of the First World War (1914-1918) created a group of who sang of the glories of war, of chivalry and Sacrifice for the nation and then there is the post war poetry and post-war drama — Bernard Shaw dramatist known for his pungent satire, pricking the balloon of romanticism associated with war heroism and love in his 'Arms and the Man'. Eliot comes on the literary stage to deal with the utter disillusionment of the age in his 'Wasteland' all these about English Literature.

The same degree of example we find in the modern age writer, Chetan bhagat's 5 point someone that shows the burden of education on students that compels them to score highest marks by hook or crook which ultimately leads them only to acquire degree instead of knowledge.

### Literature in Society:

Literature is imperative to society because it reflects cultural values and aid as a tool for teaching those values to others. It speaks honesty while society tends to reshape that honesty. Literature, gives



**I. INTERNATIONAL ANGLLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022**



insight about specific periods in history and events that changed the world. Prose and poetry also a way to signify emotions put questions and build critical thinking skills.

Literature leaves a very strong impression on reader's mind and heart. People get connected with the characters they read. Familiar themes in literature comprise conflict, loneliness, fear and growth. As audience connect with these themes, they cultivate an understanding of the human condition. The established characters and the challenges and successes they face become examples of what happens to people when they respond to or ignore these universal experiences. Getting into the experiences of the characters can help readers develop empathy. Readers of "To Kill a Mockingbird" see tragedy, kindness and injustice through the narrator. It is also seen that culture, tradition, dresses, gestures etc. of the society are also affected by the literature.

Readers can also learn about other cultures past and present through literature. The depiction of the settings and actions of the characters put them in the middle of the action. Authors such as Boccaccio, described Italian culture through his writings. Literature is a part of culture that has evolved over centuries. Several people say culture and literature go hand in hand; however, literature can be the prime example of what defines culture. For example, "Things Fall Apart" by Chinua Achebe is set in pre-colonial Nigeria and includes depictions of how European settlers transformed the region. Gabriel Garcia Marquez's work "100 Years of Solitude" doesn't just take place in Colombia. The story also retraces the country's history.

Literature falls into categories called genres and subgenres. Being aware of the differences between these groups readers choose books, especially as they learn what types of stories and poetry they like to read. The familiar genres include literary fiction, mystery, horror, historical fiction, science fiction, poetry and drama.

Each category has distinct characteristics that appeal to different people, but themes can overlap between them. Both literary fiction and science fiction can offer social commentary, but they do so in distinct ways. Arthur Miller's "The Crucible" and Robert Heinlein's "Stranger in a Strange Land" delve into similar themes of reputation, community and corruption of power., Miller set his story in 17th century New England, while Heinlein's story takes place in the time to come.

Picking great works of literature is not a simple task because there is always some debate about what makes a story great. Moreover, books with compelling plots, believable characters and universal themes that stands the test of time and tends to make it to the lists of great works. For example, "Anna Karenina" and "The Great Gatsby" appear on Time Magazine's and Encyclopaedia Britannica's lists of excellent books. Other substantial works of literature include "The Canterbury Tales," "Don Quixote" and "The Tale of Genji."

### **Conclusion:**

Thus we can assert that it's not only society which is mirrored in literature but also the literature is reflected in the society as the readers tend to enact and adapt their favourite characters they read. Literature instill knowledge to analyse a character, allows us to get inside his or her mind so we see what drives a character, what shapes his or her beliefs and how one relates to others. It give glimpse into the minds of other human beings, into the mind of the author and the minds of the character he or she brings to life. It has always been witnessed that the readers keep certain characters in their subconscious mind and start behaving like them in their various aspects of life. Consequently we can say that literature and society is interdependent. As literature contributes to ameliorate culture and society; the society too helps to upgrade the language of the literature by the period of time.

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**I. INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
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16-18 NOVEMBER 2022**



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**OCABULARY KNOWLEDGE AS CORRELATE OF READING COMPREHENSION  
ACHIEVEMENT AMONG STUDENTS WITH LEARNING DISABILITIES IN IBADAN,  
NIGERIA**

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**ABSTRACT**

The knowledge of words in a text makes reading comprehension easier and faster for students to achieve brilliantly in reading activities. Regrettably, reverse is the case with students with learning disabilities because of their poor vocabulary knowledge. Previous studies focused more on interventions to enhance reading comprehension achievement of students with learning disabilities than the nexus vocabulary knowledge has with reading comprehension achievement of students with learning disabilities. This study, therefore, investigated the influence of vocabulary knowledge as correlates of reading comprehension achievement among students with learning disabilities in Ibadan, Nigeria. The study adopted a descriptive research design. A sample of 220 students with learning disabilities was purposively selected from 6 SS schools in Ibadan, Nigeria. The research instruments used were Academic Records, Slosson Intelligence Test- Revised, Learning Disability Evaluation Scale Renormed, English Language Achievement Test, Vocabulary Knowledge Test and the Reading Comprehension Test. Data collected were analyzed using the Pearson product moment correlation and multiple regression analysis at 0.05 level of significance. Vocabulary knowledge ( $r = .216$ ,  $n = 220$ ,  $p < .05$ ) had positive significant relationships with reading comprehension achievement of students with learning disabilities. There was a joint contribution of the independent variable to reading comprehension achievement. The study concludes that vocabulary knowledge is closely related to students' reading comprehension achievement. Hence, it is recommended that vocabulary knowledge should be incorporated into the reading activities of students with learning disabilities to improve their achievement in reading comprehension.

**Keywords:** Learning Disabilities, Vocabulary Knowledge, Reading Comprehension Achievement

**Introduction**

Every student is expected to gain meaning from printed texts, but this becomes impossible when the vocabulary knowledge of the students is low compared to the language of the texts. Vocabulary knowledge is the ability of the reader to have previous knowledge of words before seeing them in the reading text. The breadth and depth of vocabulary knowledge are seen as two dimensions occupying a primary and central position in vocabulary knowledge framework. Breadth of vocabulary knowledge refers to the quantity or number of words which learners know at a particular level of language proficiency while depth of vocabulary knowledge refers to the quality of one's knowledge about a word, and it relates to the question of how well one knows a word. The students may successfully decode and read fluently but the ability to have the knowledge of words contained in a text is critical to reading comprehension (Mehrpour, Razmjoo & Kian, 2011).

Reading comprehension is the ability to decode words and read fluently to understand the meaning of printed text. Successful readers monitor their comprehension while they read, allowing them to make



connections to prior learning. Nadia and Badia (2016) investigated vocabulary knowledge and its relationship with reading comprehension among Moroccan students in tertiary institution of learning. They discovered that reading is a major source of increasing knowledge in all fields of study and that all students are required to read widely in their fields to acquire more vocabulary which will aid the comprehension of subsequent reading texts. The richer the vocabulary the faster will be the reading comprehension of the texts. Kulesz (2014) asserted that vocabulary knowledge is one of the strongest predictors of reading comprehension because word knowledge is necessary for understanding relations between words as well as deriving the meaning of sentences and concepts in the text.

Conversely, students with learning disabilities who experience difficulties in reading comprehension do have fewer words in their language repertoire. Students who possess better knowledge of word forms and meanings (lexical quality) as well as know more words are more successful in comprehending a text when compared with readers whose depth and breadth of vocabulary is limited. They struggle with reading comprehension most often because they read less compared to their peers without reading disabilities. Thus, it makes it more difficult for them to acquire new vocabulary and comprehend academic text (Loftus & Coyne, 2013). Poor reading comprehension may be the reason for poor academic performance in English language often experience by some Nigerian students especially students with learning disabilities (Lazarus & Akinbile, 2016).

Limited vocabulary knowledge can negatively impact the development of their reading comprehension skills. With each grade level, students with learning disabilities are presented with thicker and more complex texts that have readability levels at or above grade level. This in turn leads to an ever-increasing discrepancy between the reading level of the students with learning disabilities and the readability of the text. Therefore, students' achievement in secondary classes is greatly impacted, since students' ability to comprehend a range of complex texts is highly correlated with vocabulary knowledge. Ruth (2013) opined that reading comprehension is influenced significantly by a student's level of word recognition, which includes vocabulary and spelling skills, as well as the ability to decode words in print. "Knowing words" involves understanding both the structure and meaning of words at various levels of complexity. Many students with learning disabilities, however, are believed to be inactive readers who may lack the metacognitive skills like vocabulary knowledge that their proficient reading peers have (Marie & Tiffany, 2015).

Vocabulary is indispensable for reading comprehension. In fact, without the recognition of the meaning of the words, it would be impossible to either produce or perceive the language (Mehrpour, Razmjoo & Kian, 2011). Cain and Oakhill (2011) remarked that when poor readers read, they choose books that do not increase their word reading and comprehension abilities. It is understood that as a person reads, he or she is exposed to more words. Through exposure, knowledge of morphology and spelling will increase. Words used in print are often vastly different than those used while speaking, and when students do not read avidly, they are not exposed to complex words that may not be part of the student's typical lexicon

In addition, Golkar and Yamini (2007) studied the relationships between vocabulary knowledge and reading comprehension ability among 76 Iranian undergraduate students. Three tests of the Vocabulary Levels Test, the Productive Version of the Vocabulary Levels Test, and a TOEFL test were administered to students to find out the relationship between the two vocabulary tests and their relationship to reading comprehension. As shown in the results of the study, there was a high correlation between the learners' vocabulary knowledge and reading comprehension ability. Maher (2008) investigated the relationship between vocabulary knowledge and reading comprehension of authentic Arabic texts. Data was collected from twenty-three learners at Brigham Young University, United State of America who ranged from Intermediate Low to Intermediate Mid in both productive and receptive skills. Two reading comprehension tests, circling the unknown words in texts and a lexical coverage test for each passage texts were given to the subjects. A linear regression analysis of the data shows that there is a correlation coefficient of 0.7 and 0.6 between the percentage of known words and students' comprehension of the two reading texts. The results indicated that the subjects





needed to know approximately 90% of running words to adequately comprehend the first passage and around 86% to comprehend the second passage.

Also, Kaivanpanah and Zandi (2009) investigated the role of depth of vocabulary knowledge in reading comprehension. A TOEFL test and a measure of depth of vocabulary knowledge were administered to 57 EFL learners (17 males and 40 females). The analysis of the results showed that vocabulary knowledge is significantly related to reading comprehension. Furthermore, Mehropour et al, (2011) examined the relationship between vocabulary knowledge and reading comprehension on ELF learners from among five language teaching institutes in Shiraz, Iran. The participants of the study were sixty (30 male and 30 female). The results obtained from the analysis of the data indicated that while both depth and breadth of vocabulary knowledge play an important role in EFL learners' achievement in reading comprehension, depth of vocabulary knowledge makes a more important contribution. The results further revealed that depth and breadth of vocabulary knowledge are positively correlated, that is, those learners who had large vocabulary size had a deeper knowledge of the words.

According to Torgesen (2006) who examined the relationship between vocabulary knowledge and reading comprehension among students with poor comprehension found that there is relationship between these two variables. Two hundred and three 3rd-grade students took part in a study that examined the relationships between 3 dimensions of word knowledge and reading comprehension. Confirmatory factor analyses, structural equation modelling, and hierarchical regression analyses show that a 2-factor model of breadth and depth/fluency provides the best fit to the data. Breadth has a stronger relationship to reading comprehension; however, the two dimensions of word knowledge have significant overlapping variance that contributes to the prediction of reading comprehension. In another study that was done by Shiotsu and Weir (2007), the relationship between vocabulary knowledge and reading comprehension on L2 learners in Japan was examined. Based on the results, there was a strong relationship between these two variables and vocabulary knowledge in predicting performance on a reading comprehension test. Gelderen, Schoonen, Glooper, Hulstijn, Simis and Snellings (2003) examined the relationship between vocabulary knowledge and reading comprehension among 397 Dutch students from Grade 8 to Grade 10 in secondary education. They found out a significant relationship between vocabulary knowledge and reading comprehension with the correlation of .63. Guo (2008) investigated the relationship between vocabulary knowledge, syntactic awareness and reading comprehension of 155 English speaking undergraduate and graduate students in Iran. As results, the researcher reported a strong positive correlation between vocabulary knowledge and reading comprehension. The researcher emphasized that vocabulary knowledge directly affects reading comprehension.

Vocabulary knowledge has a great impact on achievement in reading comprehension. No text comprehension is possible, either in one's native language or in a foreign language, without understanding the text's vocabulary. When the percentage of unknown vocabulary increases, the possibility of comprehending the text decreases. On this premise, this present study investigated vocabulary knowledge as correlates of reading comprehension achievement among students with learning disabilities in Ibadan. To achieve this, a research question was asked

### **Statement of the Problem**

The cardinal goal of reading is efficient reading comprehension. Reading without comprehension is not efficient. It is a condition that is common among students with learning disabilities. Many students with learning disabilities read fluently but lack understanding of what they read. This is because of fewer words in their language repertoire which prevents them from quick assimilation of reading text. Indeed, some of these difficulties contribute to their poor achievement in comprehending reading texts. Hence, it is important to investigate one of the factors that may influence reading comprehension achievement among these students. Most researchers have investigated various factors like reading habit, reading motivation, verbal abilities, gender, classroom environment, parenting style, peer





influence, locus of control, age, and school curriculum. This implies a dearth of studies on the influence of vocabulary knowledge as correlates of reading comprehension achievement among students with learning disabilities. In view of this, there is a need to investigate the nexus between vocabulary knowledge and reading comprehension achievement. This study therefore filled this gap in literature by investigated vocabulary knowledge as correlates of reading comprehension achievement among students with learning disabilities in Ibadan.

### Research Question

What relationship exists between vocabulary knowledge and reading comprehension achievement among students with learning disabilities in Ibadan?

### Methodology

The sample of this study comprised two hundred and twenty students with reading comprehension difficulties in Ibadan, Oyo state. Multistage sampling procedure was used to select the respondents. First, eight secondary schools were randomly selected from three local government areas within Ibadan township (Ibadan North, Ibadan South West and Ibadan North West Local Governments). Second, the purposive sampling technique was used to select the sample for the study. To do this, the students were screened for learning disabilities using Learning Disability Evaluation Scale Reformed Second Edition (LDES-R2) to ascertain the presence of learning disabilities in them. Three hundred and fifteen (315) of the students screened were identified with learning disabilities. Third, out of the three hundred and fifteen (315) students identified with learning disabilities, only two hundred and twenty (220) were confirmed as students with reading comprehension difficulties following the academic records obtained from the English language teachers. All two hundred and twenty (220) students were served with Vocabulary Knowledge Scale – (VOKS). The internal consistency of VOKS is 0.80. Achievement in Reading Comprehension Test – (ARECT) was also used. The first five questions are based on expository text while the rest questions are based on narrative texts. Each correct answer in ARECT attracts ten (10) marks to give a total score of one hundred (100). The researcher obtained the reliability of the instrument after conducting a pilot test of the instrument. When used in a diverse population of students, the researcher got an internal consistency of 0.88.

### Result

**Table: Inter-correlation Matrix of independent and dependent variables**

| Variable              | Reading Comprehension | Vocabulary Knowledge |
|-----------------------|-----------------------|----------------------|
| Reading Comprehension | 1                     |                      |
| Vocabulary Knowledge  | .216*                 | 1                    |
| (p value)             | .001                  |                      |
| Mean ( $\bar{x}$ )    | 48.19                 | 57.18                |
| Standard Deviation    | 14.33                 | 8.68                 |

\* Sig. at 0.05 level

The table above showed that there was a significant relationship between the independent variables (vocabulary knowledge) to the dependent variable (achievement in reading comprehension) among students with learning disabilities. That is, vocabulary knowledge ( $r = .216$ ,  $n = 220$ ,  $p < .05$ ) can influence achievement in reading comprehension among students with learning disabilities.

### Discussion

Maarie and Tiffany (2015) corroborates the finding of this study that vocabulary knowledge is a major prerequisite and causal factor in comprehension and that there is a relationship between vocabulary knowledge and reading comprehension achievement. Kulesz (2014) supports the finding of this study



that Vocabulary knowledge is necessary for understanding relations between words as well as deriving the meaning of sentences and concepts in the text. Kezhen (2015) agrees with the finding of this study that when the percentage of unknown vocabulary increases, the possibility of comprehending the text decreases which is the experience of students with learning disabilities.

The finding was in consonance with Kaivanpanah and Zandi (2009) report. The researchers investigated the role of depth of vocabulary knowledge in reading comprehension among English foreign learners in Florida. A TOEFL test and a measure of depth of vocabulary knowledge were administered to 57 EFL learners (17 male and 40 female). The analysis of the results showed that vocabulary knowledge was significantly related to reading comprehension. The knowledge of words by the readers had enormous role to play in reading comprehension. The more the vocabulary in one's repertoire the greater the rate of comprehension of any text would be. The finding revealed that students with learning disabilities who had rich vocabulary knowledge often demonstrated superlative performance. In short, it showed that there was a nexus between vocabulary knowledge and reading comprehension. Shiotsu and Weir (2007) affirmed this in their study which examined the relationship between vocabulary knowledge and reading comprehension on L2 learners in Japan. Based on the results, there was a strong relationship between these two variables and vocabulary knowledge in predicting performance on a reading comprehension test.

### **Conclusion**

There is nexus between vocabulary knowledge and achievement reading comprehension among students with learning disabilities.

### **Recommendations**

Teachers of students with learning disabilities should acknowledge that vocabulary knowledge of the readers triggers background knowledge which can aid quick comprehension of the text read. Therefore, they should emphasis the acquisition of rich, vast, and varied vocabulary knowledge among their students. The teachers should expose students with learning disabilities to stimulating activities to build their vocabulary knowledge. Students should have a notebook for writing down new vocabulary and their meanings. Students should utilise new vocabulary during oral language, reading and writing activities.

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**I. INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
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**AN INVESTIGATION INTO THE SIMILARITIES AND DIFFERENCES BETWEEN  
ARABIC AND ENGLISH PROVERBS**

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**Abstract**

Proverbs are essential in every language and civilization. Proverbs in each society improve communication by providing users with more confidence. However, translators sometimes get them wrong. This study reveals how the quality of proverb translation is determined. It also displays many commonalities between the flaws discovered when translating proverbs using partial equivalence and paraphrasing. The most prevalent challenges when translating proverbs using partial equivalents and paraphrases are those relating to comprehension, communicating an inaccurate interpretation, and distorting the message. When utilizing literal translation, the most common difficulties are erroneous lexical selection and too literal translation. Finally, this study suggests improving the accuracy of proverbial translations into Arabic. In addition, numerous suggestions for further investigation are presented. Because the English and Arabic languages are somehow related, this research is progressing in comparing their proverbs. As a result, the title of this study is "Comparative proverbs of Arabic and English." The study aims to research proverbs and their significance to individuals and the many sorts of sayings used in English and Arabian civilizations. Furthermore, it compares proverbs

used in English and Arabic languages.

**Keywords:** Proverbs, language, Arabic, lexical, Arabian civilizations, Comparative



## CHALLENGES FACED TO ONLINE EDUCATION & LEARNING IN PAKISTAN DURING COVID-19 PANDEMIC

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### ABSTRACT

This study was required to analyze the challenges/issues teachers and students encountered in the online education & learning process as it was being carried out in Pakistan during the Covid-19 pandemic. The social, economic, and political systems around the world have all experienced COVID-19 as a nightmarish. In Pakistan, one of the most damaged sectors is thought to be education. The developed nations have already switched from traditional classroom settings to online learning environments, while Third World nations like Pakistan were most negatively impacted because they lacked the necessary technology for online learning at any point during the COVID-19 pandemic. There have been several difficulties in getting teachers and students to adopt new technology. In this study, closed-ended questionnaires were used in a mixed-method research design. To improve data collection and analysis, the researcher issued questionnaires to students, teachers, and the management in addition to conducting management interviews. This study offers advice to online teachers in Pakistan on how to overcome their difficulties. The results show a negative attitude toward faculty members using online learning environments for teaching and learning. The difficulties faced by faculty members prevented them from providing effective teaching and learning. Faculty members also needed extensive expertise in teaching online and were not provided the right training to deal with the technical difficulties. This study will assist educators in improving the quality of online teaching in Pakistan by identifying suitable solutions and suggestions by exploring the experiences and difficulties faculty members have with online education and learning.

**Keywords:** *Online Education & Learning, Pakistan, Covid-19 Pandemic, Online Teaching & Learning Challenges.*



**ROMANIAN WOMEN IN THE WORKFORCE. A CASE STUDY OF WOMEN TEACHER  
DURING COVID 19 PANDEMIC.**

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**ABSTRACT**

Inequalities between women and men in the labor market intensified during the pandemic, wiping out at least two years of progress over the past decade, accordingly to the recent reports (European Commission, World Bank, etc). The existing analyses estimates a "COVID-19 gap" that compares job losses with the increase in employment expected before the pandemic, finding that there are 5.1 million more women unemployed and 5.2 million fewer women working now, compared to what would have happened if the pandemic did not occurred. According to "Global Gender Gap report 2021" Romania was placed on the 88th position in The Global Gender Gap Index 2021 rankings, with the greatest decrease in Eastern Europe, as compared with the previous year. Our presentation is focused on the situation of Romanian gender inequalities and it discusses in details the situation in the educational system. Our conclusions points out a set of solutions envisaged by Romanian teacher women in order to ease the existing double and triple burdens of their works.

**Keywords:** Gender inequalities, women teachers, COVID19 pandemics, at work, double and triple burden, Romania





## (RE)CONSTRUCTION OF BLACK MOTHERHOOD IN *MOM&ME&MOM*

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### ABSTRACT

Motherhood is consecrated in almost every society since each individual of society is predominantly shaped by the 'mother figure'. Black motherhood, however, embodies more responsibility that requires essential consideration of different social and environmental factors. The main reason underlying this situation is that positions of black people are determined by discriminative practices of the white society. Rather than meeting the basic needs of their children such as unconditional love, attention, protection and eating and drinking- priorities of ideal motherhood- primary concerns of black mothers were how to protect their children from the oppression of the white society. Relatedly, this study aims to analyze how Maya Angelo re-constructs black motherhood in her last novel of autobiography series, *Mom&Me&Mom* (2013). Angelou's relationship with her mother was interrupted by her parents' divorce, and the time she spent with her grandmother changed her perspectives on her mother. When her mother took her children back, however, the readers witness the re-construction of black motherhood in a manner that the black mother figure was shaped against social norms and discriminative practices. Accordingly, the mother figure of the little girl, Angelou turned into a role model against the oppressive order. Slavery-related issues such as poverty, derision, humiliation, and abuse are the principal factors that shaped black motherhood since black woman primarily had to struggle with the inferior treatments. It is, hence, inevitable that the mother-child relationship in black communities is re-shaped under the racist and discriminative institutions. In *Mom&Me&Mom*, Angelou depicts the black mothers' struggles for their children not only for protecting themselves from the white oppression but also for preserving their African identity.

**Key Words:** Black Women, Motherhood, Racism, Maya Angelou, *Mom&Me&Mom*.

### 1. INTRODUCTION

African-American women, by not belonging, emphasize the significance of belonging.

Patricia Hill Collins<sup>31</sup>

Racism has been the primary decisive factor in black women's lives in the American society. Their societal positions and social roles have been shaped as a result of oppression imposed by discrimination. Accordingly, the pure and exceptional relationship between the mother and her child has also suffered from this oppression. As Patricia Collin Hills (2000, p.69) highlights, "The authority to define societal values is a major instrument of power, elite groups in exercising power manipulate ideas about Black womanhood". It is clear that societal norms have followed black women like a shadow, imposing them what kind of

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<sup>31</sup> Collins, 2000, p. 70



citizen, wife or mother they should be. Black women have learnt where to stand through discriminative practices of white society. Black women, hence, have struggled to be heard regardless of their colored skin. Also, their motherhood has been affected by their struggles since they are the 'objects', not the subjects of their own life.

Black mothers have taken more responsibilities in their child-rearing practices than whites since they have faced peculiar problems, most of which were not experienced by the white women. Slavery, poverty, family breakdown, violence or abuse in cotton fields are some distinctive experiences of black women. Pivotal, to figure out black motherhood requires understanding black womanhood as well. "In the eyes of 19<sup>th</sup> century white public, the black female was a creature unworthy of the title woman; she was mere chattel, a thing, an animal (hooks, 1984, p.159)". Being ostracized from the beauty criteria, black women have not been respectable and they have not meant anything for the white society. Relatedly, their roles as mothers have been devaluated. This study aims to focus on how black motherhood is shaped under the discriminative factors through the analysis of *Mom&Me&Mom* by Maya Angelou.

## 2. MAYA ANGELOU AND *MOM&ME&MOM*

Maya Angelou is one of the strongest voices among the African-American woman authors. Her experiences in the American society paved the way for her autobiography series. It consists of seven books, each representing a specific period of the author's life. Focusing on her relationship with her mother, *Mom&Me&Mom* is the final book of her autobiography series. The struggle of black women with different roles such as a little daughter, a mom or a grandmother embodies the central theme of her autobiography series. She, in this way, presents black women's positions in the white society in order to make their voices heard. Being deeply loyal to her own culture and past, the author reflects the black women's efforts to be accepted in the white society as 'they are'. Accordingly, her autobiography series evokes the fine line between the fact and fiction.

The conflicts in Angelou's life started at an early age since her parents were divorced and she had to grow up in a discriminative society with her paternal grandmother. She tried every way to endure in the white privileged society although the emotional deprivation including abuse and violence prepared her childhood traumas. She stayed with her grandmother for nearly ten years, during which she self-constructed a 'mother figure'. Her illusionary mother figure turned into real when she started to live with her mom, which remarkably changed her life.

Having Pulitzer Prize, Tony Award, National Book Award and the Emmy in her literary career as fruits of her efforts for black people, especially women, Angelou succeeded in being a representation of hope and resistance:

Frequently, I have been asked how I got to be this way. How did I, born black in a white country, poor in a society where wealth is adored and sought after at all costs, female in an environment where only large ships and some engines are described favorably by using the female pronoun—how did I get to be Maya Angelou? (*Mom&Me&Mom*, 2013, Prologue)

Her strong belief in her ancestry and her determination to show black women's power for their existence unquestionably contributes her identity as 'Maya Angelou', as Harold Bloom (2009, p.1) enlightens her African spirituality; "the little me within the big me". Angelou's inner desire became her essential weapon to fight with the white oppression. Nearly 40 years of African-American history is depicted from a detached and merciful black woman through her autobiography series, which covers the period from her childhood to adulthood. Focusing on the black women's sensitivity and power to survive as a child and mother, *Mom&Me&Mom* reflects Angelou's adulthood years including her childhood relations with



her mother. Essentially based on forgiveness, love and affection, the novel mirrors Angelou's relationship with her mother as she voices in the prologue "This book has been written to examine some of the ways love heals and helps a person to climb impossible heights and rise from immeasurable depths" (*Mom&Me&Mom*, prologue). The readers witness how their relationship is shaped under discrimination, how societal norms affect their motherhoods, and how they cope with the difficulties together. The readers, hence, witness the re-construction of black motherhood under oppression and discrimination. It depicts the author's reconciliation with her mother as a part of her mother's re-constructed mother roles.

### 3. THE PURPOSE AND METHOD OF THE STUDY

This study primarily aims to discuss black motherhood in Maya Angelou's autobiographic novel, *Mom&Me&Mom*. The main concern is how motherhood is re-constructed under the discriminative practices of the white society and how such practices are reflected in the novel. Because of this focus, this study analyzes *Mom&Me&Mom* reflecting the author's relationship with her mother in line with the representation of motherhood and racism in literature.

#### 3.1. BLACK MOTHERHOOD

I ain't good lookin' and ain't got waist-long hair  
I say I ain't good lookin' and ain't got waist-long hair  
But my mama gave me something that'll take me anywhere.

Mary Helen Washington

Both the cultural,-African culture and societal norms-American society should be considered in discussing black motherhood. Motherhood, as a part of African cultural heritage- "the physical and psychological well-being and empowerment of African American people and the larger African American culture"- (O'Relly, 2004, p.4) is glorified and lies at the core of families in African culture. Ideal mothers in African communities are related to women's heartily and fully dedication to their children. African family structure, however, has other mothers who share blood mothers' responsibilities in raising children (Collins, 2000). Thus, there are distinctive mother figures in African communities- blood mothers, other mothers and community mothers since "other mothering and community mothering are African American strategies of survival, making possible that children receive the mothering that ensures their psychological and physical well-being and makes their empowerment possible" (O'Relly, 2004, p.11). Other mothering is related to taking share of other women's children responsibilities while community mothering is the constructions of African communal lifestyles. Black women's life under the supremacy of white society reinforced the institution of other mothering. Other women who share the same fate with slaves took active roles in other women's children care. Arlene Edwards (2000, p.80) thinks that African culture regarding motherhood helped black women to endure slavery;

The experience of slavery saw the translation of othermothering to new settings, since the care of children was an expected task of enslaved Black women in addition to the field or house duties. . . . [T]he familial instability of slavery engendered the adaptation of communality in the form of fostering children whose parents, particularly mothers, had been sold. This tradition of communality gave rise to the practice of othermothering. The survival of the concept is inherent to the survival of Black people as a whole . . . since it allowed for the provision of care to extended family and non-blood relations.

That black women's positions in American society challenged their perceptions of motherhood is a crystal-clear fact. Slavery caused black women reconstruct their roles as 'mothers' and imposed new responsibilities on them. Accordingly, Carole Boyce Davies



(1994, p.145) draws attention to the role of discrimination, arguing that “there was a need in black cultures to affirm black motherhood and/or to construct an essentialized mother as a strategic response to racist constructs”. The racist practices of white society not only attribute to the new roles for black women but also re-construct their changing roles. Understandably, idealized motherhood of black women as an African heritage is under the control of the white hands. Relatedly, Natalia Fontes de Oliveira (2015) stresses that motherhood can be seen as a site of resistance as a result of black women’s silence to slave owners’ authority or an active stance between the limited alternatives to become mothers, surrogate mothers, or other mothers. Hence, the focus of black motherhood is primarily related to both preserving and protecting their children from the white society and also preparing them into a discriminative environment.

For Collins (1994, p.56), motherhood “occurs in specific historical contexts framed by interlocking structures of race, class, and gender”. Yet black motherhood includes more complex societal relations and roles. Collins, hence, relates family life to work life of black women by introducing new terms, motherwork and disjunctures. Motherwork represents “the individual survival, empowerment, and identity require group survival, empowerment, and identity”, on the other hand, disjunctures are “the places between human and nature, between private and public, between oppression and liberation” (1994, p.59). Tellingly, black motherhood is a constructed system whose borders are defined by the white dominance that regards black women as a part of their oppressive mechanism. More than that, white system constructed a negative black mother image to sustain their power on them as Collins (2000) underlines that stereotypical mammies, matriarchs, welfare recipients and hot mommas are depictions of black women in white society to justify U.S. black women’s oppression. Similarly, Brigitte H. Bechtold (2000, p.211) indicates that black mammy is portrayed as “very dark and heavy set, not sexually appealing to the white males’ Barbie imaged women” and they are accepted “ideal domestic servant, available 24 hours per day and never demanding a rise”. As seen, black mothers were the subjects of the white society in legitimizing and sustaining the whites’ power.

Understandably, black women’s African heritage centering woman in family life and societal order of slavery exposing black women to double oppression are crucial factors in understanding black motherhood. In *Mom&Me&Mom*, Angelou reflects relevant dilemma which shapes both her own mothering and her mother’s mothering.

#### 4. FINDINGS AND DISCUSSION

The novel has two sections with different titles as Mom and Me and Me and Mom. The first part reflects her mom’s relationship with Angelou and latter reflects her relation with her mom. The author, in this way, underpins the construction of black motherhood institution. In the first section, the author reflects the practices of other mothering. Angelou and her brother Bailey lived with their paternal grandmother for nearly ten years upon their parents’ divorce. This crucial decision is related to other mothering in African culture which accepts other women’s involvement in child care as natural. A five-year old boy and a three-year old girl were sent to their grandmother. For Collins (2000), grandmothers, sisters aunts or cousins may act as other mothers and current circumstances often requires long-term care or informal adoption in temporary child-care arrangements. Their parents’ divorce forced their grandmother to act as other mother in Angelou’s life and she ultimately takes the children’s responsibilities until South becomes unsafe to survive as black:

I knew Bailey wanted to be reunited with his mother, but I was very comfortable with Grandmother Henderson. I loved her and I liked her and I felt safe under the umbrella of her love. I knew that for Bailey’s sake we had to go back to California. Black boys his age who





even noticed white girls risked being beaten, bruised, or lynched by the Ku Klux Klan. He had not yet mentioned a white girl, but as he was growing into his manhood, seeing a pretty white girl and being moved by her beauty was inevitable. (*Mom&Me&Mom*, 2013 p. 15)<sup>32</sup>

In actuality, the institution of other mothering constructs insuperable barriers between the children and their mother. Ostensibly, Angelou is content with her situation under other mothering but her brother Bailey is eager to reunite their mother. In the following parts of the book, Angelou re-constructs her relationship with her mother while childhood memories does not let Bailey forgive her mother.

Firstly, Angelou and her grandmother go to California and Bailey joins them one month after. Angelou does not feel ready to meet her mother:

By the time the train reached California, I had become too frightened to accept the idea that I was going to meet my mother at last. My grandmother took my hands. "Sister, there is nothing to be scared for. She is your mother, that's all. (p. 16)

The constructed mother figure in the author's mind frightens her and she does not how to feel, react or behave. Ten years without a mother fill the author's world with nothing than acceptance, resentment, and anger. She remains unresponsive even though her mother tries to love and kiss her: "She kissed me. I had not received one kiss in all the years in Arkansas. [...] Now Vivian Baxter was kissing my cheeks and my lips and my hands. Since I didn't know what to do, I did nothing" (p. 17). It is clear that other mothering adversely affects mother-daughter relationship but the time with her mother creates opportunities to heal her wounds. For Bailey, the situation is more complex. His first encounter with their mother disheartens Angelou, which will turn into the disappointment of Bailey, himself:

He saw his mother, his home, and then all his lonely birthdays were gone. His nights when scary things made noise under the bed were forgotten. He went to her as if hypnotized. She opened her arms and she clasped him into her embrace. I felt as if I had stopped breathing. My brother was gone, and he would never come back. He had forgotten everything, but I remembered how we felt on the few occasions when she sent us toys. I poked the eyes out of each doll, and Bailey took huge rocks and smashed to bits the trucks or trains that came wrapped up in fancy paper. (p.20)

Bailey's readiness to accept their mother discomforts Angelou and even she wants to go back with her grandmother. After expressing her feelings to Bailey, they decide to ask their mother the reasons behind their abandonment:

.... Why did you send us away, and why didn't you come back and get us?

.... I missed you but I knew you were in the best place for you. I would have been a terrible mother. I had no patience. Maya, when you were about two years old, you asked me for something. I was busy talking, so you hit my hand, and I slapped you off the porch without thinking. It didn't mean I didn't love you; it just meant I wasn't ready to be a mother. I'm explaining to you, not apologizing. We would have all been sorry had I kept you. (p. 22)

Several factors are crucially significant in understanding black motherhood. In Vivian's case, she is not ready to accept two children's responsibilities under the oppressive control of white society. Collins (2000) highlights that for some women, motherhood is like a burdensome condition that stifles women's creativity, exploits their labor and makes them partners in their own oppression. Accordingly, for the young Vivian, her children are obstacles on the way to find her own identity and prove herself as a black woman.

Angelou and Bailey try to adapt their new life with their mother. Bailey seems to forget his past years without his mother; however breaking with the past is not painless:

<sup>32</sup> From now on, only page numbers will be given for the quotations cited from *Mom&Me&Mom* (2013).



Bailey was generally more willing than I was to blend into our mother's life. For the most part he adored our mother, and laughing and joking, he showed his delight at being with her. However, on the odd occasion when he remembered the lonely nights in Arkansas, his angry personality came to the fore. He would speak loudly and angrily and would walk out of rooms and slam doors behind himself. He never went too far, knowing that Vivian would snatch him back if he stepped over the bounds of courtesy she imposed. He did let her know sometimes that he had not forgotten being abandoned (p. 30).

Even though reuniting with their mother is to protect Bailey from the racist South, Bailey still feels the pain of a five-year old boy's abandonment. Their mother's position, confidence, or power in the white community means nothing to Bailey since he cannot accept being left by his own mother. And he joins merchant marine and leaves Vivian's home. However, he cannot find peace and comfort for the rest of his life. His longing for his mother turns into hate and rage and it ruins Bailey's life: "When he gazed at Mother, his glance was complex: Worship shared space with disappointment. She was here, right now, where he could see her, but she had not been there when he needed her so desperately" (p.115). Jenifer L. Barclay (2014) points out that motherhood is an individual act of love and established a crucial parent-child bond. It is clear that other mothering in Bailey's life retains him to construct a bond with his mother even if he passionately loves her.

Quite the contrary; Angelou manages to fix her relation with her mom and shapes her own motherhood through Vivian's unconditional support and love. In that case, Vivian represents other perception of motherhood: "Others see motherhood as providing a base for self-actualization, status in the Black community and a catalyst for social activism" (Collins, 2000, p. 176). Similarly, Nina Jenkins (1998, p.206) remarks that black motherhood means "to develop a belief in their own empowerment [while] providing a base for self-actualization. It is that perspective causing Angelou to think that "You were a terrible mother of small children, but there has never been anyone greater than you as a mother of a young adult" (p.125). Understandably, Vivian manages to shrine in her daughter's memory while she inflicts deep wounds in her young children, especially Bailey.

Angelou was seventeen when she gave birth to her son and she was not married. Her mother's indulgence and affection strengthens the newly formed bond between the mother and daughter and brought the two closer. In this way, the re-construction process of black motherhood as "a site of power" (O'Reilley, 2004, p. 118) starts for young mother, Angelou: I had called Lady "Mother." I knew she had noticed but we never ever mentioned the incident. I was aware that after the birth of my son and the decision to move and get a place for just the two of us, I thought of Vivian Baxter as my mother. On the odd occasion and out of habit, sometimes I called her Lady, but her treatment of me and her love for my baby earned her the right to be called Mother. On the day we moved from her house, Mother liberated me by letting me know she was on my side. I realized that I had grown close to her and that she had liberated me. She liberated me from a society that would have had me think of myself as the lower of the low. She liberated me to life. And from that time to this time, I have taken life by the lapels and I have said, "I'm with you, kid". (p.52)

Her son's birth is a crucial turning point in understanding her relationship with her mother. The author poignantly highlights that Vivian deserves to be called as 'mother' anymore since she represents the endurance and power of black mothers who "are determined to mold their daughters into whole and self-actualizing persons in a society that devalues Black women" (Wade-Gayles, 1984, p. 12). As Vivian tries to prepare her young daughter to be a single black woman, she respects her daughter's decision to live in poor conditions with her baby. Accordingly, Angelou want to dedicate her life to her son and create a 'home' where she can





protect her son from Bailey's fate. Hence, she married a white-man, a good father-figure- for her son although her mother raises her voice against their marriage. It is, however, Vivian Baxter who supports her daughter during her divorce:

[...] And although it is painful, imagine if you had allowed Tosh to take the sense of your person away. Guy would have lost the person he needs the most, his mother. For the sake of yourself, you must preserve yourself and for the sake of Guy, you must preserve his mother (p.80).

Angelou hesitates to finish her marriage because of her maternal considerations. Yet her role as a mother is reminded by Vivian, which is essential for survival for black women. A mother's unhappy marriage does not provide satisfying conditions for their children, which is the main reason for Vivian to leave their children. Angelou hovers between her womanhood and motherhood because Vivian fails to be a good mother for her son. Specifically, Angelou knows the importance of united family while Vivian recognizes the priority of survival as a black woman under the white supremacy. Vivian actually shows the steps of mothering since black mothers have many factors to deal with while raising their children. To meet black mothers' responsibilities, Vivian knows that Angelou should primarily find her identity in society. Angelou understands that point when she is discriminated in Sweden during her film-making experience:

I stood up and became Vivian Baxter. I said, "Thank you for that, you silly ass! Now I will stay up all night and all day, and I will rewrite the rest of your role out of the script. I will have you run over by a Swedish bus. I promise you I will make the audience applaud when you die. (p.106)

The years she spent with his mother taught her to be self-confident, to stay firm, and to do what she thinks right and to be sure where she stands. She both heals the wounds of little girl inside and proves herself as a black woman, consulting her mother in every significant step she takes. Because she knows that her mother is always there to hearten her:

.... I came to the realization that it was because I had a mother. My mother spoke highly of me, and to me. But more important, whether they met her or simply heard about her, she was there with me. She had my back, supported me. This is the role of the mother, and in that visit I really saw clearly, and for the first time, why a mother is really important. Not just because she feeds and also loves and cuddles and even mollycoddles a child, but because in an interesting and maybe an eerie and unworldly way, she stands in the gap. She stands between the unknown and the known. In Stockholm, my mother shed her protective love down around me and without knowing why people sensed that I had value. (p.108)

Vivian turns into an idol for her daughter to encourage her in confronting and overcoming oppressive conditions. Vivian's perspectives, her stance, her refusals to give up, her reactions, and her efforts to open each closed door played decisive role in shaping Angelou's both womanhood and motherhood. As a little child, Angelou tried to find love and affection in her grandmother's heart; however she realizes that 'the existence of mother' is crucial vitality in any period of life and it is the mother who attributes the children's first value. Angelou constructs her motherhood in a similar way, "loving her children, the mother instills in them a loved sense of self and high self-esteem enabling them to defy and subvert racist discourses that naturalize racial inferiority and commodify blacks as other and object (O'Reilly, 2004, p.11)". Fondly, Vivian turns into a hope, a panacea and a reliable path for her daughter.

## **5. CONCLUSION**

Angelou conveys the experiences of black motherhood through her real experiences. In understanding black motherhood, external factors should be considered since black motherhood is not solely related to black communities. Instead, it is the intersection between



the African cultural heritage and slavery. The readers, hence, witness the issues of other mothering and black mothering in the novel, which lead to construction of Angelou's motherhood. Angelou portrays how black families endure discrimination and how motherhood based on pure and unconditional love turns into power struggles in society. Accordingly, the readers witness the contradictions of black motherhood which "can be rewarding but it can also extract high personal costs". (Collins, 2000, p.195)

Through her daughter's reconciliation, Vivian also gets the opportunity to be a mother. Being a role model, she portrays the harshness and bitterness of motherhood. She shows that black motherhood is closely related to finding your inner capacity to be yourself rather than being restricted to loving your children. All in all, showing the obstacles and pains of black mothers, Vivian helps Angelou to realize her own 'black' power.

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**TRAUMATIZED VICTIM(S): TRACES OF CULTURAL TRAUMA IN *TWO TRAINS RUNNING***

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The past, for human-beings who find meaning with their experiences and shape their presents through their pasts, is always hidden in their presents. Accordingly, their future is closely related to how they characterize the 'present'. Traumatic events experienced in this complex struggle for existence have deep effects on people. Being an African- American in an oppressed society is like a picture of the relevant experiences. The past for the Africans-Americans, needless to say, is a mixture of physical pains, deep wounds, and silent screams. One of the significant voices of American literature, August Wilson reflects traumatic experiences of black people in *Two Trains Running* which mirrors the 1960's America. The play takes the readers between the socio-cultural changes of the period and the past of black people. As Fishburne (2007) pinpoints, the conflicts and contradictions including the changes and choices confronting black people during the Civil Rights era lie at the heart of the play. Although 1960s America opened new gates for the African-Americans, their slavery experiences were still on their memories. Paradoxically, the past for them is both like a leg to stand on and a burden to loose. Their traumatic remembering plays vital role in understanding their present conditions as well as their future in the American society. In this regard, this study analyzes *Two Trains Running* under the main tenets of cultural trauma theory closely related to identity loss or identity crisis, quest for the meaning in social life or the deterioration of social fabric, which affects a group of people in the society. Tellingly, Wilson reveals that to heal shared wounds inflicted by their shared past still depends on embracing the past.

**Key Words:** Cultural Trauma, the Past, August Wilson, *Two Trains Running*.



## HYSTERIA IN EURIPIDES' TRAGEDIES EURIPIDES'İN TRAJEDİLERİNDE HİSTERİ

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### Abstract

Ancient Greek tragedies often deal with heroes' passions, tragic flaws, misinterpretations, overreactions, and afterwards, their punishments by Gods in return. These punishments may take place in different forms such as the disempowerment, or deportation of the hero, or troubling their mental faculties. Tragic errors are basically followed by hysterical crises. Hysteria, with different definitions and covering a wide variety of situations, is, in general, the name given to sudden emotional changes. Beyond a simple theme in the ancient Greek tragedy, hysteria can also appear as a physical destructive force that leads to the downfall of the tragic hero. What happens in these plays mostly revolves around the characters, who go crazy as a result of hysteria, because the character in focus can sometimes commit terrible crimes by killing people and even their closest ones, under the spell of insanity. Another issue that is common to almost all these tragedies is that these crises are triggered by the intervention of the gods, and this process continues until the characters perform their fatal deeds. This study aims to examine the hysterical crises, along with the consequences experienced by the tragic heroes in such plays as Medea, Heracles and Orestes by Euripides, one of the ancient Greek tragedy writers.

**Key Words:** Euripides, Hysteria, Medea, Heracles, Orestes.

### Öz

Klasik Yunan trajedileri çoğunlukla kahramanların hırsları, trajik kusurları, yanlış yorumlamaları, aşırıya kaçan tepkileri ve bu tepkileri sonrasında tanrılar tarafından cezalandırmalarını konu alır. Bu cezalar kahramanın güçlerinin ellerinden alınması, sürgüne gönderilmesi veya akli melekelerinin ellerinden alınması şeklinde olabilmektedir. Kahramanların yaptıkları hatalar genellikle isteri krizlerinin bir sonucu olarak ortaya çıkar. Çok farklı tanımları yapılan ve oldukça çeşitli durumları kapsayan isteri, genel olarak ani duygu değişimlerine verilen addır. Histeri teması Antik Yunan trajedisinde basit bir tema olmanın ötesinde trajedi kahramanının felaketine yol açan fiziksel yıkıcı bir güç olarak ta karşımıza çıkabilmektedir. Bu oyunlarda olup bitenler histeri sonucu bazen çıldırır karakterlerin eylemleri etrafında gerçekleşir çünkü odadaki oyun karakteri çıldırmanın etkisi altında kimi zaman insanları ve en yakınlarını dahi öldürerek korkunç suçlar işleyebilmektedirler. Bu trajedilerin hemen hepsinde ortak olan diğer bir konu da tanrıların müdahalesi ile bu krizler tetiklenir ve bu süreç karakterlerin ölümcül eylemlerini gerçekleştirmelerine kadar devam eder. Bu çalışma Antik Yunan trajedi yazarlarından Euripides'in Medea, Herakles, Orestes gibi oyunlarında trajedi kahramanlarının yaşadıkları histeri krizlerini ve sonuçlarını incelemeyi amaçlamaktadır.

**Anahtar Kelimeler:** Euripides, Histeri, Medea, Herakles, Orestes.



THE AUTOBIOGRAPHICAL ELEMENTS IN ARNA BORNTEMPS' NOVEL *BLACK THUNDER*

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**Abstract**

Arna Bontemps' *Black Thunder* is a celebration of revolution known as a historical novel of the 1800 Gabriel's Revolt. Arna Bontemps explained his experiences in this book with the protagonist Gabriel Prosser. The troubles experienced during the period and the events against slavery were told in the example of the protagonist, Gabriel. By comparing the historical events with the experiences of the protagonist, autobiographical examples will be mentioned. When the book is viewed from an autobiographical perspective, historical sections should also be included. The revolt that is experienced emerges as an inner voice of the people of the period. The historical, economic, social, and literary signs of progresses of the author's time are given in the novel. African-American authors, regardless of where they come from, have been the subject of their past, troubles, and racial discrimination, which is the problem of the period. Arna Bontemps also described the effects of his period and the difficulties of black people's lives in his novel *Black Thunder*. Arna Bontemps related a historical event that happened in real life and created an important work by adding events from his own life. In this study, the historical reality of the author's period will be revealed while examining the autobiographical elements.

**Keywords:** Autobiography, Historical events, *Black Thunder*, Slavery





**FROM APOCALYPSE TO DYSTOPIA: AN ANALYSIS OF COMING UP FOR AIR AND  
1984 BY GEORGE ORWELL**

KIYAMET ROMANINDAN DİSTOPYAYA: GEORGE ORWELL'İN COMING UP FOR AIR VE  
1984 ADLI ROMANLARININ ANALİZİ

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**ABSTRACT**

The term 'apocalypse' appears in the literary canon as well as in religious studies. Apocalyptic novels are important in that they delineate what kind of extreme events societies will face in the future, provided that certain circumstances continue to be implemented. In a sense, they presage a world likely with oppression, deprivation, or terror. Like apocalyptic novels, dystopian novels have an important place in literature. In a dystopian novel, a world in an unfamiliar setting reflects the dynamics of contemporary society. With this, the illusions of a perfect society are illustrated. Best known for his dystopian novel *1984*, George Orwell's *Coming for Air* lags a bit more in the background. However, the work is valuable in that it is seen as an apocalyptic novel in which the main character constantly prophesies about the future. From the 1900s to 1984, a chronological representation of a catastrophic life was well-established in these works. This was achieved through relating settings from a historical perspective and attaching specific characteristics to the protagonists, like being skeptical towards the present and the impending future. In this context, in *Coming up for Air*, the actual presence of the story and the prophecies of the protagonist, Bowling, give a glimpse of what is going to happen in the future, which takes place between these two literary works. In addition, almost every fear in *Coming up for Air* comes true in the dystopian world of *1984*. In the analysis of the works from a chronological perspective, the continuation of an apocalypse draws attention to these narratives. In light of this information, it has been proven in the study that these two novels offer a temporal extension of a fictional reality. Therefore, it has been stated that the books cannot be evaluated entirely independently from each other in a broader framework.

**Keywords:** Orwell, *Coming up for Air*, *1984*, Dystopia, Prophecy

**ÖZET**

'Kıyamet' terimi dini araştırmalarda var olduğu kadar, edebi kanonda da yer alır. Apokaliptik romanlar, belirli koşulların uygulanmaya devam edilmesi halinde toplumların gelecekte ne tür uç olaylarla karşılaşacağını betimlemeleri açısından önemlidir. Bir anlamda baskı, yoksunluk veya terör içeren muhtemel bir dünyanın habercisidirler. Apokaliptik romanlara benzer olarak, distopik romanlar da edebiyatta önemli bir yere sahiptir. Distopik bir romanda, alışılmadık bir ortamda bir dünya, çağdaş toplumun dinamikleri üzerine oluşturulur. Dolayısıyla, mükemmel bir toplum yanılsamaları, kurgu aracılığıyla okurlara ima edilir. Daha çok distopik romanı *1984* ile tanınan George Orwell'in *Coming for Air*'i biraz daha arka planda kalır. Ancak eser, ana karakterin sürekli geleceğe dair kehanette



bulunduğu apokaliptik bir roman olarak görülmesi açısından değerlidir. Bu iki romanda 1900'lerden 1984'e kadar uzanan feci bir yaşamın kronolojik temsili etkili bir şekilde kurgulanmıştır. Bu, sadece mekânları tarihsel bir perspektiften ilişkilendirmekle kalmayıp, her iki romanın da kahramanlarına bugüne ve yaklaşan geleceğe karşı şüpheli olmak gibi bazı özellikler yüklenerek başarılmıştır. Bu bağlamda, *Coming up for Air* 'da hikâyenin gerçek varlığı ve baş kahraman Bowling'in nelerin olacağına dair kehanetleri bu iki eser arasında geçen zaman hakkında fikir vermektedir. Buna ek olarak, 1984'ün distopik dünyasında, hemen hemen *Coming up for Air* romanındaki her korku gerçek olmaktadır. Eserlerin kronolojik bir perspektiften analizinde bu anlatılarda bir kıyametin devamı dikkat çekmektedir. Bu bilgiler ışığında, çalışmada bu iki romanın kurgusal bir gerçekliğin zamansal bir uzantısını sunduğunu kanıtlanmış ve dolayısıyla kitapların daha geniş bir çerçevede birbirinden tamamen bağımsız olarak değerlendirilemeyeceği ifade edilmiştir.

**Anahtar Kelimeler:** Orwell, *Coming up for Air*, 1984, Distopya, Kehanet

### Introduction

George Orwell, a pen name for Eric Arthur Blair, was born in Bengal, India in 1903. He lived his first years in India in a family which he described as a lower-upper family. They were a middle-class family with not much money. His father, Richard Walmesley Blair, served as a sub-deputy opium agent in the government of Bengal during those times. When he was around three years old, he along with his sister were returned to England and raised mostly by their mother, Ida Mabel Limouzin. They resided around the Thames Valley which formed the background for his novel *Coming Up For Air* (1939). He won a scholarship to Eton College, yet he only continued his education there. Later, he wrote about those school days in *Such, Such Were The Joys*. While studying at Eton, Orwell prepared for the Indian Civil Service Exams and by getting an adequate grade he was accepted to the Burma division of the Indian Imperial Police. There he started to like Burmese and dislike the impact of colonial rule on his fellow British. He described those days meticulously in his novel *Burmese Days* (1934), which is his first novel, along with other well-written essays *A Hanging* and *Shooting An Elephant*. *Burmese Days* depicts a susceptible, assiduous, and emotionally isolated person who is confronted with an oppressive or deceitful social situation and the protagonist is a petty administrator who wants to get away from the drab and narrow-minded chauvinism of his fellow British colonialists in Burma. His realization of the effects of imperialism both on the colonialist and colonized sides was clearly shown in *Shooting An Elephant* where he states "... when the white man turns tyrant it is his own freedom that he destroys." (Orwell 3). The conflict between his role as a police officer in which he has to pursue imperial principles and his ethical impulses against colonized locals became so conspicuous in the essay that he explicitly expressed he did not want to shoot the elephant, yet he shot it solely to avoid looking fool before the Burmese. (Orwell 3-4). When he came back from Burma in 1927, with this conflict in mind Orwell had quite a time living among the poor, around slums in England to see whether those English people were treated the same as the Burmese people. After that, he went to Paris and sustained the same lifestyle. He even worked as a dishwasher in Paris because of the poverty he had. All those experiences positioned him to write *Down And Out In Paris and London* (1933) which was his first published work in which the actual events were formed in a more fictional style. In Orwell's following work, *A Clergyman's Daughter* (1935), the protagonist is an unhappy widow who finds brief and unintentional emancipation among some farm laborers. *Keep the Aspidochelone Flying* (1936) tells the story of a literary-inclined bookseller's assistant who despises the vacuous commercialism and materialism of middle-class life but is eventually reconciled to bourgeois affluence by his forced marriage to the girl he loves. In 1937, he published *The Road To Wigan Pier* which was commissioned by the left-wing publisher Victor Gollancz. Although Victor Gollancz liked the plain writing style and descriptions of the working-class and coal mining, he did not approve of the second part of the book as it depicts Orwell's thoughts on Socialism. His political views were not fully shaped during that time. Later, while *The Road To Wigan Pier* was in press, he went to Spain and



fought for the Republicans against Franco's Nationalists. He was forced to flee in fear for his life from Soviet-backed communists who were suppressing revolutionary socialist dissenters. An anarchist in the late 1920s, by the 1930s he had started to consider himself a socialist. However, the experience he had in Spain turned him into a lifelong anti-Stalinist which is reflected in his book *Homage To Catalonia* (1938). When he returned to England, he wrote *Coming Up For Air* (1939) in a conservative way in which he depicted the nostalgic recollections of a middle-aged man to examine the decorums of a past England and express his concerns about a future menaced with fascism and impending war. Orwell also worked for BBC. He was such a prolific writer that he produces numerous reviews and articles with serious criticism as in his essay *The Lion and the Unicorn: Socialism and the English Genius* (1941). In 1944 Orwell finished *Animal Farm*, a political fable based on the story of the Russian Revolution and its betrayal by Joseph Stalin, yet publishers turned him down at first. When he finally managed to find a publisher, *Animal Farm* brought Orwell fame and international readers. After *Animal Farm*, he wrote *1984* (1949). It received great attention. It was not only the because of the complex writing style but also the dystopic presentation of the future under a totalitarian regime devoid of easy solutions. This well-crafted novel is still in the limelight. The political side of George Orwell as an individual cannot be seen as separated from his writing career. When we cast an eye on his works, most of them give light on Orwell's political views through the perspective of the characters. In his essay *Why I Write*, he himself puts plainly in these words "What I have most wanted to do throughout the past ten years is to make political writing into an art." (Orwell, *Why I Write*). When it comes to 1950, he was already suffering from tuberculosis, and of which he died in a hospital in London.

Regarding his works, Orwell's political point of view cannot be thrown out of focus. His undulating political point of view shows itself in each of Orwell's works. Regarded as an apocalyptic novel, *Coming up for Air*, presents a glimpse of the future that the protagonist George Bowling fears what certain ideologies are about to bring. As for *1984*, it depicts an unimaginably terrifying future brought by a totalitarian regime. As Dellen states "The world of *Coming up for Air* becomes the world of *1984*" (65). In accordance with this, this article will present new perspectives for comparison of works that were produced at different intervals of time by George Orwell.

### 1. *Coming up for Air* and *1984*

*Coming up for Air* tells a story of a 45-year old insurance worker George Bowling who is married to Hilda with 2 boys. He is not elated with his current life: job, family, society, etc. He yearns for the old days in his hometown, Lower Binfield which was full of vegetation. The novel starts with his getting new false teeth and complaining about his present life. Since he is not content with his marital life, he complains about his wife Hilda nagging and being obsessed with money. She once was a pretty girl, yet after their marriage, she is not concerned with her appearance and her relationship with Bowling and becomes joyless after all. As for the children, Bowling describes them as 'blood-suckers'. Thus, his family becomes a burden on his shoulders. After this introduction to Bowling's present life, on the day to get his false teeth, he smells an odor that takes him to his childhood past. Upon his childhood recollections, he decides to go back to Lower Binfield when he wins 17 pounds in a horse race. The second part of the book gives detailed recollections of his childhood one of which he confesses is fishing. He regrets not being able to fish after those years. From his boyhood memories, it is easily understood that life before the war was simpler and safer. The next part shed a light on the present in which Bowling and Hilda attend a book club and Bowling visits his former school teacher Old Porteous whom he realizes have not changed. These events encourage him to visit Lower Binfield. In the last part, Bowling manages to secretly visit his boyhood town. Nevertheless, he faces the dramatic reality that the town in his past is not the town he still imagines to be. His childhood town has completely changed, turned into a mechanical town with factories, swarming people all around, and a ravaged nature. Upon this confrontation, he realizes the harsh reality that one cannot escape the present, one cannot go back home. As Mhalunkar puts in these words "Bowling's search for purity and solace ends as he finds the river dirty and polluted." (Mhalunkar 34).



On the other hand, *1984* reflects the story of a dystopic future where a totalitarian regime ruled by Big Brother reigns. People live in poorness, and they are not allowed to think freely. All their actions, moreover their thoughts, are controlled and limited via some tools carried out by the Party. That's why they cannot think or act the other way around. Otherwise, telescreens or the thought police will catch them in the blink of an eye. The proletariat lives in poverty and they do not have normal social life standards. Their use of language is also restrained because of the Party's new regulations on the language called Newspeak. Hereby, by limiting the opportunities to express oneself the Party aims that people will not be able to foster their thinking skills, which, as a result, lessens day by day. Nonetheless, almost all of those people embrace these oppressive ruling norms imposed by Big Brother and the Party, except for Winston Smith, the protagonist of the novel. Winston is a 39 year-old Outer Party member. In terms of societal hierarchy in the novel, he is positioned in the middle. He is taken with his dreams about the past and he relishes his veneer memories of his mother and siblings. Thus, Winston suspects that life in the past was somehow better than the present. To him, it harbored vivid moments before the revolution. With this instinct, he takes a stand against these orthodoxical norms charged by the totalitarian state. To start with, he intentionally gets a notebook and starts to write a diary which is forbidden by the Party, the sentence of which is death. Along with writing a secret diary, Winston goes on his rebellious actions such as reading and having intercourse with Julia. However, in the end, he cannot achieve escape from life under a totalitarian regime and cannot fulfill his desire to subvert Big Brother and the Party. On the contrary, after dismal torture and humiliation by O'Brien, he finds himself believing in the totalitarian regime, Big Brother, and the Party. He is made to believe in it. He realizes that he advocates all these extorted implications of the system. By trying to subvert the tyrannizing system he unwittingly makes himself an espouser out of a rebel.

## 2. The Characteristics of the Protagonists

When the protagonists of these two novels are taken into consideration, it is clear to see that both of them are not happy with their current life due to varying reasons. George Bowling, in *Coming up for Air*, is suspicious of modern times. He believes modernization has made everything fake. Upon eating a sausage at a restaurant, he experiences that sausage is made out of fish to his surprise. He clarifies his experience "It gave me the feeling that I'd bitten into the modern world and discovered what it was really made of." (Orwell, *Coming up for Air* 27). Expressing that everything in modern times is 'slick and streamlined' he feels he is leading an illusional life, yet when it comes to Bowling himself, he has no illusions about his appearance and feelings. He is aware that he is a middle-class person, and a person everybody likes to call "tubby". He is well conscious of what he is uttering "I'm not trying to put myself over as a kind of tender flower, the aching heart behind the smiling face and so forth" (23). Although he has a conscious mind, he desires one thing that he cannot actually attain: to relive his boyhood memories, in other words, to have the same feelings as he had as a boy. As a result of this, he yearns for the past intending to visit his childhood town, Lower Binfield. Being stuck between the present and past, unfortunately, he cannot make the best use of his current life. This suffocation of longing for his romantic childhood memories gives rise to his unwillingness to make the present living-worthy. He explains "...in a manner of speaking I am sentimental about my childhood—not my own particular childhood, but the civilization which I grew up in and which is now, I suppose, just about at its last kick." (75). One of the reasons he cannot enjoy his current life is that after the war everything has changed and the effects of the previous war still carry on. Bombing planes still fly over the cities and there is a rumor that another war is coming. So, he finds himself in a constant prophetic mood that another war is going to break out and people will face the unthinkable results, yet unforeseen at this moment. Bowling feels like he is the only one who is aware of what is going to happen. He states "I see the posters and the food queues, and the castor oil and the rubber truncheons and the machine guns squirting out of bedroom windows." (33).

As for *1984*, in his dreams, Winston Smith has memories of his mother and siblings and he suspects that life was better in the past before the revolution and the Party. Under these imperceptible instincts, he misses those days and tries to reach for the information that brings those days to the surface. He has constant discomfort and doubts about the system and society. With a judgment in his mind over the





system, he does not feel content anymore. Moreover, because of the strict ruling system he has no freedom to think, read, and write. He and the others are under perpetual surveillance. He feels suffocated and expresses his feeling in these lines “Asleep or awake, working or eating, indoors or out of doors, in the bath or in bed -- no escape.” (Orwell, 1984 29). Even though he has such despair, he takes a rebellious action against the State and gets a notebook to jot down a diary.

From the main characteristics of the protagonists in the novels, one can understand that they both long for the past and try ways to escape from the present. Both of the characters are suspicious of the current time. Bowling's thoughts are formed around modern times, capitalism, and the fear of after-war, meanwhile, Winston's are built under a totalitarian regime. However, Bowling's prophetic feelings about the future take place in Winston's present. For example, in Winston's world, a great war took place and there happened a lack of things like food which were foreseen by Bowling in *Coming up for Air*. Just like Bowling, Winston is also aware of what is happening around and he likes to find out the process of how they have ended up with such a system. It can be said that they have contemplative, suspicious and prophetic characteristics. Winston can be regarded as the reflection of Bowling in the future as the continuation of their skeptical attitude and apocalyptic thought dynamics enable us to make this reference.

### 3. Society and Politics

From a social perspective, the story of *Coming up for Air* takes place through the end of the 1930s. Having experienced WWI, George Bowling is in a continuous prophetic mood. The effects of the war continue and the people are in an effort to go along with a certain political ideology. Some endorse Hitler's Fascism, some are in favor of Communist ideology, and consequently, people are not bound together by social norms. When this dissenting society comes together with modernization and capitalism, everything becomes ephemeral and fake. In the Left Book Club, over listening to the communist speaker's thoughts, Bowling realizes that those ideologies, regardless of what it is, build hatred in society. That's why Bowling prophesizes:

“The world we're going down into, the kind of hate world, slogan-world. The colored shirts, the barbed wire, the rubber truncheons. The secret cells where the electric light burns night and day, and the detectives watching you while you sleep. And the processions and the posters with enormous faces, and the crowds of a million people all cheering for the Leader till they deafen themselves into thinking that they really worship him, and all the time, underneath, they hate him so that they want to puke. It's all going to happen.” (Orwell, *Coming up for Air* 150-151).

During the after-war period, people strive to get a job and not lose it. It is because as Bowling explains “there is always somebody after your job.” (Orwell 127). This struggle has eventually created economically discriminated classes. Under these challenging conditions, people become listless against most things. Most of them live with the illusion that everything continues as usual. Bombing planes are flying over cities, yet they do not care. Having houses in Ellesmere Road, people have an illusion that they own their houses. However, those houses are ‘only leasehold’. As a result, the effects of capitalism and modernization float around society causing people to lose their decency and sincerity. After Bowling visits Old Porteous, he comes to realize the significance of thinking, and questioning in individuals, and he fathoms out that:

“Perhaps a man really dies when his brain stops, when he loses the power to take in a new idea. Old Porteous is like that. Wonderfully learned, wonderfully good taste—but he's not capable of change. Just says the same things and thinks the same thoughts over and over again. There are a lot of people like that. Dead minds, stopped inside. Just keep moving backwards and forwards on the same little track, getting fainter all the time, like ghosts.” (Orwell 160).

When it comes to 1984, the story takes place in the dystopic future after the revolution, which means the collapse of capitalism. In contrast to the liberating promises of the new state, the novel depicts a society ruled under a totalitarian regime as Winston expresses the process in these lines:



“ Every new political theory, by whatever name it called itself, led back to hierarchy and regimentation. And in the general hardening of outlook that set in around about 1930, practices which had been long abandoned, in some cases for hundreds of years--imprisonment without trial, the use of war prisoners as slaves, public executions, torture to extract confessions, the use of hostages, and the deportation of whole populations--not only became common again but were tolerated and even defended by people who considered themselves enlightened and progressive.” (Orwell 207-208).

In this regime directed by Big Brother, people are made to believe in the system's validity and necessity. To maintain this, people have to attend Hate Week where they express their hatred for Emmanuel Goldstein, who was a leader before Big Brother, and their love for Big Brother. Society is divided into classes in this new order: Inner Party members, Outer Party members, and the Proletariat. This division occurs not only politically but also economically. While the Party members, especially, Inner Party, live in comfort, the Proletariat lives in poverty and misery. With hatred planted in minds, not only the social standards of society but also personal and family affairs are broken. Children, most of whom are members of the Spies and Youth League, denounce even their parents to Thought Police when they doubt any unusual way of thinking or behaving, in other words, any rebellious actions. Love is forbidden, social bonds are destroyed, and people still have the impression that they are free citizens. This kind of society whom Bowling called 'dead minds' are made to be dead minds bereft of freedom of thought in Winston's Oceania. As Malcolm R. states "What is manipulated in Oceania is the environment, not man's essence." (Thorp 14). This is achieved by eliminating the act of free thought with control mechanisms such as determining what to read for the proles and reducing the words of the language.

In conclusion, Bowling prophesizes secret cells with electric bulbs that unquestionably foreshadow Room 101, and as for the detectives, there appears Thought Police in 1984. Additionally, Bowling's 'dead minds' generates Winston's current society. We witness that the values and dynamics of society cannot exist without being affected by socio-political practices. Bowling's vision of a future that is full of hatred and socio-economical problems is depicted in the dystopic society of 1984. His vision even takes a further step in that the efforts of people to continue their lives in the newly emerging capitalist order in *Coming up for Air* have been replaced by the struggle for existence in 1984's totalitarian society which "is ruled by sadism, to be sure; but it is also ruled by greed, envy, hatred, malice, and the rest of the deadly sins." (Frodsham 147). From this perspective, even though *Coming up for Air* foreshadows the setting in 1984, just like time travel it can be conceived as an adversely evolved universe of 1984.

#### 4. Technological Progress

In terms of technology, *Coming up for Air* shows the effects of the previous war and Bowling's fears of the imminent one. This is triggered by machine guns, bombers, or flying machines. He is pretty startled by the power of those machine guns when he joins the army. He sees those machine guns as so powerful that he believes machines hold him and cannot do anything about it. For him, machines are whirling everywhere. Apart from the effect on ammunition, we see technology goes along with industrialization. His revisit to his childhood town causes Bowling to encounter the changing face of his town with enormous factories. Under the title of 'progress' the town is turned into a mechanical, manufacturing town. In other words, his thinking of his town as an unchanging and safe reality has been destroyed by the impact of industrialization. Along with capitalism the way how foods are prepared and served also changed. In an effort to make everything new, the sausage is made out of fish and it has a rubber skin, which Bowling likens to modern times.

In contrast to *Coming up for Air* where technological development is not blared out but rather implicated by the thoughts of the protagonist, in 1984 there are uses of new technological devices that are as clear as daylight. Technology in 1984 is seen "as a set of tools which do the bidding of those who control them. Seen in this way, the machines in the novel can be used in the service of the Party." (Luegenbiehl 299). Devices like Telescreens, microphones, writing machines, and many more are wielded by the Inner Party to hold the citizens under control. With Telescreens and microphones in





each house, the Party can monitor the actions of the people to detect if they attempt any rebellious action. Those devices not only show the actions but also the detailed analysis of facial expressions of the people, hereby, enable Thought Police the authority to arrest. Ministry buildings are built with enormous technological devices to show their unbeatable power and their capability of technology practice. In Newspeak, the word Science is taken out and there happen no scientific improvements in a normal sense. Therefore, any technological advances are used to prohibit freedom of thought but nothing else. As Winston expresses “And even technological progress only happens when its products can in some way be used for the diminution of human liberty.” (Orwell 196). As a result, in social life, there are shortages of manufactured goods like razor blades, cigarettes, food, etc. That’s why, it can be inferred that technological developments are seen only as a tool to exercise power for the Ingsoc not for the society as Heinz C. clearly states, “The central impulses of Oceania's rulers are anti-technological rather than pro-technologic.” (Luegenbiehl 297).

To conclude, in *Coming up for Air* we can see the roots of which technology will reach have been lain. Although it started with the purpose of increasing mass production, especially in ammunition, the use of technology has gone out of its stray upon political implications throughout time. It is overt that Bowling's discomfort with any mechanization brought by modern times has taken the form of the devil. In the end, the use of technology bloomed itself forth in a dystopian and totalitarian regime in 1984.

### 5. Epiphany through Literature and Memories

Literature plays a crucial role in both novels. In *Coming up for Air*, reading is seen as one of Bowling's favorite activities. Throughout the novel, he talks about the books he read and gives his opinions on them. Reading in the novel is saliently represented as two-dimensional. From one point he praises his habit of reading stating “It did certain things to my mind. It gave me an attitude, a kind of questioning attitude, which I probably wouldn't have had if I'd gone through life in a normal sensible way.” (Orwell 121). However, from another point he explains his thoughts “But—I wonder if you can understand this—the thing that really changed me, really made an impression on me, wasn't so much the books I read as the rotten meaninglessness of the life I was leading.” (Orwell 121). Here it can be seen that through reading he has come to the realization of the reality of modern times. In one part of the book when he goes to see his previous teacher, Old Porteous who reads Greek and Latin classics but nothing else, Bowling faces his resistance against anything changing. After Old Porteous reads a poem he discerns the contrast between the world in literature and reality thinking “And Gosh! what use would that be against machine guns?” (Orwell 160).

When 1984 is analyzed in terms of literature and its reflections on that world, we see that there are no literary activities as we know of today. As Winston works in the Ministry of Truth, he rectifies, in other words, corrects, the errors in past publications. Consequently, those publications of any kind make Winston question and think about the current order. During his conversation with Syme, a friend of Winston working in Newspeak Edition, Winston gets an answer from him. Syme explains:

“The whole literature of the past will have been destroyed. Chaucer, Shakespeare, Milton, Byron--they'll exist only in Newspeak versions, not merely changed into something different, but actually changed into something contradictory of what they used to be.” (Orwell 56-57)

On proceeding with the memories, it is obvious that the memories of the characters also figure in reaching the moment of enlightenment. Through memories, Bowling and Winston become aware of the magnitude of change they repose on. Upon his visit to Lower Binfield Bowling meets the reality that his boyhood town, which he dreams about in a utopic way, completely changed. In his words, it was “swallowed.” His pastoral town in his memory could not escape the effects of industrialization. Thus, he becomes more certain of the fact that things will eventually change. As for Winston, he dreams about his family. He remembers how his mother “... sacrificed herself to a special and unalterable sense of loyalty.” (Orwell 33). And the narrator of the novel expresses “He saw that such things could not happen today. There was fear, hatred, and pain today, but no dignity of feeling, no



deep or complex sadness.” (33). Winston also remembers an air raid that happened in his childhood, but there is no evidence in any official record that such a thing took place in the past. He doubts for sure that they did not live the life records exhibited. Over his dreams and instincts, he assures himself that what the Party presents about the past is unreliable and rather spurious.

As a result of these, literature and memories play a role as an epiphany for both Bowling and Winston. Literature and their memories, help them realize and grasp every inch of reality they are in one way or another. Those epiphanies open a new perspective in their thinking, endorsing their freedom of thought. They both see the past as something similar to utopian and believe that the past somehow had decency whereas it is full of hatred at present. This realization is achieved through the constant experience of reflecting on the past and comparing it with the present in a critical way. Additionally, all these inform the reader about the present contrast. Against machine guns, literature is of no use, yet from a dystopian future, we see that the existence of literature or any literary work is a valuable entity in that it reveals the true reality and triggers the activation of freedom of thought.

### Conclusion

In summary, it is discernible that both works cannot be seen as separate and different works from each other. Together they represent a continuation of a timeline from the 1900s to 1984, and in a way both novels reflect the developing characteristics of the protagonists. On one hand, the fact that the protagonist remembers the past in *Coming up for Air*, in fact, takes the whole story back in time around the 1900s. What Winston recollects about the past either socially or politically constitutes the depiction of a past that is Bowling's present around the 1940s, and Winston lives in 1984. Bowling's yearning for a decent and safe society as in his past, unfortunately, constantly altering present due to modern times and industrialization turns into a totalitarian society full of slogans, Big Brother's posters and hatred. Additionally, the society Bowling calls 'dead minds' come into real existence in 1984. This is all to say that Bowling's very present forms the basis for 1984. On the other hand, when we take one step back to scrutinize the relationship between these two novels, it becomes apparent that not only time continuation is catalyzed but also the growing characteristics of the protagonists are displayed. A protagonist who cannot escape from past recollections turns into one that cannot remember pieces of the exact past. As a result, they both find themselves feeling suffocated at present. Yet, this feeling of suffocation ends up triggering action for the deeper cognizance of the current time. In *Coming up for Air* this action is demonstrated through the desire to go back to Lower Binfield and to fish in the river again whereas in 1984 Winston's being caught and conditioned to love Big Brother as a result of rebellious actions culminate in accepting harsh realities. However, both Bowling and Winston have pessimistic thoughts about the future, which shows the novels are both apocalyptic in that sense. They foresee that the future is going to be worse than now. And, this is because they both can analyse their surroundings and expand their awareness. Also, the analysis given above proves that Orwell's own political views are gradually piled up on the characters and heedfully transferred through the protagonists in both novels. This paper proves Orwell succeeded at his ultimate goal by turning political writing into an art. Much as most of the previous articles claimed that *Coming up for Air* laid the groundwork for the dystopian setting of 1984, this article was written to reveal the relationship between the novels. This timeline from 1900 to 1984 reflects both political and social corruption in the future, highlighting the evolving traits of the protagonists.

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**I. INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022**



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DEDICATION IN KAZUO ISHIGURO'S *THE REMAINS OF THE DAY* AND  
ORHAN KEMAL'S *MURTAZA*

KAZUO ISHIGURO'NUN *GÜNDEM KALANLARI* İLE ORHAN KEMAL 'İN  
*MURTAZA* 'SINDA KENDİNİ ADAMIŞLIK

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**Abstract**

A person's devotion and love to his profession are rare situations that can make him happy and move forward in life. But as with everything else, when the dose of this devotion and love goes too far, things take an unexpected turn. These unexpected situations may result in harming those around him as well as himself. *The Remains of the Day* is a 1989 novel by Nobel laureate, British author of Japanese origin, Kazuo Ishiguro. The protagonist of the novel, James Stevens, works as a butler in one of England's most important mansions. He is known for his extreme loyalty and devotion to the rules and excessive discipline towards his employees. *Murtaza* (1952), on the other hand, is one of the important works in Turkish literature by Turkish writer Orhan Kemal. Murtaza, the main character who gave the book its name, is a security guard who has a dream of becoming a martyr fighting like his uncle Kolağası (Senior Captain) Hasan, devoting himself to his superiors and the tasks given to him by his superiors, and is willing to sacrifice even his own children for this cause. These two characters' extreme loyalty and sense of mission, ignoring anyone and anything else, and the consequences of this will be discussed and compared in this paper.

**Keywords:** Kazuo Ishiguro, *The Remains of the Day*, Orhan Kemal, *Murtaza*, loyalty.

**Özet**

Bir insanın mesleğine olan bağlılığı ve sevgisi onu hayatta mutlu eden ve ileriye götürebilen nadir durumlardandır. Fakat diğer her şeyde olduğu gibi bu bağlılık ve sevginin dozu da aşırıya kaçtığında olaylar beklenmedik bir yöne evrilir. Bu beklenmedik durumlar da kişinin kendisine olduğu kadar çevresine de zarar vermesiyle sonuçlanabilir. *The Remains of the Day*, Nobel ödüllü, Japon asıllı İngiliz yazar Kazuo Ishiguro tarafından yazılmış 1989 tarihli bir romandır. Romanın baş kahramanı James Stevens, İngiltere'nin hatırı sayılı malikanelerinden birinde baş uşak olarak görev yapmaktadır. Kurallara olan aşırı sadakat ve bağlılığıyla ve yanında çalışan işçilere karşı gösterdiği haddinden fazla disipliniyle bilinir. *Murtaza* ise 1952 yılında Türk yazar Orhan Kemal tarafından kaleme alınmış Türk edebiyatının önemli eserlerinden biridir. Kitaba ismini veren ana karakter Murtaza, Kolağası Hasan dayısı gibi savaşıp şehit olmayı en büyük hayali haline getirmiş, üstlerine ve üstleri tarafından ona verilen işlere gönülden bağlı ve kendini adayan, bu uğurda öz çocuklarından bile vazgeçmeyi göze almış bir bekçidir. Bu çalışmada, bahsedilen iki karakterin diğer her şeyi göz ardı edip



**I. INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022**



yalnızca işlerine ve iş verenlerine duydukları aşırı sadakat ve sevgi ve bunun sonuçları üzerinden bağıllık konusu ele alınacaktır.

**Anahtar Kelimeler:** Kazuo Ishiguro, *The Remains of the Day*, Orhan Kemal, *Murtaza*, bağıllık.





**CRITICAL DISCOURSE ANALYSIS ON MAGNUM AND PERWOLL  
ADVERTISING DISCOURSE**

MAGNUM VE PERWOLL REKLAM SÖYLEMLERİNDE ELEŞTİREL  
SÖYLEM ANALİZİ

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**ABSTRACT**

Critical Discourse Analysis emerged as a new field of research in the 1960s-70s, aims to analyze the overt or hidden but not yet fully disclosed discourses by the person or people who hold the power; dominate and direct a group of people. Advertising discourses are discourses worth analyzing because of the messages embedded in them. Language and other semiotic forms are increasingly combined in discourses whose primary semiotic form is language. The most prominent example of language being combined with visual pictures, music, and sound effects is television and of course advertisements. Advertisement has become a part of daily life and consumption processes. Advertisements have managed to incorporate unique features both visually and audibly and have created a unique cultural space through these features. They have succeeded in finding an effective place in today's world, shaped by the way the language is used, as a purpose for brands, and as a tool for consumers and customers. Advertisement presents the fiction created by the linguistic and nonlinguistic signs within the framework of reality to the target audience, and in this way, consumption comes true. The consumer, who is already looking for happiness and pleasure, is persuaded to buy the product that claims to meet them. At this point, what achieves this is the persuasive language used by the advertisement. When analyzing a discourse, the meaning it expresses in a deep structure, beyond what can be understood superficially, is revealed by staying true to the context. The study, which aims to determine the ideology existing in the advertising discourses that will be discussed with their socio-economic context, will try to analyze the discourse of two different brands and products promoting Perwoll and Magnum products. In these discourses that are primarily linguistic cultural work, other semiotic forms, which are co-present with language, and especially how different semiotic forms interact in the multisemiotic discourse, will also be analyzed.

**Keywords:** Discourse, analysis, advertisement, Magnum, Perwoll, persuasion.

**ÖZET**

1960-70'li yıllarda yeni bir araştırma alanı olarak ortaya çıkan Eleştirel Söylem Analizi, iktidarı elinde bulunduran; bir grup insana hükmeden ve yönlendiren kişi ya da kişilerin açık ya da gizli ancak henüz tam olarak ortaya çıkmamış söylemlerini çözümlemeyi amaçlar. Reklam söylemleri, içerdikleri mesajlar nedeniyle analiz edilmeye değer söylemlerdir. Dil ve diğer göstergebilimsel biçimler, birincil göstergebilimsel biçimi dil olan söylemlerde giderek daha fazla bir araya gelmektedir. Dilin görsel resim, müzik ve ses efektleriyle kombinasyonunun en belirgin örneği televizyon ve tabii ki reklamlardır. Reklam, günlük hayatın ve tüketim süreçlerinin bir parçası haline geldi. Reklamlar, hem görsel hem de işitsel olarak kendine has özellikleri bünyesinde barındırmayı başarmış ve bu özellikler



**I. INTERNATIONAL ANGLLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022**



sayesinde eşsiz bir kültürel alan oluşturmuştur. Dilin kullanım şekliyle şekillenen, markalar için bir amaç, tüketiciler ve müşteriler için bir araç olarak günümüz dünyasında etkili bir yer bulmayı başardılar. Reklam, dilsel ve dildışı göstergelerin oluşturduğu kurguyu gerçeklik çerçevesinde hedef kitleye sunar ve bu sayede tüketim gerçekleşir. Halihazırda mutluluk ve haz arayan tüketici, bu arzularını karşılamayı iddia eden ürünü almaya ikna edilir. Bu noktada bunu sağlayan reklamın kullandığı ikna edici dildir. Bir söylem analiz edilirken, yüzeysel olarak anlaşılacakların ötesinde derin bir yapıda ifade ettiği anlam bağlama sadık kalarak ortaya çıkarılır. Sosyo-ekonomik bağlarıyla tartışılacak olan reklam söylemlerinde var olan ideolojiyi belirlemeyi amaçlayan çalışma, Perwoll ve Magnum ürünlerini tanıtan iki farklı marka ve ürünün söylemini analiz etmeye çalışacaktır. Öncelikli olarak dilsel kültür çalışması olan bu söylemlerde, dil ile birlikte bulunan diğer göstergebilimsel biçimler ve özellikle farklı göstergebilimsel biçimlerin çoklu göstergesel söylemde nasıl etkileşime girdiği de incelenecektir.

**Anahtar Kelimeler:** Söylem, analiz, reklam, Magnum, Perwoll, ikna.



## SAM SHEPARD'IN VAHŞİ BATI OYUNUN POSTMODERN BİR OKUMASI

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### ÖZET

Bu makalenin amacı, Amerikan toplumunu eleştirel bir gözle incelemekte sakınca görmeyerek, Amerikan kültürel değerlerinin ve Amerikan yaşamından esinlenen Sam Shepard'ın, True West (Çev. Vahşi Batı -1980) oyunundaki bazı post-modernist özelliklerini aktarmaya çalışmaktır. Sam Shepard'ın Vahşi Batı'sı pek çok post-modern öge içermektedir. Shepard birçok eleştirmen tarafından Samuel Beckett, Eugene Ionesco, Harold Pinter ve August Wilson gibi post-modern bir oyun yazarı olarak görülmektedir. 1980'de The New York Times Dergisi için Robert Coe tarafından derlenen bir makalede Sam Shepard, kendisi için “psikolojinin ortaya koyabileceğinden çok daha yıkıcı bir şekilde bölünmüş durumdayız” der ve tam da bu sebeple Vahşi Batı oyununu “yazmak istediğini” açıklar. Bu söylem onun niyetini açıkça ortaya koyarken post-modern yazım dili izleğinde alışlagelmiş karakter, diyalog ve anlatı normlarından uzaklaşarak; pastiş, öznel ironi ve vahşi mizah unsurları eserlerinin çoğunda ayırt edici özellikler haline gelmektedir. Bu özellikler Lyotard'ın meta-anlatıların sonu teorisi, Derrida'nın yapı-sökümü ve Baudrillard'ın simülasyonunun yanı sıra yine post-modern yazım biçimi öğelerinden olan; dil parçalanması, belirsizlik ve ikilik gibi dramatik metin yazımının bazı temel izleri Sam Shepard'ın Vahşi Batı'sında bir atmosfer olarak anlam kazanmaktadır.

**Anahtar Kelimeler:** Sam Shepard, Vahşi Batı, Post-modern Oyun Yazımı, Büyük Anlatıların Sonu, İkilik, Öz Yansıma, Dil Oyunu, Simülasyon

## A POSTMODERN READING OF SAM SHEPARD'S WILD WEST/VAHŞİ BATI

### ABSTRACT

This paper aims to reveal some of the post-modernist features of Sam Shepard's play True West (Trans. Wild West -1980), inspired by American cultural values and American life, without considering the risky to review American society with a critical eye. There are many post-modern elements in Sam Shepard's Wild West. Many critics see Shepard as a post-modern playwright such as Samuel Beckett, Eugene Ionesco, Harold Pinter, and August Wilson. Sam Shepard, in an article edited by Robert Coe for The New York Times Magazine in 1980, said for himself, “We are divided more destructively than psychology can show,” and he also explained that he “wanted to write” the Wild West play for this reason. These expressions reveal his intention while pastiche, subjective irony, and wild humor elements have become distinctive features in most of his works by moving away from the usual norms of character, dialogue, and narrative; from the point of view of post-modern writing language. Besides Lyotard's theory of the end of meta-narratives, Derrida's deconstruction, and Baudrillard's simulation; some primary traces of dramatic text writing such as language fragmentation, ambiguity, and duality, which are also elements of post-modern writing style, become meaningful as an atmosphere in Sam Shepard's Wild West.

**Keywords:** Sam Shepard, Vahşi Batı, Post-modern Playwriting, The End of Grand Narratives, Duality, Self-Reflection, Language Game, Simulation



**WOOLF'UN AN UNWRITTEN NOVEL VE BIERCE'S AN OCCURRENCE AT OWL CREEK  
BRIDGE ADLI KISA HİKAYELERİNDE ANLATI TEKNİKLERİ**

**NARRATIVE TECHNIQUES IN WOOLF'S AN UNWRITTEN NOVEL AND BIERCE'S AN  
OCCURRENCE AT OWL CREEK BRIDGE**

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**ÖZET**

İngiliz edebiyatının en önde gelen modernist kadın yazarlarından biri olan Virginia Woolf, bilinç akışı tekniğinin de öncüsüdür. Romancı ve eleştirmen Woolf, kısa hikayesi *An Unwritten Novel*' ı oldukça deneysel ve yenilikçi bir anlatı stratejisi üzerine kurgular. Yazar, anlatıcının dış gerçekliğin engelini ortadan kaldırdığı eserde, deneme öğelerini üst kurmaca özellikleriyle birleştirir. Bilinç akışı anlatı tekniğini mise en abym ve metalepsis gibi çeşitli anlatı teknikleri ile harmanlayan yazar, karakter seslerinin özerkliğini ve bağımsızlığını önceleyen çok sesli bir yaklaşım sergiler. Hayal gücünün oldukça önemli bir rol oynadığı kurgusunda, diğer insanların iç yaşamını yaratıcı bir şekilde algılamaya yönelik sanatsal bir girişim gözlenir.

Post modern kurgunun öncüsü olarak görülen Amerikalı kısa öykü yazarı, gazeteci ve şair Ambrose Bierce, daha çok korku hikayeleri ile ön plana çıkar. Eserlerinde kendi düşlerinin yanı sıra sivil savaş dönemindeki Amerika'nın bazı sosyolojik sorunlarını dile getiren yazar, *An Occurrence at Owl Creek Bridge*'de, Woolf'un "*An Unwritten Novel*"ında kullandığı anlatı stratejisine benzer bir yaklaşım sergiler. Yenilikçi anlatı tekniklerinden faydalanan Bierce, anlatıda zaman ve mekân oyunları ve kendine dönüşlü eklemelerle Bahtin'in heteroglossia anlayışını benimser. Aynı zamanda, bilinç akışı tekniğini kullanan yazar, kabaca hikâye içinde hikâye şeklinde tanımlanan hipodiegetik anlatı tekniğini benimser. Dahası, yazar üst kurmaca özelliklerini etkili bir şekilde kullanarak gerçekliğin ötesine geçer ve dar bir alanda çok katmanlı bir eser yaratır. Bu çerçevede, bu çalışmada, Woolf'un *An Unwritten Novel* ile Bierce'in *An Occurrence at Owl Creek Bridge* kısa hikayeleri yazarların kullandıkları benzer anlatım teknikleri açısından incelenmiştir. Bu doğrultuda, çalışmada her iki eserden söz konusu teknikleri temsilen açıklamalarla örnekler sunulacaktır.

**Anahtar Kelimeler:** Woolf, Bierce, *An Unwritten Novel*, *An Occurrence at Owl Creek Bridge*, Anlatı Teknikleri

**ABSTRACT**

Virginia Woolf, one of the most preeminent modernist women writers of English literature, is also the pioneer of the stream-of-consciousness technique. Novelist and critic Woolf builds her short fiction *An Unwritten Novel* on a highly experimental and innovative narrative strategy. The author combines the essay elements with metafictional features in the work where the narrator removes the barrier of external reality. Blending the stream-of-consciousness narrative technique with various narrative techniques such as mise en abym and metalepsis, the author exhibits a polyphonic approach that prioritizes the autonomy and independence of character voices. In her fiction, in which imagination plays a very significant role, the artistic attempt to creatively perceive the inner life of other people is observed.

American short story writer, journalist, and poet Ambrose Bierce, seen as the pioneer of post-modern fiction, comes to the fore with his horror stories. In *An Occurrence at Owl Creek Bridge*, the author, who expresses some sociological problems of America during the civil war as well as his dreams in



**I. INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022**



his works, exhibits an approach similar to the narrative strategy used by Woolf in *An Unwritten Novel*. Utilizing innovative narrative techniques, Bierce adopts Bakhtin's understanding of heteroglossia with the narrative's time and space plays and self-reflexive additions. At the same time, the author, who uses the stream-of-consciousness technique, adopts the hypodiegetic narrative technique, roughly defined as a story within a story. Moreover, the author uses metafictional features to go beyond reality and creates a multi-layered work in a narrow space. Within this framework, in this study, Woolf's *An Unwritten Novel* and Bierce's *An Occurrence at Owl Creek Bridge* are examined concerning similar narrative techniques used by the authors. With this, examples from both works will be presented with explanations representing the techniques above.

**Keywords:** Woolf, Bierce, *An Unwritten Novel*, *An Occurrence at Owl Creek Bridge*, Narrative Techniques





## TÜRKİYE'DEKİ AFRİKALI ÖĞRENCİLER: GÖÇ DENEYİMLERİ, ULUSLARARASI KİMLİKLERİ VE UYUMLARI

THE CASE OF AFRICAN STUDENTS IN TURKEY: THEIR MIGRATION EXPERIENCES, TRANSNATIONAL IDENTITIES AND ADAPTATION

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### ÖZET

Bu çalışma, 2019-2021 yılları arasında gerçekleştirilen mülakatlarla Türkiye'deki Sahra-altı Afrikalı öğrencilerle ilgili ampirik araştırmalara katkıda bulunmayı amaçlamaktadır. Görüşülen kişilere anayurtla ilişkiler, ev sahibi ülke, diaspora ve ulusötesi bağlar olmak üzere üç boyutta sorular sorulmuştur. Afrikalı öğrencilerin öğrenme deneyimleri açısından eğitim çalışmaları açısından da incelenmesi gerekirken, bu çalışma Türkiye'deki Afrikalı öğrencileri bir geçici göç veya hareketlilik ve bir ulusötesi kimlik gelişimi vakası olarak incelemeyi amaçlamaktadır. Afrikalı öğrencilerin hareketlilik deneyimlerini, kimlik gelişimlerini ve adaptasyonlarını, konuyu Türkiye'deki daha geniş göç konusuna ve Türkiye'deki Afrika diasporası kimliğinin gelişimine yerleştirerek açıklamak amaçlanmıştır. Literatürde uluslararası öğrencilerle ilgili genel olarak ulus temelli çalışmaların ötesine geçerek, Afrika'dan gelen öğrencileri inceleyerek, ulusal ve Pan-Afrika gibi ulusötesindeki kimliklerini gözlemlememizi sağlar. Yerel, ulusal ve Afrika anlamında tanımlanan anavatanlarıyla güçlü bağlarını korurken, Türkiye'ye belirli bir düzeyde bağlılık geliştirirler. Öğrenciler, eğitim deneyimlerini, insan sermayelerini inşa etmenin bir yolu olarak görürler ve hem söylem hem de ekonomik yardım gibi eylemler şeklinde olsun, anavatanlarının ve Afrikanın kalkınmasına yönelik bir sorumluluk duygusuyla hareket ederler. Çeşitli uluslararası öğrenciler hakkında bazı araştırmalar olmasına rağmen, Afrikalı öğrenciler Türk araştırmacılara daha az kalıcı görünmektedir. Afrikalı öğrencilerin öğrenme deneyimleri açısından eğitim çalışmaları açısından da incelenmesi gerekirken, bu çalışma Türkiye'deki Afrikalı öğrencileri bir geçici göç veya hareketlilik ve bir ulusötesi kimlik gelişimi vakası olarak incelemeyi amaçlamaktadır.

**Anahtar Kelimeler:** Afrikalı öğrenciler, ulus-ötesicilik, kimlik, uyum, Afrika diasporası

### ABSTRACT

This study aims to investigate sub-Saharan African students in Turkey as a case of migration and transnationalism. We would like to explore the mobility experiences, identity development, and adaptation of African students by locating the case in the wider issue of migration in Turkey as well as the development of the African diaspora identity in Turkey. The African students in Turkey demonstrate a multiplicity of intersecting identities, including local, regional, national, gender, religious, class, and international identities but they also participate in pan-African and transnational identities. Going beyond generally nation-based studies of international students in the literature, we investigate students coming from the whole continent, which enables us to observe their identities beyond national such as their pan-identities and international identities. They develop a certain level of allegiance to Turkey while maintaining strong links with their homelands, defined in local, national, and African senses. Students view their educational experience as a way of building their human capital and acting with a sense of responsibility towards the development of their home country and Africa, whether in the form of both words and actions such as remittances and return. Although there is some research on the various international students, African students seem to be less permeable to



**I. INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022**



Turkish researchers. While African students must also be examined from the standpoint of education studies with regard to their learning experiences, this study aims to investigate African students in Turkey as a case of temporary migration or mobility and a case of transnational identity development.

**Keywords:** African students, transnationalism, identity, adaptation, African diaspora



## ÜNİVERSİTE ÖĞRENİMİ GÖREN KADIN ÖĞRENCİLERİN BAĞIMLILIK DURUMLARI VE ETKİLEYEN FAKTÖRLER

ADDICTION STATUS OF FEMALE UNIVERSITY STUDENTS AND AFFECTING FACTORS

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### ÖZET

**Amaç:** Bağımlılık, yaygınlığının artması, kullanım yaşının giderek düşmesi ve toplum sağlığını derinden etkilemesi nedenleriyle önemli bir halk sağlığı sorunu haline gelmiştir. Üniversite eğitimi gören kadın öğrencilerin bağımlılık durumları ve etkileyen faktörleri incelemek amacıyla bu çalışma gerçekleştirilmiştir.

**Yöntem:** Çalışmanın evrenini bir üniversitenin Hukuk Fakültesi, Beden Eğitimi ve Spor Yüksek Okulu ve Sağlık Hizmetleri Meslek Yüksek Okulun'da halen öğrenim gören kadın öğrencileri oluşturmuştur. Araştırma örneklemini ilgili bölümlerde öğrenim gören toplam kadın öğrenci sayısı ağırlığa göre hesaplanmış ve 114 öğrenci çalışmaya dahil edilmiştir. Veriler, Mayıs-Haziran 2021 tarihleri arasında online anket yöntemi ile toplanmıştır. Veri toplama aracı olarak Tanıtıcı Bilgi Formu kullanılmıştır. Çalışmanın etik kurul onamı alınmıştır. Veriler bir istatistik programında sayı, yüzde ortalama, Kikare testi ve Lojistik Regresyon analizi ile değerlendirilmiştir.

**Bulgular:** Katılımcıların yaş ortalaması 21,32±2,73 olarak belirlenmiştir. Kız öğrencilerin %38,5'inin 2.sınıf öğrencisi, %81,6'sının orta gelire sahip, %64'ünün babası ortaokul ve üzeri mezunu olduğu, %65,8'inin şehir merkezinde yaşadığı, %61,4'ünün aile ile iyi iletişime sahip olduğu ve %36,8'inin genel yaşantısından memnun olmadığı saptanmıştır. Öğrencilerin, %13,2'sinin her gün ve %9,6'sının ara sıra sigara içtiği, %34,6'sının günde en az bir kez sigara içtiği, %33,3'ünün 15 ve daha küçük yaşlarında sigara içmeyi denediği belirlenmiştir. Alkol ve nargile kullanım durumu incelendiğinde, %12,3'ünün ara sıra alkol kullandığı ve %16,7'sinin ara sıra nargile içtiği saptanmıştır. Öğrencilerden 21 ve üzeri yaşta olanların, 20 ve altı yaşa sahip olanlara, evlilerin bekarlara ve baba eğitim durumu ortaokul ve üzeri mezunların ilkökul ve altı mezunlara ve alkol ve nargile kullanıcılarının kullanmayanlara göre sigara içme oranları daha yüksek bulunmuştur (p<0,05). Öğrencilerin sigara içme sıklığını, alkol kullanma 10,292 kat ve nargile kullanma 5,884 kat arttırdığı belirlenmiştir (p<0,05).

**Sonuç:** Öğrencilerin bağımlılık düzeyleri azımsanmayacak derecede yüksektir. Sigara kullanımlarına etki eden en önemli faktörler alkol ve nargile gibi diğer bağımlılıklardır. Özellikle gençlerde madde kullanımının nedenleri belirlenmeli, eğitim ve proje gibi faaliyetler düzenlenmeli ve ilgili konuda medya harekete geçirilerek toplumun farkındalığı artırılmalıdır.

**Anahtar Kelimeler:** Kadın, Öğrenci, Bağımlılık, Sigara, Alkol, Nargile



## ABSTRACT

Addiction has become an important public health problem due to its increasing prevalence, decreasing age of use and affecting public health. This study was carried out in order to examine the addiction status of female university students and the factors affecting them.

The universe of the study consisted of female students still studying at a university's Faculty of Law, School of Physical Education and Sports and Vocational School of Health Services. The total number of female students studying in the departments specified as the research sample was calculated according to weight and 114 students were included in the study. Data were collected by online survey method between May-June 2021. Introductory Information Form was used as data collection tool. Ethics committee approval was obtained for the study. The data were evaluated by number, percent mean, Chi-square test and Logistic Regression analysis in a statistical program.

The mean age of the participants was determined as  $21.32 \pm 2.73$ . 38.5% of the female students are second year students, 81.6% have middle income, 64% have their fathers graduated from secondary school or higher, 65.8% live in the city center, 61.4% have family. It was determined that 36.8% of them had good communication with their family and were not satisfied with their lives. It was determined that 13.2% of the students smoked daily and 9.6% occasionally smoked, 34.6% smoked at least once a day, and 33.3% tried smoking at the age of 15 and younger. When the alcohol and hookah usage status was examined, it was found that 12.3% of the girls occasionally used alcohol and 16.7% of them occasionally smoked hookahs. Among the students, aged 21 and over, those aged 20 and below, married people who are single, and those whose father's education level is secondary school or higher, have a higher smoking rate than those who have graduated from primary school and below, and alcohol and hookah users are higher than those who do not use ( $p < 0.05$ ). It was determined that smoking status of the students increased 10,292 times and hookah use increased 5,884 times ( $p < 0.05$ ).

As a result, students' addiction levels are considerably high. The most important factors affecting cigarette use are other addictions such as alcohol and hookah. The causes of substance use, especially among young people, should be determined, activities such as education and projects should be organized, and the awareness of the society should be increased by mobilizing the media on the relevant issue.

**Keywords:** Woman, Student, Addiction, Cigarette, Alcohol, Hookah

## 1.GİRİŞ

Bağımlılık bir kişiye, nesneye veya bir varlığa engellenemez bir istek duyulması ya da başka bir iradenin idaresi altına girme ve bireylerin ruhsal, bedensel, sosyal hayatlarına zarar vermesine rağmen bu patolojik davranışı sürdürmeleri durumudur (1).

Günümüzün en önemli bağımlılıklarından olan tütün ve tütün ürünleri, tüm dünyada beklenen yaşam süresini kısaltan ve ölümlerle sonuçlanan hastalıkların önlenemez nedenlerinin başında gelmektedir. Sigara, çiğneme, pipo, puro, enfiye, ve nargile şeklinde kullanılan bir çok çeşidi vardır (2).

Bağımlılığı hem gençlik hem de gelecek nesiller için tüm dünyada olduğu gibi ülkemizde de artan bir problem olmayı sürdürmektedir. Gelecekte Türkiye'nin en önemli sorunlarından birisinin madde bağımlılığı olacağı aşîkârdır (3). Türkiye'de üniversite okumakta olan gençler büyük oranda 18-25 yaş aralığında olup bu dönem gençlik tanımına uymaktadır. Üniversite zamanı, ergenlik sorunları, yakın çevreden ayrılma, yeni bir çevreye adaptasyon, bir mesleğe adaylık, iş bulma kaygısı vb. gibi birçok sorunların olduğu dönemlerdir. Bu sorunlar zamanla öğrencilerde aşîrı kaygı ve stres gelişmesine neden olacağından, onların çeşitli madde bağımlılıklarını arttıracak ileri sürülmektedir (4). Yurt dışında yapılan bir çalışmada, bir kişinin mevcut çevresinden ayrılması onun sorunlu alışkanlıklara yönelmesine ve riskli davranışlar yapmasına neden olabileceği belirtilmiştir. (5).



Gelişmekte olan ve az gelişmiş ülkelerde sigara tüm zararlı etkileri ile varlığını sürdürmektedir. Türkiye’de son yıllarda yapılan yasal düzenlemelere karşın sigara kullanımda azalma olsa da yeterli düzeyde olduğu söylenemez (6). Dünyadaki 1 milyar sigara içicisinin %80’i düşük ve orta gelirli insanların yaşadığı ülkelerde olduğu bilinmektedir. Sigaradan oluşan sağlık sorunlarının tedavisi ve tanısı için yapılan harcamalar da ülke ekonomisine zarar vermektedir (7). 2014 yılı Dünya Sağlık Örgütü’nün istatistiklerine göre tütün kullanımı dünya genelinde yılda yaklaşık olarak 6 milyon bireyin ölümüne neden olmakta ve mevcut eğilimler tütün kullanımının 2030 yılına kadar yılda yaklaşık olarak 8 milyondan fazla ölümüne neden olacağını göstermektedir. Aynı raporda farklı ülkelerdeki çalışma sonuçlarına göre, 13-15 yaş arasındaki gençlerde sigara kullanma oranlarına bakıldığında erkeklerde sigara kullanma oranları %8-34 arasında kızlarda ise %4-30 arasında değişmektedir (8)

Bu çalışmada, üniversite öğrenimi gören kadın öğrencilerdeki sigara içme sıklığının ve bunu etkileyen faktörlerin saptanması amacıyla planlanmıştır.

## **2.YÖNTEM**

Araştırma tanımlayıcı ve kesitsel tiptedir. Çalışmanın evrenini bir üniversitenin Hukuk Fakültesi, Beden Eğitimi ve Spor Yüksek Okulu ve Sağlık Hizmetleri Meslek Yüksek Okulun’da halen öğrenim gören kadın öğrencileri oluşturmuştur. Evrenin bilindiği durumlarda kullanılan formül ile  $n = \frac{N \cdot t^2 \cdot p \cdot q}{d^2 \cdot (N-1) + t^2 \cdot p \cdot q}$  araştırmanın örneklemini oluşturmuştur. Araştırma örneklemini ilgili bölümlerde öğrenim gören toplam kadın öğrenci sayısı ağırlığa göre hesaplanmış ve 114 öğrenci çalışmaya dahil edilmiştir. Tabakalı rastgele örneklem yöntemi kullanılmıştır. Veriler, Mayıs-Haziran 2021 tarihleri arasında online anket yöntemi ile toplanmıştır. Veri toplama aracı olarak Tanıtıcı Bilgi Formu kullanılmıştır. Çalışmanın etik kurul onamı alınmıştır. Veriler bir istatistik programında sayı, yüzde ortalama, Kikare testi ve Lojistik Regresyon analizi ile değerlendirilmiştir.

## **3.BULGULAR**

Araştırmamıza katılan katılımcıların, yaş ortalamaları  $21.32 \pm 2.73$ , %53.5’i (n:61) Sağlık Hizmetleri Meslek Yüksek Okulunda(MYO), %30.7’si (n:35) Hukuk Fakültesinde ve %15.8’i (n:18) Beden Eğitimi ve Spor Yüksekokulunda okumakta, %38.5’i (n:45) 2.sınıfta, %50.9’u (n:58) 21 ve üzeri yaşta, %81.6’sının (n:93) aile gelir durumu orta ve %38.6’sında (n:44) algıladıkları gelir durumu kötüdür. Katılımcıların %73.7’sinin (n:84) anne eğitim durumu ilköğretim ve altı, %64.0’ının (n:73) baba eğitim durumu ortaokul ve üzeri, %65.8’i (n:75) ilde yaşamakta, %36.8’i (n:42) yaşamından memnun değil ve %61.4’ü (n:70) aile iletişimi iyi olduğunu belirtmişlerdir. Katılımcıların sosyo-demografik özellikleri Tablo 1’de gösterilmiştir.





**Tablo 1. Katılımcıların Sosyo-demografik ve Doğumsal Özelliklerine Göre Dağılımı**

| Değişkenler (n:223)               | Sayı | %    |
|-----------------------------------|------|------|
| <b>Okuduğu Okul</b>               |      |      |
| Sağlık Hizmetleri MYO             | 61   | 53.5 |
| Beden Eğitimi ve Spor YO          | 18   | 15.8 |
| Hukuk Fak.                        | 35   | 30.7 |
| <b>Sınıf</b>                      |      |      |
| 1.Sınıf                           | 38   | 33.3 |
| 2.Sınıf                           | 45   | 39.5 |
| 3.Sınıf                           | 10   | 8.8  |
| 4.Sınıf                           | 21   | 18.4 |
| <b>Yaş</b>                        |      |      |
| 20 ve altı yaş                    | 56   | 49.1 |
| 21 ve üzeri yaş                   | 58   | 50.9 |
| <b>Aile Gelir Durumu</b>          |      |      |
| İyi (Gelir giderden fazla)        | 13   | 11.4 |
| Orta (Gelir gidere eşit)          | 93   | 81.6 |
| Kötü (Gelir giderden az)          | 8    | 7.0  |
| <b>Algıladıkları Gelir Durumu</b> |      |      |
| İyi (Gelir giderden fazla)        | 11   | 9.6  |
| Orta (Gelir gidere eşit)          | 59   | 51.8 |
| Kötü (Gelir giderden az)          | 44   | 38.6 |
| <b>Anne Eğitim Durumu</b>         |      |      |
| İlkokul ve altı                   | 84   | 73.7 |
| Ortaokul ve üzeri                 | 30   | 26.3 |
| <b>Baba Eğitim Durumu</b>         |      |      |
| İlkokul ve altı                   | 41   | 36.0 |
| Ortaokul ve üzeri                 | 73   | 64.0 |
| <b>En Uzun Yaşanılan Yer</b>      |      |      |
| İl                                | 75   | 65.8 |
| İlçe                              | 21   | 18.4 |
| Kasaba/Köy                        | 18   | 15.8 |
| <b>Yaşamdan Memnuniyet Durumu</b> |      |      |
| Evet                              | 72   | 63.2 |
| Hayır                             | 42   | 36.8 |
| <b>Aile İletişim Durumu</b>       |      |      |
| İyi                               | 70   | 61.4 |
| Orta                              | 40   | 35.1 |
| Kötü                              | 4    | 3.5  |

Araştırmamıza katılan öğrencilerin, %13.2'sinin (n:15) her gün, %9.6'sı (n:11) arasına sigara içmekte, %33.3'ü (n:10) 15 yaş ve altında sigara içmeyi denemiş ve %34.6'sı (n:9) günde en az bir defa sigara içmektedirler. Öğrencilerin, %12.3'ünün (n:14) arasına alkol kullanmakta, %33.3'ü (n:6) 17 yaş ve altında alkol kullanmayı denemiş ve %57.1'i (n:8) ayda en az bir defa alkol kullanmadırlar. Öğrencilerin, %16.7'si (n:19) arasına nargile kullanmakta, %66.7'si (n:16) 17 yaş ve altında nargile kullanmayı denemiş ve %42.1'i (n:8) ayda en az bir defa nargile kullanmadırlar. Katılımcıların bağımlılık özelliklerine göre dağılımı Tablo 2'de gösterilmiştir.



**Tablo 2. Katılımcıların Bağımlılık Özelliklerine Göre Dağılımı**

| <b>Değişkenler (n:114)</b>                 | <b>Sayı</b> | <b>%</b> |
|--|-------------|----------|
| <b>Sigara İçme Durumu</b>                  |             |          |
| Evet (Her gün)                             | 15          | 13.2     |
| Ara sıra                                   | 11          | 9.6      |
| Bıraktım                                   | 6           | 5.3      |
| Hiç İçmedim                                | 82          | 71.9     |
| <b>Sigara İçme Deneme Yaşı (n:30)</b>      |             |          |
| 15 yaş ve altı                             | 10          | 33.3     |
| 16-17 yaş                                  | 9           | 30.0     |
| 18 yaş ve üzeri                            | 11          | 36.7     |
| <b>Sigara İçme Miktarı (n:26)</b>          |             |          |
| Günde en az bir                            | 9           | 34.6     |
| Haftada bir                                | 6           | 23.1     |
| Ay/Yılda bir                               | 11          | 42.3     |
| <b>Alkol Kullanma Durumu</b>               |             |          |
| Evet (Her Gün)                             | 0           | 0        |
| Ara sıra                                   | 14          | 12.3     |
| Bıraktım                                   | 5           | 4.4      |
| Hiç İçmedim                                | 95          | 83.3     |
| <b>Alkol Kullanmayı Deneme Yaşı (n:18)</b> |             |          |
| 14 yaş ve altı                             | 2           | 11.1     |
| 15-17 yaş                                  | 4           | 22.2     |
| 18 yaş ve üzeri                            | 12          | 66.7     |
| <b>Alkol Kullanma Miktarı (n:14)</b>       |             |          |
| Hafta bir                                  | 1           | 7.1      |
| Ayda bir                                   | 7           | 50.0     |
| Yılda bir                                  | 6           | 42.9     |
| <b>Nargile İçme Durumu</b>                 |             |          |
| Evet (Her Gün)                             | 0           | 0        |
| Ara sıra                                   | 19          | 16.7     |
| Bıraktım                                   | 6           | 5.3      |
| Hiç İçmedim                                | 89          | 78.1     |
| <b>Nargile İçmeyi Deneme Yaşı (n:24)</b>   |             |          |
| 14 yaş ve altı                             | 1           | 4.2      |
| 15-17 yaş                                  | 15          | 62.5     |
| 18 yaş ve üzeri                            | 8           | 33.3     |
| <b>Nargile Kullanma Miktarı (n:19)</b>     |             |          |
| Hafta bir                                  | 2           | 10.5     |
| Ayda bir                                   | 6           | 31.6     |
| Yılda bir                                  | 11          | 57.9     |

Öğrencilerden, 21 ve üzerindeki yaştakilerin 20 ve altı yaştakilere göre, evlilerin bekarlara göre ve baba eğitim durumu ortaokul ve üzeri mezunu olanların ortaokul altı mezunu olan öğrencilere göre sigara içme oranları anlamlı bir şekilde yüksek bulunmuştur ( $p<0.05$ ). Katılımcıların Sosyodemografik özellikleri ve sigara içme durumlarının dağılımı Tablo 3'te gösterilmiştir.



**Tablo 3. Öğrencilerin Sosyodemografik Özellikleri ve Sigara İçme Durumlarının Dağılımı**

| Değişkenler                       | Sigara İçenler |      | Sigara İçmeyenler |      | Toplam |       | İstatistik                                 |
|-----------------------------------|----------------|------|-------------------|------|--------|-------|--|
|                                   | Sayı           | (%)  | Sayı              | (%)  | Sayı   | (%)   |  |
| <b>Okuduğu Okul</b>               |                |      |                   |      |        |       |  |
| Sağlık Hizmetleri MYO             | 11             | 91.7 | 1                 | 8.3  | 12     | 100.0 | $X^2=3.059$<br>$p<0,086$                   |
| Beden Eğitimi                     | 4              | 100  | 0                 | 0    | 4      | 100.0 |  |
| Hukuk                             | 11             | 68.8 | 5                 | 31.2 | 16     | 100.0 |  |
| <b>Sınıf</b>                      |                |      |                   |      |        |       |  |
| 1.Sınıf                           | 8              | 21.1 | 30                | 78.9 | 38     | 100.0 | $X^2=2,023$<br>$p=0,364$                   |
| 2.Sınıf                           | 8              | 17.8 | 37                | 82.2 | 45     | 100.0 |  |
| 3.Sınıf                           | 4              | 40.0 | 6                 | 60.0 | 10     | 100.0 |  |
| 4.Sınıf                           | 6              | 28.6 | 15                | 71.4 | 21     | 100.0 |  |
| <b>Yaş</b>                        |                |      |                   |      |        |       |  |
| 20 ve altı yaş                    | 8              | 14.3 | 48                | 85.7 | 56     | 100.0 | $X^2=4,540$<br><b><math>p=0,033</math></b> |
| 21 ve üzeri yaş                   | 18             | 31.0 | 40                | 69.0 | 58     | 100.0 |  |
| <b>Medeni Durum</b>               |                |      |                   |      |        |       |  |
| Bekar                             | 23             | 21.1 | 86                | 78.9 | 109    | 100.0 | $X^2=4,109$<br><b><math>p=0,043</math></b> |
| Evli                              | 3              | 60.0 | 2                 | 40.0 | 5      | 100.0 |  |
| <b>Anne Eğitim Durumu</b>         |                |      |                   |      |        |       |  |
| İlkokul ve altı                   | 16             | 19.0 | 68                | 81.0 | 84     | 100.0 | $X^2=2,562$<br>$p=0,109$                   |
| Ortaokul ve üzeri                 | 10             | 33.3 | 20                | 66.7 | 30     | 100.0 |  |
| <b>Baba Eğitim Durumu</b>         |                |      |                   |      |        |       |  |
| İlkokul ve altı                   | 5              | 12.2 | 36                | 87.8 | 41     | 100.0 | $X^2=4.095$<br><b><math>p=0,043</math></b> |
| Ortaokul ve üzeri                 | 21             | 28.8 | 52                | 71.2 | 73     | 100.0 |  |
| <b>Yaşamdan Memnuniyet Durumu</b> |                |      |                   |      |        |       |  |
| Evet                              | 17             | 23.6 | 55                | 76.4 | 72     | 100.0 | $X^2=0,72$<br>$p=0,789$                    |
| Hayır                             | 9              | 21.4 | 33                | 78.6 | 42     | 100.0 |  |
| <b>Aile İletişim Durumu</b>       |                |      |                   |      |        |       |  |
| İyi                               | 17             | 24.3 | 53                | 75.7 | 70     | 100.0 | $X^2=0,277$<br>$p=0,871$                   |
| Orta                              | 8              | 20.0 | 32                | 80.0 | 40     | 100.0 |  |
| Kötü                              | 1              | 25.0 | 3                 | 75.0 | 4      | 100.0 |  |

$X^2$ :Kikare Analizi

Öğrencilerden, nargile kullananların kullanmayanlara göre ve alkol kullananlarında kullanmayanlara göre sigara içme oranları yüksek bulunmuş ve aralarında istatistiksel olarak anlamlı ilişki vardır ( $p<0.05$ , Tablo 4).



**Tablo 4.** Öğrencilerin Sosyodemografik Özellikleri ve Sigara İçme Durumlarının Dağılımı

| Değişkenler (n:1724)            | Sigara İçenler |      | Sigara İçmeyenler |      | Toplam |       | İstatistik                        |
|---------------------------------|----------------|------|-------------------|------|--------|-------|-----------------------------------|
|                                 | Sayı           | (%)  | Sayı              | (%)  | Sayı   | (%)   |                                   |
| Sigara İçme Deneme Yaşı (n:30)  |                |      |                   |      |        |       |                                   |
| 15 yaş ve altı                  | 7              | 70.0 | 3                 | 30.0 | 10     | 100.0 | X <sup>2</sup> =3.098<br>p<0,212  |
| 16-17 yaş                       | 9              | 100  | 0                 | 0    | 9      | 100.0 |                                   |
| 18 yaş ve üzeri                 | 9              | 81.8 | 2                 | 18.2 | 11     | 100.0 |                                   |
| Alkol Kullanma Durumu (n:114)   |                |      |                   |      |        |       |                                   |
| Evet                            | 10             | 71.4 | 4                 | 28.6 | 14     | 100.0 | X <sup>2</sup> =21,431<br>p<0,000 |
| Hayır                           | 16             | 16.0 | 84                | 84.0 | 100    | 100.0 |                                   |
| Nargile Kullanma Durumu (n:114) |                |      |                   |      |        |       |                                   |
| Evet                            | 9              | 47.4 | 10                | 52.6 | 19     | 100.0 | X <sup>2</sup> =21,431<br>p=0,005 |
| Hayır                           | 17             | 17.9 | 78                | 82.1 | 95     | 100.0 |                                   |

$X^2$ :Kikare Analizi

Öğrencilerin sigara içme durumlarına ilişkin lojistik regresyon analizi sonuçları Tablo 5'te gösterilmiştir. Anlamli bulunan değişkenlerden sigara içme durumunu, alkol kullanma durumu 10.292 kat ve nargile içme durumu ise 5.884 kat arttırabileceği görülmektedir ( $p<0.05$ , Tablo 5).



**Tablo 5. Öğrencilerin Nargile İçme Durumlarına İlişkin Lojistik Regresyon Analizi Sonuçları**

| Yaş(1)<br>Medeni Durum | B     | S.E   | Wald   | df | Sig.        | Exp(B) | 95% Güven Aralığı EXP(B) |        |
|------------------------|-------|-------|--------|----|-------------|--------|--------------------------|--------|
|                        |       |       |        |    |             |        | Alt                      | Üst    |
| Yaş(1)                 | 1,096 | ,582  | 3,545  | 1  | ,060        | 2,992  | ,956                     | 9,360  |
| Medeni Durum           | -,649 | 1,231 | ,278   | 1  | ,598        | ,522   | ,047                     | 5,831  |
| Baba Eğitim Durumu     | -,980 | ,624  | 2,461  | 1  | ,117        | ,375   | ,110                     | 1,277  |
| Alkol Kullanma         | 2,331 | ,714  | 10,674 | 1  | <b>,001</b> | 10,292 | 2,542                    | 41,682 |
| Nargile İçme           | 1,772 | ,666  | 7,079  | 1  | <b>,008</b> | 5,884  | 1,595                    | 21,712 |

B: Regresyon katsayısı, SE: Standart hata, Wald: Kikare değeri,df: serbestlik derecesi, p: Anlamlılık düzeyi (p<0.05), Exp (B): Odds oranı(OR)

### SONUÇLAR VE ÖNERİLER

Sonuç olarak, öğrencilerin bağımlılık düzeyleri azımsanmayacak derecede yüksektir. Sigara kullanımlarına etki eden en önemli faktörler alkol ve nargile gibi diğer bağımlılıklardır. Özellikle gençlerde madde kullanımının nedenleri belirlenmeli, eğitim ve proje gibi faaliyetler düzenlenmeli ve ilgili konuda medya harekete geçirilerek toplumun farkındalığı artırılmalıdır.

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AHLAT VAN GÖLÜ SEVDALILARI TOPLULUĞUNUN KÜLTÜREL MİRASIN  
AKTARIMINA KATKILARI

CONTRIBUTIONS OF AHLAT VAN LAKE LOVERS TO THE TRANSFER OF CULTURAL  
HERITAGE

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**Özet**

Van Gölü'nün kuzey batısında göle nazır, panoramik özelliği bulunan sayfiye yeri, huzurlu sakin şehir Ahlat yer almaktadır. Tarihi milattan öncelere dayanan bu kadim şehirde çok sayıda medeniyet hüküm sürmüştür. Asırlardan süzülüp gelen toplumsal değerler bu coğrafyada büyük öneme sahiptir. Ahlat kültürel miras aktarımının başarılı bir şekilde yürütüldüğü alanların başında gelmektedir. Ahlat sahilinde bir asra yakın bir süre önce kullanılmaya başlanmış küçük iskele yer almaktadır. Hayata dair günlük sohbetlerin gerçekleştiği, yüzmeyi bilmeyenlerin yüzmeyi öğrendiği, yüzme yarışmalarının sürdürüldüğü odak nokta olarak görevini günümüzde de sürdürmektedir. Şehrin hafızasında önemli bir yere sahip bu alan bir zamanlar vapurlarla yolcu, eşya ve ticaret mallarının Van'a, Tatvan'a taşınmasında önemli roller üstlenmiştir. Asker uğurlamasında” Ahlatın altında küçük iskele, on sekiz yaşında gittim askere” türkülerinin söylendiği, gelen cenazeler için ağıtların yakıldığı, halkın acı ve mutluluklarına şahitlik etmiş etkili platform olarak kullanılmıştır. Kendilerine “Van Gölü sevdalıları” adını veren bir topluluk; geçmişte atalarının bıraktığı kültürel mirası günümüzde eski iskelenin bulunduğu yerde tef ve saz eşliğinde aynı türkülerini söyleyerek, sabahın erken saatlerinde gölde yüzerek ve Ahlat şivesiyle sohbetlerde bulunarak sürdürmektedir. Araştırma Temmuz 2022'de Ahlat'ta ve Ahlatlı olup ta dışarıda yaşayan ancak yazları Ahlat'a gelen Van Gölü sevdalıları 104 katılımcı üzerinde yapılmıştır. Amaç bilimsel veriler elde ederek kültürel aktarımları ortaya çıkarmaktır. Verilerin elde edilmesinde nitel ve nicel yöntemleri kapsayan karma desen yöntemi kullanılmıştır. Katılımcılara Google form kullanılarak 20 sorudan oluşan anket uygulanmıştır. Çıktıları değerlendirmek için grafiksel veri analizi yöntemine başvurulmuştur. Sorulan sorular farklı kategorilere ayrılarak değerlendirmeye alınmıştır. Katılımcıların derinlemesine analiz yöntemine göre gösterdiği eğilimler dikkate alındığında Van Gölü sevdalıları topluluğunun kültürel mirasın aktarılması üzerinde taşıyıcı rol oynadığı, kültürel mirasın aktarımına ön ayak olduğu görülmüştür. Ayrıca Van Gölü sevdalıları topluluğunun sosyal sorumluluk uygulamaları ile Van Gölü'nün temiz kalması, gölde yaşayan inci kefelinin neslini sürdürmesi yönünde inisiyatif aldıkları gözlemlenmiştir. Böylece bireysel ve toplumsal yaşantının şekillenmesine, kültürel değerlerin sürüklenmesine katkı sağladığı açığa çıkarılmıştır. Olaya kapsayıcı bir bakış açısıyla bakıldığında Van Gölü sevdalıları topluluğunun hem kültürel mirasın aktarımında hem de başta Van Gölü ve inci kefali olmak üzere çevre ile ilgili hassasiyet göstererek değerlerin aktarılmasında büyük roller üstlendiği tespit edilmiştir.

**Anahtar Kelimeler:** Ahlat, Küçük İskele, Kültürel Miras, Van Gölü Sevdalıları, Çevre, İnci Kefali

**Abstract**

On the north-west of Lake Van, there is a peaceful and quiet city Ahlat, a summer resort with panoramic features overlooking the lake. Many civilizations ruled in this ancient city, whose history dates back to before Christ. The social values filtered through the centuries are of great importance in this geography. Ahlat is one of the areas where the transfer of cultural heritage is carried out successfully. On the coast of Ahlat, there is a small pier that was used almost a century ago. It continues to serve as the focal point where daily conversations about life take place, those who do not know how to swim learn to swim, and swimming competitions are held. This area, which has an





important place in the memory of the city, once played an important role in the transportation of passengers, goods and trade goods to Van and Tatvan by ferries. It was used as a platform where the folk songs "Small pier in front of Ahlat, I went to the army when I was eighteen years old" were sung, laments were sung for the funerals, and witnessed the pain and happiness of the people in the farewells of the soldiers. A community calling themselves "Van Lake lovers"; Today, he continues the cultural heritage left by his ancestors in the past by singing the same songs accompanied by tambourine and saz, swimming in the lake in the early hours of the morning and having conversations with the Ahlat accent. The research was conducted in July 2022 on 104 participants from Ahlat, who live outside of Ahlat and are lovers of Lake Van, who come to Ahlat in the summer. The aim is to reveal cultural transfers by obtaining scientific data. Mixed design method, which includes qualitative and quantitative methods, was used to obtain the data. A questionnaire consisting of 20 questions was applied to the participants using the Google form. Graphical data analysis method was used to evaluate the outputs. The questions asked were divided into different categories and evaluated. Considering the tendencies of the participants according to the in-depth analysis method, it has been seen that the community of lovers of Lake Van plays a carrier role on the transfer of cultural heritage and pioneers the transfer of cultural heritage. In addition, it was observed that the community of lovers of Lake Van took the initiative to keep Lake Van clean and to sustain the generation of pearl mullet living in the lake with social responsibility practices. Thus, it has been revealed that it contributes to the shaping of individual and social life and to the drift of cultural values. Looking at the event from an inclusive perspective, it has been determined that the community of lovers of Lake Van plays a major role both in the transfer of cultural heritage and in the transfer of values by showing sensitivity to the environment, especially Lake Van.

**Keywords:** Ahlat, Little Pier, Cultural Heritage, Lake Van Lovers, Environment, Pearl Mullet

### Giriş

Ahlat, Doğu Anadolu Bölgesinde yer alan Bitlis iline bağlı, Van Gölü'nün kuzey batısında konumlanmış bir sahil kentidir. Panoramik özelliği bulunan kent, Türkiye'de huzur ve rahat yaşantının sürdürüldüğü sakin şehirlerin arasında yer almaktadır. Ahlat, gelenlerin hem doğa güzelliği hem de tarihe ayna tutan arkeolojik objeleriyle büyüldüğü ender yerlerden biridir. Geçmiş milattan öncelere dayanan bu kadim kent başta adıyla, tarihiyle ve kültürüyle özdeşleşen Ahlatşahlar olmak üzere birçok medeniyete ev sahipliği yapmıştır. Asırlardan süzülüp gelen toplumsal değerler bu coğrafyada büyük öneme sahiptir. Ahlat kültürel miras aktarımının başarılı bir şekilde yürütüldüğü alanların başında gelmektedir.

Bir toplumun kültürel var oluşu geçmişten günümüze taşınmış olduğu kültürel değerlerle ölçülür. Somut olan ya da somut olmayan kültürel miras kültürel var oluşun sembolleridir. Toplumun potasında yüzyıllar boyunca eriyerek süzülen somut olmayan kültürel miras ve somut tarihi kültürel miras daha önce yaşamış toplumlardan günümüz toplumlarına aktarımının belirleyicileridir. Temsil ettikleri toplumun inanç, gelenek ve görenek gibi kültürel olgularını, sosyal yaşantı ve sanat anlayışını yansıtan aynalarıdır. Sonraki kuşaklarda kendinden önceki kuşaklardan nakledilen toplumsal değerlerin gün yüzüne vurumunun yansımalarıdır aslında elde edilen kültürel varlıklarımız.



**Resim 1.** Panoramik Ahlat Manzaraları (Oktay Bayar'ın Fotoğraf Arşivinden).

Kültür kelimesinin etimolojik kökenine bakıldığında, Latince'deki 'tarım' anlamına gelen 'Cultura' kelimesi ile karşılaşılmaktadır (Çeçen:1984:9). Diğer taraftan kültür mantarı, kültür tarihi, kültür turizmi, eğlence kültürü, kültür katı, kültürfizik hareketleri, boğaz kültürü gibi örneklerini çokça uzatabileceğimiz ve içinde kültür kelimesinin geçtiği çok çeşitli kavramlarla karşılaşılmaktadır. Dolayısıyla birçok disiplin 'kültür' kelimesini kullanmakta ve başlangıçta 'tarım' veya 'toprağı tarıma hazır hale getirme' anlamında kullanılan kavramın tanımını yapmak da zorlaşmaktadır. Kültür; sosyal antropoloji, sosyal psikoloji, tarih, sosyoloji ve etnoloji gibi sosyal bilimlerin ortak olarak ele aldıkları bir konudur. Tabii ki, bu bilimlerin her biri kültürü, kendilerini ilgilendiren yönleriyle ele almaktadırlar (Arslanoğlu, 2001).

Kültürel turizmin, bireylerde tarih ve kültürel miras bilincini artıran bir hatırlatıcı olarak yerel halkın yaşam kalitesini yükseltmeyi ve geleneksel yaşam tarzlarını korumayı amaçlayan bir turizm biçimi olduğunu söylemek mümkündür (Yıldız, 2011: 3). Kültür, bir turistik ürün olarak ele alındığında bu ürünü oluşturan bileşenlerin, belli bir coğrafyaya ait ya da sınırlardan bağımsız olarak insanlığın tümüne ait somut kültürel varlıklardan ve soyut kültürel değerlerden oluştuğu ifade edilebilir (Üner, 2014: 7-8).

Toplumsal değerlerin şekillenip aktarılabilmesi için birtakım izler bırakan bazı kazanımlara ihtiyaç duyulmaktadır. Somut olmayan kültürel mirasın aktarımında objelere genellikle ihtiyaç duyulmaz. Ancak somut olan kültürel mirasın aktarımında tarihsel objeler kültürel mirasın aktarılmasında önemli bir yer tutar.

Kültürel varlıklar ya da kültürel miras; mimari yapılar, anıtlar, inanış, sembol ve gelenek gibi birçok öğeyi içinde barındıran ve en genel anlamıyla bir ülkeyi, bölgeyi ya da yerleşim yerinin özelliklerini tanımlayan somut (arkeolojik, sanatsal, mimari yapılar) ve somut olmayan değerler (inanışlar, adetler, gelenek ve görenekler vb.) olarak tanımlanmaktadır (Bedate vd., 2004: 101; Kurtar, 2012: 1; Ferretti, 2014: 2).

Somit kültürel varlıklar "tarih öncesi ve tarihi devirlere ait bilim, kültür, din ve güzel sanatlarla ilgili bulunan veya tarih öncesi ya da tarihi devirlerde sosyal yaşama konu olmuş bilimsel ve kültürel açıdan özgün değer taşıyan yer üstünde, yeraltında veya su altındaki bütün taşınır ve taşınmaz varlıklar" olarak tanımlanmaktadır (Arslan, 2012: 9; Sidekli ve Karaca, 2013: 21). Her milletin kültürü ve kültürel varlıkları çok değerlidir. Ancak bu varlıklar korunduğunda ve iyi yönetildiğinde sürdürülebilir nitelik kazanmaktadır. Müzeler veya tarihi alanların sunumu ve korunması bu anlamda önem kazanmaktadır (Meydan Uygur ve Baykan, 2007: 41).

Kültürel değerlerin gelecek kuşaklara aktarılması için özellikle tarihi çevrenin korunması, geliştirilmesi ve tarihi çevre içinde yer alan değerlerin turizm amaçlı kullanımlarının sağlanması doğrultusunda, kültürel varlıklara gerekli önemin verilmesi üzerinde hassasiyetle durulması gerekmektedir (Ablak vd., 2014: 173). Kültür varlıklarını tarih öncesi ve tarihi devirlere ait bilim, kültür, din ve güzel sanatlarla ilgili bulunan veya tarih öncesi ya da tarihi devirlerde sosyal yaşama konu olmuş bilimsel ve kültürel açıdan özgün değer taşıyan yer üstünde, yer altında veya su altındaki bütün taşınır ve taşınmaz varlıklar olarak tanımlamak mümkündür (Yalçinkaya, 2008: 19; Aşılıoğlu ve Memlük, 2010: 185; Yeşilbursa, 2013: 406).

Bitlis ili, Ahlat ilçesi tarihi ve arkeolojik eserleri ile zengin bir kültürel mirasın temsilcileri konumundadır. İlçenin sahip olduğu potansiyel zenginlik toplumsal olguların açığa çıkmasında önemli bir yere sahiptir. Bu olgular toplumsal yaşantının şekillenmesinde ve kültürel sürüklenmenin gerçekleşmesinde belirleyici roller üstlenmektedir. Bu durum bireylerin davranış ve tutumları, oluşan değerlerin korunup sürdürülebilmesinde gelecek nesillere aktarılmasında vazgeçilmez öğelerdir.

Ahlatlının hafızasında önemli bir yere sahip bu alan bir zamanlar vapurlarla yolcu, eşya ve ticaret mallarının Van'a, Tatvan'a taşınmasında önemli roller üstlenen küçük iskele bulunmaktaydı. Ahlatın altında konumlanan bu iskele asker uğurlamasında" Ahlatın altında küçük iskele, on sekiz yaşında gittim askere" türkülerinin söylendiği, gelen cenazeler için ağıtların yakıldığı, halkın acı ve mutluluklarına şahitlik etmiş etkili platform olarak kullanılmıştır.

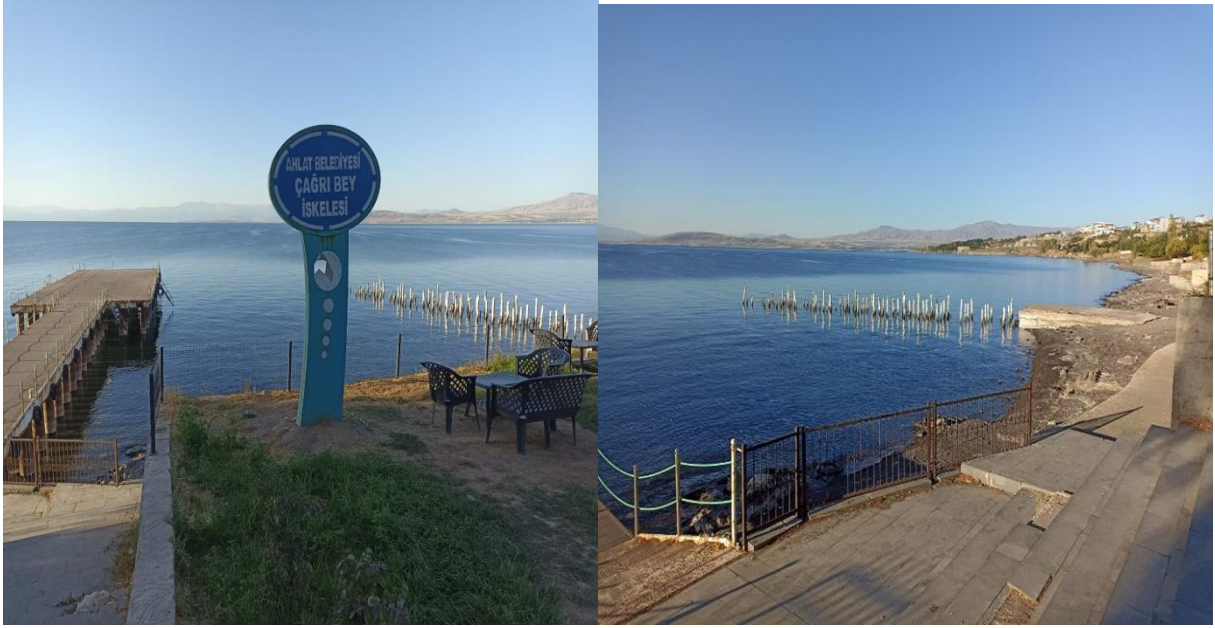


**Resim 2.** Eski Ahlat İskelesi (Üzeyir Akçelik'in Fotoğraf Arşivinden).

Eskiden Ahlat'a çok yağar, yollar kapanırdı. Özellikle 1950 yıllarda Van Gölü üzerinde ulaşım vapurlarla yapıldı. Haftanın iki ya da üç günü vapur gelir iskeleye yanaşırdı. Bu geliş ve gidişlerde Ahlat İskelesi'nde büyük ayrılmalar ve kavuşmalar yaşanırdı. Kore'de görev yapacak askerlerin gidişleri, Gazi olup Ahlat'ta dönenlerin karşılanmaları tarihi bir tabloya dönüştürülürdü Ahlat İskelesi'nde (URL 1).

Yüzyıllar boyunca aktarılan gelen kültürel değerler bu kadim coğrafyada büyük önem teşkil etmektedir. Biliyoruz ki kültürel değerlerini kaybeden toplumların yıkılıp tarih sahnesinden silinmeye mahkumdur. Ahlat kültürel miras aktarımının başarılı bir şekilde sürdürüldüğü yerleşim yerlerinin başında gelmektedir. Somut olmayan kültürel miraslar başta olmak üzere diğer kültürel miraslarında başarılı bir şekilde sürüklendiği alan olarak tarihteki misyonunu devam ettirmektedir.





**Resim 3.** Eski ve Yeni İskeleler (Özcan Okuyucu ve Şahap Koçalp Fotoğraf Arşivlerinden).

Kaymakam Mazlum Yegül'ün belediye başkanlığını da yürüttüğü 1936-1939 yılları arasında aşağı çarşı olarak adlandırdığımız o günün modern çarşısını planlarken iskeleyi de bu günkü yerinde konumlandırmıştır. Bu iskele günümüzde fonksiyonunu kaybetmiş olsa da yanında yapılan yeni iskele kenarında eskiden beri hayata dair günlük sohbetlerin gerçekleştiği, yüzmeyi bilmeyenlerin yüzmeyi öğrendiği, yüzme yarışmalarının sürdürüldüğü odak nokta olarak görevini sürdürmektedir.



**Resim 4.** Van Gölü Sevdalıları (Behlül Şerefoğlu'nun Fotoğraf Arşivinden).

Kendilerine “Van Gölü Sevdalıları” adını veren, Ahlat'ta yaşayan ya da Ahlatlı olup ta yaz aylarında Ahlat'a gelen kişiler, geçmişte atalarının bıraktığı kültürel mirası günümüzde sürdürmeye çalışmaktadır. Küçük iskelenin bulunduğu yerde tef ve saz eşliğinde eski Ahlat türküleri söyleyip halaylar çekerek, sabahın erken saatlerinde gölde yüzüp yüzme sonrası toplu şekilde yöresel

ürünlerden oluşan kahvaltılarını yaparak ve Ahlat şivesiyle günlük sohbetlerde bulup salamura balık, şile gibi geleneksel Ahlat yemekleri yiyerek devam ettirmektedir.



**Resim 5.** Van Gölü Sevdalıları (Behlül Şerefoğlu'nun Fotoğraf Arşivinden).

## I. Araştırma

### A. Araştırmanın Amacı ve Çerçevesi

Araştırmanın temel amacı; kültür okur yazarlığı, somut olan ve somut olmayan kültürel mirasın gelecek nesillere aktarılmasının incelenmesine dayanmaktadır. Ahlat'ta yaşayan ya da yaz aylarında Ahlat'ta bulunan Van Gölü sevdalıları topluluğunun Ahlat'ın somut kültürel mirasının ve somut olmayan kültürel mirasının yaşatılmasına yönelik çaba ve görüşlerini, bilinç ve bilgi düzeylerini belirleme amaca hizmet çabalarındandır. Bu amaç çerçevesinde topluluğa mensup katılımcılara konu ile ilgili araştırma sorularını cevaplamaya yönelik olarak sorular geliştirilmiştir.

### B. Evren, Örneklem ve Veri Toplama Süreci

Ahlat milattan öncesine dayanan tarihiyle biriktirmiş olduğu somut kültürel mirasın ve somut olmayan kültürel mirasın aktarımının yürütüldüğü nadide yerleşim yerlerinden biri olarak günümüzde önemini sürdürmektedir. Asırlara dayanan kazanımların aktarımında gönüllü elçilik yapan Van Gölü sevdalıları topluluğu hem Van Gölü temiz kalsın temalı çevre hassasiyeti konusunda hem de kültürel mirasın taşınmasında portör rolü üstlenmektedir. Bu çaba kültürel mirası sonraki kuşaklara aktarma bağlamında sigorta rolü oynamaktadır. Araştırma Temmuz 2022'de Ahlat'ta yaşayan ya da yaz aylarında Ahlat'ta bulunan Ahlatlı Van Gölü sevdalıları topluluğuna mensup gönüllü 104 kişi üzerinde yapılmıştır. Nicel araştırma çerçevesinde veri elde edebilmek için gönüllülere anket uygulanmıştır. 20 farklı faktörü incelemek için 20 soru yöneltilmiştir. Sorular çevre hassasiyeti ve kültürel mirasın taşınması konusunda üretilmiş yansımaları kapsamaktadır.

### C. Veri Toplama Araç ve Teknikleri

Araştırmada veri toplama aracı olarak değişkenleri ölçmeye yönelik yargıların yer aldığı ve geniş çaplı literatür taraması neticesinde oluşturulan tek bölümden oluşmuş 20 soruluk bir anket formu için Google form kullanılmıştır. Ayrıca karma desen oluşturmak ve daha farklı detaylara ulaşabilmek için veri toplama tekniği olarak yüz yüze görüşme gerçekleştirilmiştir. Ankette sorulan sorularla Ahlat'ta somut ve somut olmayan kültürel mirasın aktarımı hakkında görev, bilgi ve farkındalık seviyeleri ölçülmeye çalışılmıştır.





#### **D. Verilerin Analizi**

Anket uygulaması Google form üzerinden yürütüldükten sonra değerlendirmeye alınan verilerin grafiksel ifadelerinden madde miktarı (n) ve % değerlerinden (n(%)) yola çıkılarak çözümleme süreci gerçekleştirilmiştir. Elde edilen bu değerler ve yüz yüze yürütülen derinlemesine analiz çalışmaları sonucunda genel sonuçlara ulaşılmıştır.

#### **E. Araştırmanın Kısıtları**

Bu araştırma; zaman, maliyet ve erişilebilirlik gibi faktörleri açısından iletişim halinde olunan sınırlı sayıda yöre halkı ile Ahlat'ta yazları bulunan Van Gölü sevdalıları topluluğuna üye gönüllülerin görüşleri ile sınırlandırılmıştır. Araştırma anketinin anlaşılır olabilmesi ve kolay yanıtlanabilmesi için yer alan az sayıda soru diğer bir sınırlılığı oluşturmuştur.

#### **II. Bulgular**

Ahlat Van Gölü sevdalıları topluluğunun kültür okur yazarlığı kapsamında hem çevre hem de somut olan, somut olmayan kültürel mirasın aktarım ve yansımaları ile ilgili bilgi ve bilinç düzeylerini belirleme ana hedefi oluşturmuştur. Kapsama yönelik görüşlerini değerlendirmek amacıyla Van Gölü sevdalılarına anketler düzenlenerek bulgulara ulaşılmıştır. Elde edilen bulgular şunlardır:

##### **Katılımcılara Ait Veri Tabloları ve Analizleri (Değişken, Katılan/Yanıt (n), Değeri (%))**

Van Gölü sevdalıları 104 katılımcıdan 0-2 yaş grubunda olanlar 3 kişi %2,9 ile, 20-40 yaş grubunda olanlar 13 kişi %12,5 ile, 40-65 yaş grubunda bulunanlar 78 kişi %75 ile, 65 yaş ve üzeri ise 10 kişi %9,6 ile temsil edilmektedir.

Van Gölü sevdalıları 104 katılımcıdan 4 kişi %3,8 ile öğrencileri, 46 kişi %44,2 ile çalışanları, 36 kişi %34,6 ile emeklileri ve 18 kişi %17,3 ile diğer seçeneğini temsil etmektedir.

Van Gölü sevdalıları 104 katılımcının Ahlat'ta bulunış şekli ile ilgili; 44 kişi %42,3'ü yaz sezonunda, 42 kişi %40,4'ü sürekli, 13 kişi %12,5 ile 10 günden daha kısa süre, geri kalan sayı ve oranlar ise diğer ile temsil edilmektedir. Alınan yanıtlarda bazı sapmalar olsa da çoğu yanıtlar yaz sezonunda birkaç günle başlayıp 120 güne kadar değiştiğini ortaya koymaktadır.

Katılımcılara sorulan diğer sorulara verilen yanıtlar tablo şeklinde aşağıda sunulmuştur.

**Tablo 1.** Hemen hemen her gün Van Gölü'nde yüzerim.

| <b>Değişkenler</b>  | <b>Katılan/ Yanıt (n)</b> | <b>Değeri (%)</b> |
|---------------------|---------------------------|-------------------|
| Evet, katılıyorum   | 103/78                    | 75,7              |
| Kararsızım          | 103/ 16                   | 15,5              |
| Hayır, katılmıyorum | 103/ 9                    | 8,7               |

Tablodaki verilerden yola çıkarak “Hemen hemen her gün Van Gölü'nde yüzerim” sorusuna 103 yanıtın 78'i evet yanıtını vermiştir. Verilen yanıt toplam yanıtların %75,7'ünü oluşturmaktadır. Bu orandan yola çıkarak katılımcıların Ahlat Van Gölü sahilin özellikle sabahın erken saatlerinde yüzdüklerini göstermektedir. Yüzme sporunun kararlılıkla gerçekleştiriliyor olması ulaşılan hedefin özümsemiği yolunda güçlü ip uçları vermektedir.





**Tablo 2.** Yüzme sporunun vücuda sağladığı faydaları bilir tüm sevdiklerime yüzmeyi tavsiye ederim.

| Değişkenler         | Katılan/ Yanıt (n) | Değeri (%) |
|---------------------|--------------------|------------|
| Evet, katılıyorum   | 103/ 101           | 98,1       |
| Kararsızım          | 103/ 1             | 1,0        |
| Hayır, katılmıyorum | 103/ 1             | 1,0        |

Yüzme sporunun vücuda sağladığı faydalar tıp dünyasında da sıklıkla dile getirilmektedir. Yüzme sporunun sağlıklı bir yaşama sağladığı katkılar toplumun tüm kesimlerince benimsenmiş bir olgudur. Van Gölü sevdalılarının bu olgunun farkında olmaları başta akrabaları olmak üzere çevredekilere de tavsiye etmeleri ilgili sporun hayat bulmasında ve kültürel aktarımı katkı sunmaktadır. Yüzme sporunun vücuda sağladığı faydaları bilir tüm sevdiklerime yüzmeyi tavsiye ederim yargısı ile ilgili olarak katılımcıların 101'i evet yanıtını vermiştir. Verilen yanıtlar tüm yanıtların %98,1'ini oluşturmaktadır. Katılımcıların neredeyse tamamının yüzme sporunu yerine getirdiğini ve sevdiklerini de teşvik ederek yüzme kültürüne katkı sağladıklarını göstermektedir.

**Tablo 3.** Van Gölü Sevdalıları için yüzmenin bir spor olmasının yanında kültürel mirasa katkı fikirlerinin tartışıldığı bir platform olduğunu da bilirim.

| Değişkenler         | Katılan/ Yanıt (n) | Değeri (%) |
|---------------------|--------------------|------------|
| Evet, katılıyorum   | 104/ 96            | 92,3       |
| Kararsızım          | 104/ 7             | 6,7        |
| Hayır, katılmıyorum | 104/ 1             | 1,0        |

Yüzmenin bir spor olmasının yanında kültürel mirasa katkı fikirlerinin tartışıldığı bir platform olduğunu da bilirim yargısı yüzme sporunun sonraki nesiller aktarılacak bir değer, olduğu bilinmektedir. Bu eylemlerin kültürel mirasın aktarımında bilinç düzeyinin yüksek olduğu görülmektedir. Bu madde ile ilgili olarak verilen evet yanıtlarının sayısı 96'dır. Bu evet yanıtların toplam yanıtların içindeki değeri %92,3'e karşılık gelmektedir. Katılımcıların neredeyse tamamı ince detay bilgilere sahip olması kültürel mirasın gelecek nesillere aktarılması konusunda olumlu ip uçlarını içinde barındırmaktadır.

**Tablo 4.** İskelede, plajda, kumsalda; Van Gölü ve çevresini temiz tutar ve bunun önemini sık sık vurgularım.

| Değişkenler         | Katılan/ Yanıt (n) | Değeri (%) |
|---------------------|--------------------|------------|
| Evet, katılıyorum   | 103/ 102           | 99         |
| Kararsızım          | 103/ 1             | 1          |
| Hayır, katılmıyorum | 103/ 0             | 0          |

İskelede, plajda, kumsalda; Van Gölü ve çevresini temiz tutar ve bunun önemini sık sık vurgularım yargısı ile ilgili olarak tamamı diyebileceğimiz bir katılımı çevre hassasiyetinin bulunduğu



görülmektedir. Günümüzde olmazsa olmaz diyebileceğimiz bir konuda yüksek oranda katılım gelecek adına olumlu ip uçları vermektedir. İskelede, plajda, kumsalda; Van Gölü ve çevresini temiz tutar ve bunun önemini sık sık vurgularım yargısına verilen 103 yanıtta 102’i evet olmuştur. Bu durum yanıtların %99’una tekabül etmektedir. Katılımcıların çevre konusunda bilgi sahibi olduğu görülmektedir. Sevdalıların “Van Gölü temiz kalsın” mottosu farkındalık düzeyini göstermektedir. Bu bilgileri bulunduğu meclislerde anlatmaları da ayrıca önem taşımaktadır.

**Tablo 5.** Yüzmeye gelen dost ve arkadaşlarımızla hal, hatır sorar sohbetlerde bulunurum.

| Değişkenler         | Katılan/ Yanıt (n) | Değeri (%) |
|---------------------|--------------------|------------|
| Evet, katılıyorum   | 103/ 99            | 96,1       |
| Kararsızım          | 103/ 3             | 2,9        |
| Hayır, katılmıyorum | 103/ 1             | 1,0        |

Yüzmeye gelen dost ve arkadaşlarımızla hal, hatır sorar günlük sohbetlerde bulunurum. Sohbet insanlar için bir iletişim vasıtasıdır. Bu eylemle birlikte Van Gölü sevdalıları bu mekânda günlük sohbetlerde bulunarak hem psikolojik olarak rahatlama hem de kültürel mirasın aktarımında büyük önem taşımaktadır. Yüzmeye gelen dost ve arkadaşlarımızla hal, hatır sorar günlük sohbetlerde bulunurum yargısı ile ilgili katılımcıların kültürel mirasın aktarımında etkili olduğunu göstermektedir. Soruya verilen 103 yanıtın 99’u evettir. Bu oran verilen yanıtlar içerisinde %96,1’ine karşılık gelmektedir. Katılımcıların sohbetlerinin kültürel mirasın aktarımında ve verdiği mesajlar hakkında etkili olarak fikir sahibi olduğunu göstermektedir. Farkındalık düzeyinde bulunan bu bilgi birikiminin geleceğin kuşaklarının mirası olduğu göz ardı edilmemelidir.

**Tablo 6.** Ahlat Van Gölü Sevdalıları üyelerinin kültürel mirasımızla ilgili misyon ve vizyon sahibi olduğunu bilir, gerektiğinde inisiyatifler alabilirim.

| Değişkenler         | Katılan/ Yanıt (n) | Değeri (%) |
|---------------------|--------------------|------------|
| Evet, katılıyorum   | 103/ 94            | 91,3       |
| Kararsızım          | 103/ 6             | 5,8        |
| Hayır, katılmıyorum | 103/ 3             | 2,9        |

Ahlat Van Gölü Sevdalıları üyelerinin kültürel mirasımızla ilgili misyon ve vizyon sahibi olduğunu bilir, gerektiğinde inisiyatifler alabilirim hakkında bilgi sahibi olunduğu görülmektedir. Van Gölü sevdalılarının vizyon geleceğe bakış açısı kazanma, misyon üstlenilen görev olarak roller üstlenme olarak açığa çıkmaktadır. Bu durum 103 yanıt içinden 94 yanıt ve %91,3 oranla kendisini göstermektedir. Van Gölü temiz kalsın sloganı vizyon ve misyonu belirleyen ana unsur olarak kendini göstermektedir.

**Tablo 7.** Van Gölü kıyısındaki seyir terasında tef ve bağlama eşliğinde sazlı sözlü Ahlat türküleri söylemekten keyif alırım.

| Değişkenler       | Katılan/ Yanıt (n) | Değeri (%) |
|-------------------|--------------------|------------|
| Evet, katılıyorum | 104/ 87            | 83,7       |



|                     |         |      |
|---------------------|---------|------|
| Kararsızım          | 104/ 12 | 11,5 |
| Hayır, katılmıyorum | 104/ 5  | 4,8  |

Van Gölü kıyısındaki seyir terasında tef ve bağlama eşliğinde sazlı sözlü Ahlat türküleri söylemekten keyif alırım yargısı 104 katılımcıdan 87 evet yanıtı ve %83,7 oranıyla kendisini göstermektedir. Sazlı sözlü iletişim kültürel mirasın aktarımında büyük paya sahiptir. Hele birde atalarının kazanımları ile elde edilmiş ise daha da pay sahibidir. Toplulukların bir araya gelerek bu tür ritüeller gerçekleştirmeleri kendini sonraki kuşaklara aktarımının yapılmasına bir kanıt olarak gösterilebilmektedir. Van Gölü sevdalıların bahse konu eğlence, söylence ve iletişim gibi toplu bir şekilde davranma faaliyetlerinde bulunuyor olmaları kültürel mirasın yaşanmasına, yaşatılmasına katkı sağlamaktadır. Bu eylemlerin yürütülmesi sırasında kişilerin mutluluklarında aktarımda etkili olduğu görülmektedir.

**Tablo 8.** Van Gölü sevdalıları ile birlikte eski Ahlat türküleri söyleyip somut olmayan kültürel mirasımızı yaşatmaya çalışırım.

| Değişkenler         | Katılan/ Yanıt (n) | Değeri (%) |
|---------------------|--------------------|------------|
| Evet, katılıyorum   | 104/ 89            | 85,6       |
| Kararsızım          | 104/ 11            | 10,6       |
| Hayır, katılmıyorum | 104/ 4             | 3,8        |

Van Gölü sevdalıları ile birlikte eski Ahlat türküleri söyleyip somut olmayan kültürel mirasımızı yaşatmaya çalışırım yargısı kültürel mirasın kadim temsilcileri olarak sonsuzluğa uzanan çizgide belirgin olarak yerini almaktadır. Bu durum 104 yanıtta 89 evet yanıtı ve 85,6 oranı ile kendisini göstermektedir. Ahlat türküleri eski türküler içinde belirli bir yer tutmaktadır. Van Gölü sevdalıları “Ahlatın Başındayım”, “Kulaksızda Kuyu Var”, “Ahlatın Altında Küçük İskele”, “Çıktım Merdan Dağına” ve daha nice türküleri söyleyip bu türküler eşliğinde halaylar çekerek kültürel mirasın aktarımına katkı sağlamaktadır.

**Tablo 9.** Ahlat Van Gölü sevdalıları ile birlikte Ahlat şivesiyle konuşarak somut olmayan kültürel mirasımızı yaşatmaya çalışırım.

| Değişkenler         | Katılan/ Yanıt (n) | Değeri (%) |
|---------------------|--------------------|------------|
| Evet, katılıyorum   | 102/ 90            | 88,2       |
| Kararsızım          | 102/ 8             | 7,8        |
| Hayır, katılmıyorum | 102/ 4             | 3,9        |

Ahlat Van Gölü sevdalıları ile birlikte Ahlat şivesiyle konuşarak somut olmayan kültürel mirasımızı yaşatmaya çalışırım yargısı 102 yanıtta 90 evet yanıtı ile kendine güçlü bir yer edinmiştir. Evetlerin tüm yanıtlar içindeki yeri ise %88,2 oranıyla etkili olduğu görülebilmektedir. İnsanlar kendilerini rahat gördükleri ortamlarda içlerinden geldiği gibi davranışlar sergileyebilmektedir. Ahlat şivesi kendine münhasır söyleyiş tarzı ve ifade şekli ile ilgili kazanımları kaybetmemek için korunması, bilinmesi,



aktarımına zemin hazırlanması kültürel sürüklenme için oldukça önemlidir. Kültürel miraslar bu sürüklenmenin sonucunda ortaya çıkan bir yaşam şeklidir.

**Tablo 10.** Ahlat Van Gölü sevdalıları olarak Ahlat'a gelen yerli, yabancı turistlere somut olmayan kültürel mirasımızı anlatarak kültürümüzün yaşamasına katkı sağlarıım.

| Değişkenler         | Katılan/ Yanıt (n) | Değeri (%) |
|---------------------|--------------------|------------|
| Evet, katılıyorum   | 103/ 97            | 94,2       |
| Kararsızım          | 103/ 3             | 2,9        |
| Hayır, katılmıyorum | 103/ 3             | 2,9        |

Ahlat Van Gölü sevdalıları olarak Ahlat'a gelen yerli, yabancı turistlere somut olmayan kültürel mirasımızı anlatarak kültürümüzün yaşamasına katkı sağlarıım yargısı Ahlat'ı bir bütün olarak görmek, anlatmak ve koruyarak kültürel mirasın yaşanıp aktarılması yolunda taşıyıcı görevler gördüğü bilinmektedir. Her Ahlatlının tarihi bir vizyonu ve misyonu olduğunu bilir bulunduğum ortamlarda, yerli ve yabancı turistlerin bulunduğu mekanlarda Ahlat'ı anlatarak kültürel tarihime sahip çıkarım. Bu soruya verilen 103 yanıtın 97 tanesi evet yanıtı olup %94,2 gibi yüksek bir oranda doğrulandığını göstermektedir. Ahlat turizm merkezi olarak önemli destinasyonlara sahip bir yerleşim yeridir. Her yıl Ahlat'a yerli olan ya da yerli olmayan çok sayıda turist gelmektedir. Bu durum kültürel mirasın hem tanıtımına hem de aktarımına büyük katkı sağlamaktadır.

**Tablo 11.** Yüzmeden sonra Ahlat Van Gölü sevdalıları ile birlikte geleneksel kahvaltımızı yapar, büyüklerimizden kültürel mirasımıza katkı sağlayacak anıları dinlerim.

| Değişkenler         | Katılan/ Yanıt (n) | Değeri (%) |
|---------------------|--------------------|------------|
| Evet, katılıyorum   | 103/ 83            | 80,6       |
| Kararsızım          | 103/ 12            | 11,7       |
| Hayır, katılmıyorum | 103/ 8             | 7,8        |

Sabahın erken saatlerinde yapılan yüzme sporundan sonra Ahlat Van Gölü sevdalıları ile birlikte geleneksel kahvaltımızı yapar, büyüklerimizden kültürel mirasımıza katkı sağlayacak anıları dinlerim yargısı kültürel mirasın aktarımına katkı sunulduğunu göstermektedir. Van Gölü sevdalıları 83 evet, %80,6'lık oranla komşularında, iskelelerin çevresinde, uygulama oteli ile ona komşu olan öğretmen evi bahçesinde, aşağı çarşıda bulunan tarihi parkta, büyük caminin seyir terasında yumurtalı açık ekmek, yumurta, cevizli çörek, bal, kaymak, tereyağı gibi yiyeceklerle yöresel kahvaltı yapmaktadır. Kahvaltı sırasında günlük sohbetlerde bulunarak, varsa ortamda büyüklerinde geçmişe dair anılarını dinleyerek, dinlediklerinden dersler çıkararak kültürel mirasın sonraki kuşaklara aktarımına katkı sağlanmaktadır.

**Tablo 12.** Ahlat'ın tarihi ve kültürü yanında Van Gölü gibi somut değerlerinin de kıymetini bilir ve her ortamda korunması gerektiğini savunurum.

| Değişkenler       | Katılan/ Yanıt (n) | Değeri (%) |
|-------------------|--------------------|------------|
| Evet, katılıyorum | 104/ 103           | 99         |



|                     |        |   |
|---------------------|--------|---|
| Kararsızım          | 104/ 1 | 1 |
| Hayır, katılmıyorum | 104/ 0 | 0 |

Ahlat'ın tarihi ve kültürü yanında Van Gölü gibi somut değerlerinin de kıymetini bilir ve her ortamda korunması gerektiğini savunurum yargısı Van Gölü gibi eşsiz değerlerin sonraki kuşaklara aktarımı konusunda etkin farkındalığı göstermektedir. Katılımcıların 104'ünden 103 tanesi %99 oranıyla kültürel mirasın önemini bilmekte ve sonraki kuşaklara aktarımı konusunda istekli olduğunu göstermektedir.

**Tablo 13.** Van Gölü'nün temiz kalmasının önemini çevreme anlatır ve temiz tutulmasının gelecek kuşaklara aktarılacak hazine olduğunu sık sık vurgularım.

| Değişkenler         | Katılan/ Yanıt (n) | Değeri (%) |
|---------------------|--------------------|------------|
| Evet, katılıyorum   | 103/ 101           | 98,1       |
| Kararsızım          | 103/ 2             | 1,9        |
| Hayır, katılmıyorum | 103/ 0             | 0          |

Van Gölü'nün temiz kalmasının önemini çevreme anlatır ve temiz tutulmasının gelecek kuşaklara aktarılacak hazine olduğunu sık sık vurgularım yargısı Van Gölü sevdalılarının çevre hassasiyetini göstermektedir. 103 katılımcının 101 tanesi evet yanıtı ile %98,1 oranında çevre duyarlılığına sahiptir. Çevre bilincine sahip olan Van Gölü sevdalıları “Van Gölü temiz kalsın” sloganı ile Van Gölü'nün gelecek kuşaklara temiz bırakılması konusunda farkındalık oluşturmakta, belirli periyotlarla Van Gölü kıyısında çöp temizliği yapmaktadır.

**Tablo 14.** Van Gölü'nde yaşayan Chalcalburnus tarichi (inci kefalı) balık türünün dünyada yaşayan tek tür olduğunu bilir, soyunu sürdürmesi gerektiğini her ortamda dile getiririm.

| Değişkenler         | Katılan/ Yanıt (n) | Değeri (%) |
|---------------------|--------------------|------------|
| Evet, katılıyorum   | 104/ 103           | 99         |
| Kararsızım          | 104/ 1             | 1          |
| Hayır, katılmıyorum | 104/ 0             | 0          |

Van Gölü'nde yaşayan Chalcalburnus tarichi (inci kefalı) balık türünün dünyada yaşayan tek tür olduğunu bilir, soyunu sürdürmesi gerektiğini her ortamda dile getiririm yargısı ile ekolojik hassasiyet ve farkındalık düzeyi vurgulanmaktadır. Katılımcıların 104 yanıtından 103 tanesi %99 oranla açık ara inci kefalinin neslini sürdürerek gelecek kuşaklara aktarılması gerektiğini düşünmektedir. İnci kefalinin dünyada sadece Van Gölü'nde bulunan endemik bir tür olduğunu, bu canlı türünün yaşaması ve yaşatılması konusunda her çeşit önlem çalışmalarını destekledikleri görülmektedir.

**Tablo 15.** Van Gölü balığının av sezonu dışında tutulmasına ve tüketilmesine karşı olduğumu her ortamda dile getirir biyolojik çeşitliliğin korunmasının önemini belirtirim.





| Değişkenler         | Katılan/ Yanıt (n) | Değeri (%) |
|---------------------|--------------------|------------|
| Evet, katılıyorum   | 103/ 99            | 96,1       |
| Kararsızım          | 103/ 4             | 3,9        |
| Hayır, katılmıyorum | 103/ 0             | 0          |

Van Gölü balığının av sezonu dışında tutulmasına ve tüketilmesine karşı olduğumu her ortamda dile getirir biyolojik çeşitliliğin korunmasının önemini belirtirim yargısı ile av sezonu dışında avlanmaması gerektiğini bildiğini göstermektedir. Katılımcıların 103 yanıtından 99 tanesi %96,1 oranıyla inci kefalı soyunun mutlaka gelecek kuşaklara aktarılması gerektiğini düşünmektedir. Bu kapsamda av sezonu dışında tüketilmemesi gerektiğini varsa tüketenlerin uyarılmasını sağladıkları görülmektedir. Van Gölü sevdalıların av yaşama katılmak için sezonda avladıkları ya da avlayanlardan satın aldıkları Van Gölü balığı olarak tanımlanan inci kefalinin salamura edilerek saklanması konusunda hassasiyetler gösterdiği görülmektedir. Sezonunda avlanıp kasa içinde tuza yatırılarak saklanan inci kefallerinin geleneksel Ahlat yemeği olan domatesli şile ile birlikte tüketerek kültürel mirasın aktarımına da katkı sağlamaktadır.

**Tablo 16.** Ahlat Van Gölü Sevdalıları olarak somut ya da somut olmayan kültürel mirasımızın gelecek nesillere sürüklenebilmesi için sosyal sorumluluk projelerinde görev alabilirim.

| Değişkenler         | Katılan/ Yanıt (n) | Değeri (%) |
|---------------------|--------------------|------------|
| Evet, katılıyorum   | 102/ 81            | 79,4       |
| Kararsızım          | 102/ 20            | 19,6       |
| Hayır, katılmıyorum | 102/ 1             | 1          |

Ahlat Van Gölü Sevdalıları olarak somut ya da somut olmayan kültürel mirasımızın gelecek nesillere sürüklenebilmesi için sosyal sorumluluk projelerinde görev alabilirim yargısı ile taşın altına ellerini koyabildikleri görülmektedir. Katılımcıların 102 yanıtından 81 tanesi %79,4 oranıyla yapılacak kamu veya özel sektör sosyal sorumluluk projeleri çalışmalarında gönüllülük esasına göre görev alabileceklerini göstermektedir.

### Sonuç

Kültürel değerler açısından toplumlar nispeten bulundukları yerin imgeleşmiş gelenek ve göreneklerini hem yaşar hem de yaşatırlar. Kazanılmış kurallar bütününü günlük yaşam rutinleri olarak davranış kültüründe yerini almakta, bilinç altı öğrenmeye katkı sağlayarak değersel kalıcılığını sürdürmektedir. Söz konusu durum öğrenilmiş toplumsal kuralların aktarımını tetiklemektedir. Bir toplumda kültürel değerler olarak kabul edilen olgular bilinçaltı öğrenmelere neden olarak öğrenmeyi pekiştirmektedir. Ahlat'ta yaşayan insanlar diğer toplumlarda olduğu gibi kültürel değerlerini öğrenir ve taşırlar. Bazen kendi aralarında daha fazla yerli ya da yabancı misafirlere aktarma olayına gönüllü katkı sağlar. Yapılan anket ve elde edilen bulgular söz konusu durumu büyük oranda doğrulamaktadır. Araştırma bu kapsamda pozitif bir korelasyona işaret etmektedir.

Van Gölü sevdalıları hem toplumsal değerlerin yaşatılmasında hem de gelecek kuşaklara aktarmada büyük öneme sahiptir. Teknolojinin baş döndürücü gelişimi toplumsal değerleri etkilemektedir. Edinilmiş davranışların sürüklenmesi konusunda gönüllü görevler alan Van Gölü sevdalıları hem çağın kazanımlarını kullanarak hem de kültürel değerlerini koruyarak mücadelesine devam etmektedir. Tamamen insancıl değerlerle somut ya da somut olmayan kültürel mirasın aktarımında rol üstlenen bu



topluluk kendi yaşamlarını anlamlı hale getirme çabasıdır. Özellikle sabahın erken saatlerinde iskele mevkiinde buluşup yüzerek, yüzme sonrası kahvaltılarını sevdikleri ile yaparak, Ahlat şivesiyle günlük sohbetler ederek, eski Ahlat türkülerini tef ve sazlar eşliğinde söyleyerek atalarının onlara bıraktıklarını yaşatmaktırlar. Çevre hassasiyetleri çerçevesinde başta Van Gölü temiz kalsın sloganı ile inci kefalinin neslini sürdürmesi yolunda çabalar sergilemeleri dikkate değer bir noktayı oluşturmaktadır.

Sonuç olarak anket ve görüşmelere katılan Van Gölü sevdalılarının kültürel değerler konusunda rol üstlenici olduklarını, bilgi birikimlerinin kültürel değerleri aktarım yapacak seviyede bulunduğunu göstermektedir. Ayrıca somut olan ya da somut olmayan kültürel mirası daha etkili aktarım yapabilmeleri için başta kalıcı değerlerle ilgili düşündükleri projeler olmak üzere dikkate alınmaları, ihtiyaçlarının karşılanması, etkileşimlerinin güçlendirilmesi ve zamana yayılan planlamalar yapılması çalışmaları kültürel mirasın sürüklenmesine olumlu katkı sağlayacaktır. Zira bugün var olan kültürler varlıklarını önceki medeniyetlerin etkili yön belirleme ve kültürlerine borçlu olduklarını unutmamalıdır.

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## “XƏMSƏ”-DƏ FƏRQLİ MƏDƏNİYYƏTLƏR DIFFERENT CULTURES IN “KHAMSA”

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### Xülasə

Ən qədim zamanlardan Azərbaycanda müxtəlif etnik qruplar və çoxsaylı xalqlar əmin-amanlıq və sülh şəraitində yaşamışlar. Ölkəmizdə hər zaman tolerant mühit və multikultural şərait hökm sürmüş və bu düşüncələr ədəbiyyatımızda da öz əksini tapmışdır. Klassik Azərbaycan ədəbiyyatına nəzər saldıqda multikultural dəyərlərlə zəngin əsərlərlə qarşılaşırıq. Bu zənginlik klassik ədəbiyyatımızın ən görkəmli nümayəndəsi olan Nizami yaradıcılığında daha əlvan boyalarla əks edilib. M.Ə.Rəsulzadə yazır ki, Nizaminin beynəlxalq arenada məşhurluğunu görmək üçün əsərlərinə baxmaq kifayətdir. Alman mütəfəkkiri Y.V.Höte “Qərb-Şərq” divanında yazır: “Çox incə, son dərəcə qabiliyyətli bir ruh sahibi.Firdovsi ümumilikdə qəhrəmanlıq nümunələri yaradıbsa, Nizami daxildən gələn alovlu eşqin dəyişkən təsirlərini öz şeirləri üçün obyekt seçmişdir.”

Etibarlıca müsəlman olan sənətkar bütün əsərlərinə Allaha minacatla başlayıb, peyğəmbərin tərifini versə də digər dinlərə də böyük bir sevgi sərgiləyir. “Sirlər xəzinəsi” poemasında şair hökmdarları ağıllı, tədbirli, ədalətli olmağa çağırır, onlara xalqın gözündə ucalmağın yolunu dinlərdə ifadə olunan ilahi təlimatlara əməl etməyin lazım olduğunu deyir. Sirlər Xəzinəsində İsa Məsihin adını çəkir və Məsihin sevgi təliminə işarə edir. Bunlar müsəlman teologiyasında deyil, daha çox xristian teologiyasında yer alan təlqinlərlə bağlıdır ki, dahi Nizaminin multikultural təfəkkürü bu təlqindən bəhrələnməyə bilmir. Yeddi gözəl poemasında müxtəlif xalqların nümayəndələrini bir yerə yığaraq Sasani hökmdarının oğlu Bəhrəmin başına gələn əhvalatdan danışır. “Leyli və Məcnun” poeması ilə Leyli-Məcnun hekayətinin Ərəbistan qumsallığından çıxarılması və divan ədəbiyyatına daxil olmasının başlanğıcı qoyulur. İsgəndərnamə poemasında humanizm və ümumbəşəri dəyərləri təbliğ edərək hökmdarları ədalətli və xeyirxah olmağa səsləyir.

**Açar söz:** Nizami, multikulturalizm, poema

### Abstract

Since ancient times, various ethnic groups and numerous peoples have lived in peace and tranquility in Azerbaijan. There has always been a tolerant environment and multicultural conditions in our country, and these thoughts are reflected in our literature. When we look at classical Azerbaijani literature, we encounter works rich in multicultural values. This wealth was reflected in the works of Nizami, the most prominent representative of our classical literature, with more colorful paints. M.A.Rasulzadeh writes that it is enough to look at Nizami's works to see his popularity in the international arena. German thinker Y.V.Goethe writes on the sofa” West-East“: "a very subtle, extremely talented soul owner.If Firdovsi created examples of heroism in general, Nizami chose the fickle effects of ardent love from within as an object for his poems.”

The Muslim artist started all his works with Allah minajat, although the praise of the Prophet shows a great love for other religions. In the poem "treasure of secrets", the poet calls on the rulers to be smart, prudent, Fair, tells them that the way to rise in the eyes of the people is to follow the divine instructions expressed in religions. In the Treasury of secrets, he mentions the name of Jesus Christ and points to the teaching of Christ's love. This is due to the teachings not in Muslim theology, but rather in Christian theology, which the multicultural thinking of the great Nizami cannot benefit from.



**I. INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022**



In his poem, Seven Beauties tells the story of Bahram, the son of the Sassanid ruler, bringing together representatives of different peoples. The poem "Leyli and Majnun" marks the beginning of the removal of the story of Leyli-Majnun from the Arabian sands and its introduction into divan literature. In his poem, Iskandarnama promotes humanism and universal values, urging rulers to be fair and kind.

**Keyword:** Nizami, multiculturalism, poetry





**PORTRAYAL OF WOMEN AS A REFLECTION OF NEW BRITISH SOCIETY: CLASS  
AND GENDER DISTINCTIONS IN *LUCKY JIM* BY KINGSLEY AMIS AND *EATING  
PEOPLE IS WRONG* BY BRADBURY MALCOLM**

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**Abstract**

*Lucky Jim* by Kingsley Amis is one of the novels that carries the features of a new subgenre of modern fiction named the campus novel. It was written and published in the 1950's, a period when more women and working-class people started attending universities. It won the Booker Prize in 1986. In the novel, Amis Kingsley examines closely the continuing life of England from academic perspective. The novel, as its subgenre suggests, tries to give details about failures, successes, social corruption, distinction and gender differences from the eyes of the narrator as well as the main character, Jim, whose aim is to guarantee his current position for the next year. For doing so, Kingsley uses comic elements and satire itself. On basic level, the comedic devices are likely to illustrate human weakness and the flaws of special characters, mostly the faculty members and struggles they give for distinctive reasons. That may be for a better position within the campus, being accepted from a specific group of people or gaining the respect of society by a high salary and getting a promotion. At this point, Amis Kingsley chooses various characters from many layers of society and presents them in every single aspect. On the other hand, *Eating People Is Wrong* which is another example of the specific genre was published in the same period actually in 1958 by Bradbury Malcolm. It deals with same issues like the first novel. Both novels have similarities as well as differences in terms of their usage of satire, comical devices and their choice of the characters. While Amis focuses on pretending act of his characters, struggles among the staff by using satire, Bradbury gives same problems from a more realistic way. He doesn't intend to present a farce or satirical humour or aim to write novel of *Lucky Jim* type. This study focuses on how women in both novels are portrayed in terms of gender and their way of life with the changing social, economic conditions of British people.

**Keywords:** New Britain, campus novel, gender, class, comic vision,

**Özet**

Kingsley'in *Şanslı Jim*'i modern kurgunun yeni bir alt türü olan akademik romanın özelliklerini taşıyan romanlardan biridir. Roman, daha fazla kadın ve işçi sınıfına mensup insanın üniversitelere girdiği bir dönemde 1950'li yıllarda yazılıp yayınlandı. 1986 yılında Booker Ödülü'nü kazandı. Amis Kingsley romanda akademik boyutu esas alarak İngiltere'de süregelen hayatı yakından ele alır. Alt türünün belirttiği gibi roman, amacı bir sonraki yıl için mevcut pozisyonunu garantilemek olan ana karakterin aynı zamanda anlatıcı Jim Dixon'ın gözünden başarısızlık, başarı, sosyal yozlaşma, ayrımcılık ve toplumsal cinsiyet farklılıklarına dair detaylı bilgi vermeye çalışır. Bunu yaparken Kingsley komik unsurları ve hicvi kullanır. Temel düzeyde, komedi unsurları çoğu fakülte üyesinden oluşan belli karakterlerin kusurlarına, birbirinden farklı nedenler uğruna verdikleri mücadeleye ve insana dair zayıflıklara ışık tutar. Bu, kampüs içerisinde daha iyi bir pozisyon, belli bir grup tarafından kabul görme ya da yüksek bir maaşla ve terfiyle toplumun saygısını kazanmak olabilir. Bu noktada, Amis Kingsley toplumun çok sayıda tabakasından çeşitli karakterler seçer ve bunları her açıdan ele alır. Bu makale romanda cinsiyet ve değişen sosyal, ekonomik koşullarıyla beraber İngilizlerin yaşam tarzları açısından kadınların nasıl anlatıldığına odaklanır. Diğer yandan, söz konusu türün bir başka



örneği olan *İnsanları Yemek Yanlıştır* isimli roman Bradbury Malcolm tarafından aynı dönemde tam olarak 1958 yılında yayınlanmıştır. İlk roman gibi aynı meseleleri ele almaktadır. Her iki romanda hicvi, mizah unsurlarını kullanma ve karakterleri seçimi açısından farklılıklar kadar benzerlikler taşımaktadır. Amis hicvi kullanarak karakterlerinin yapar gibi görünme yönüne, çalışanlar arasında mücadelelere odaklanırken Bradbury aynı sorunları daha gerçekçi bir bakış açısıyla ele alır. Bradbury ne fars veya mizahi hicvi sunmaya ne de *Şanslı Jim* türünde roman yazma niyetinde değildir. Bu çalışma her iki romanda kadınları İngilizlerin değişen sosyal, ekonomik koşullarıyla beraber yaşam tarzları ve toplumsal cinsiyet açısından ele almaktadır.

**Anahtar Kelimeler:** Yeni Britanya, akademik roman, toplumsal cinsiyet, sınıf, mizah anlayışı

## 1.Introduction

*Lucky Jim*, published in 1954 by Amis Kingsley is an example of contemporary fiction novel that depicts modern England and changes within society, emergence of new working places for women and as a result of this development, their changing status on social and economic scale and how they are described through the narrator of the novel, Jim Dixon. From the very beginning, the novel gives details about class conflict, distinctions between genders, economic conditions, relationships among people from different classes, The novel having twenty-five chapters can be regarded as the pioneer of the campus novel. Jim Dixon, a history lecturer at a redbrick English university, tells his story and his struggle to maintain his position at his first real job trying to pretend that he has the necessary qualifications for his position as a junior lecturer. In this regard, he attempts to get on well with his colleagues although he has many relationship troubles. His narration provides the readers with the understanding of his world as well as the academic life of his time. From the narrator's point of view, the readers can have information of events, history and education of country at that time. The novel *Eating People is Wrong* completed in 1959 like the first novel, puts a few characters into centre and depicts their lives and relationships with each other from many aspects. Here, the main character Stuart Treece who is the head of English department at one of Britain's redbrick provincial universities struggles to adapt himself to the New England whereas he tries to keep old values which are crucial for his formative years spent in British socialism. This inner conflict gives direction to his relationships and behaviours thorough the novel. Although there are five years between two novels, the latter one written by Bradbury Malcolm shows a parallelism with the choice of characters who belong to various different cultures and social classes. In the background, the specific characters represent the main traits of the after Second World War period and the changing conditions of the country. Stuart Treece sometimes finds himself in an awkward situation. He deeply tries to provide a balance between the changing, emergent values and accustomed ones. Unfortunately, while doing so, he loses control and fails to have contact with modern Britain. Similarly, in *Lucky Jim*, the anti- hero at the same time the narrator of the novel helps the readers to grasp why he is depicted as a clumsy, alienated figure when his background is taken into consideration. The crucial developments of time and class distinctions have an effect on *Lucky Jim* and *Eating People is Wrong*. For this reason, it is better to know history of New England. The twentieth century witnessed many essential developments as social, economic and literary movements. The British figures are concerned with social class and attempt to give the idea of telling a meaningful story about an individual as a part of changing society and impose him a position in social ladder. At the backstage, the readers should be aware of the fact that the social history of the United Kingdom from 1945 to 1979 began with the ending of Second World War. The war lasted for six years, Great Britain was the one that gained a victory but this brought many needs with itself in social and economic terms. That's why, a restraint and saving appeared in the late 1940's which gave a way to prosperity and high living standards in 1950's. With the coming of the Labour Party in 1945, a huge change initiated in the field of health and welfare provision and in education as well. There were the establishment of a free National Health Service which aimed for all the citizens to get benefit from.



**I. INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022**



In this regard, Great Britain demanded change and wanted an egalitarian system where there was no privilege for a specific class or a group of people. Before the post war period, the element of class constituted the core of society. The upper class had more rights for health care or educational system. Just the stated class could attend the universities such as Cambridge and Oxford Universities. The working class on social level and as gender, women had limited rights for a long time even though women won the right to vote in 1918. Thus, the post war period caused a reformation and the actual changes and the movements such as the funding of the secondary school system and giving poor children greater opportunity to attend the universities, or the system of social security providing free pensions and unemployment benefits.

In the novel, *Lucky Jim*, the anti-hero Jim Dixon is an ordinary man who is from the lower-class background and has no remarkable features and talent. He desperately tries to enter the academic field dominated by the mostly upper-class people in the mid-twentieth century British society. Throughout the novel, he experiences this social class clash as a faculty member in a provincial university. In the novel *Eating People is Wrong*, the protagonist Stuart Treece is so stuck between the traditional values related to former socialism and the values of modern England that he feels uneasy and alienated, as a result of this, he is unable to communicate with his students effectively who have distinctive background and gender structures. Even though Education Act of 1944 attempted to change the importance of university education as a privilege of the upper classes and men by disregarding the background of the students and lecturers in that sense, some things stayed just in theoric aspects, it didn't work in practicality. Thus, this study focuses on the class conflict as well as distinctions, discriminations and the role of women in campus life on a larger scale.



## ANIMALS AS ANTI-COLONIAL SUBJECTS IN J. M. COETZEE'S FICTION

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### ABSTRACT

Colonial and anti-colonial consciousness have emerged as one of the key topics in literary analysis since postcolonialism gained traction among literary critics. The racial issues in South Africa are a major theme in the writings of South African author J. M. Coetzee. Because of this, it is not difficult to locate the ubiquitous colonial brutality and consciousness that cause irreparable harm to humans, animals, and the environment in third-world countries and even cause stigma and trauma to colonists' descendants. Coetzee displays his dislike of colonial consciousness with a strong feeling of social responsibility in an effort to expose the hypocrisy and brutality of imperialism and colonialism. He expresses his worry and sympathy for the pain of the black and colored people as well as his care for the mute creatures by criticizing the crime the rulers have perpetrated. The works of Coetzee are permeated with an anti-colonial mentality. In order to attack the cause of colonialism, Coetzee depicts the living conditions of some of his lower-class protagonists and documents the harm that imperialism and colonialism cause to people and animals. To clarify their anti-colonial purpose, this study uses animals in Coetzee's selected novels as its tool. The study will discuss the dominance of discourse power over man and animals and will try to provide an understanding of how marginalized groups like animals can undermine this power. The study will also discuss the harshness of racial superiority demonstrating the savagery of colonists. In this sense, this study will demonstrate how animal imagery effectively parody racial supremacy by drawing analogies between animals and colonizers, oppressors, and colonists' descendants.

**Keywords:** colonialism, anti-colonialism, imperialism, power, animals.



**FELSEFİK, PSİKOLOJİK VE KARŞILAŞTIRMALI BİR PERSPEKTİF: *SİNEKLERİN TANRISI***

**A PHILOSOPHICAL, PSYCHOLOGICAL AND COMPERATIVE PERSPECTIVE: *THE LORD OF THE FLIES***

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**ÖZET**

Dünya klasiklerinden William Golding'ın Sineklerin Tanrısı, insan kimliğine Robert M. Ballantyne'nin Mercan Adası ya da Robert L. Stevenson'ın Hazine Adası gibi iyimser bir yaklaşımla değil, dünyanın ve insanın tüm ikiliklerini bir bütünlük içinde açığa vurarak Freudyen bakış açısı ortaya koymaktadır. Romanın en büyük ikiliği olan iyi ve kötü kavramı, insanın özünde iyi olup olmadığı sorusunu doğuruyor. Vahşet ya da medeniyet, birey ya da toplum, anarşi ya da hukuk, dağ ya da sığınak, korku ya da mutluluk, diktatörlük ya da demokrasi, Jack ya da Ralph, dürtü ya da akıl, hayvan ya da insan, hayal gücü ya da gerçeklik, karanlık ya da aydınlık, şiddet ya da barış, doğa ya da insan, yetişkin ya da çocuk, yaşam ya da ölüm insanı anlamada yol gösterici unsurlar olacaktır. Zülfü Livaneli'nin Son Ada romanında da benzer bir sonuçla Jack'in benimsediği diktatörlük rejiminin doğayı yok etmesi, insan-doğa ikilemini ve insanın doğanın en büyük düşmanı olup olmadığı sorusunu ortaya çıkaracaktır. Golding, İngiliz sömürgeciliğini ve içerdiği ironiyi eleştiren çağdaşı George Orwell gibi İngiliz kimliğine sahip olmanın yarattığı mutluluğu, özgüveni ve şovenist ruhu eleştirmektedir. Karşılaştırmalı bakış açısıyla, temel olarak insan kimliğinin derinlemesine tanınması ve insanın doğa üzerindeki etkisinin vurgulanması amaçlanmaktadır.

**Anahtar Kelimeler:** İkilik, Medeniyet, Toplum, Birey, İngilizlik

**ABSTRACT**

One of the world classics, William Golding's The Lord of the Flies does not approach human identity from an optimistic perspective like Robert M. Ballantyne's Coral Island or Robert L. Stevenson's Treasure Island, but by revealing all the dualities of the world and men in a Freudian perspective. The notion of good and evil, which is the biggest duality of the novel, creates the question of whether the human being is essentially good or not. Savagery or civilization, individual or society, anarchy or law, mountain or shelter, fear or happiness, dictatorship or democracy, Jack or Ralph, impulse or reason, animal or human, imagination or reality, dark or light, war or peace, nature or nothing, adults or children, life or death will guide the way of reflecting the humankind. The destruction of nature by the dictatorship regime which is adopted by Jack, with a similar result in Zülfü Livaneli's novel Son Ada will reveal the human-nature dilemma and the question of whether humans are nature's greatest enemies. Golding criticizes the happiness, self-confidence and chauvinist spirit of British identity like his contemporary George Orwell, who criticizes British colonialism and the irony it includes. With comparative perspective, it is basically aimed to get to know human identity thoroughly and to emphasize the influence of humans on nature.

**Keywords:** Duality, Civilization, Society, Individual, Britishness





## 1. INTRODUCTION

“While we’re waiting we can have a good time on this island.”

He gesticulated widely.

“It’s like in a book.”

At once there was a clamor.

“Treasure Island—”

“Swallows and Amazons—”

“Coral Island—” (The Lord of the Flies 26)

Although the novel makes a surprise with island novels that end well, *The Lord of the Flies* is not a British success story like *Coral Island*, or an adventure story like *Treasure Island*. When we consider Golding's war background, it was not astonishing to expect a pessimistic work of art and "The novel certainly would not have been written if Belsen and Auschwitz had never been existed, or indeed if Dresden had never been bombed by the Allies. Golding's early fiction is as much indebted to literature itself as it is to 'reality'." claims Kevin MacCarron. (MacCarron) Golding's purpose in writing this novel is probably “to find out the real reasons behind this destructive war. He suggests that one of the main reasons of this war is the rise of many dictators.” (Deyab) Golding, who personally served in World War II and experienced the horrors, witnessed the cruelty of people, the bombing of Hiroshima and Nagasaki, the civilized societies where Nazism, Fascism and Communism broke out and greed, disease spread described a picture in which adults who are fighting with atomic bombs in the air and children who are fighting with spears on earth.

## 2. DUALISM, PHILOSOPHY AND PSYCHOLOGY

When we question the essence of man, many philosophers have approached from different perspectives. While Augustinus says that man is born with a crime, curse and rebellion and that man is an evil creature, Thomas Hobbes speaks in support of him and says "Homo homini lupus", which means "man is for other men a wolf". Unfortunately, for him, humans will never be able to cooperate like bees or ants. Opposite to these ideas, there are existentialists like Heidegger, who believe that all human qualities are acquired later. But the point I want to draw attention to is that William Golding approaches the human essence in a Freudian manner. From a dualist perspective, he defines the human being as a being that is equally attracted by both good and bad forces. As a matter of fact, when we examine the novel, we can see that only the character of Simon is a 100% good person resembling the Prophet Jesus and only the character of Roger is purely malicious. The character of Simon is a young but wise boy who only helps Ralph build the shelters, shares his own flesh while no one gives Piggy meat, and understands from the very beginning that the monster is inside the human being. However, when we think of Roger who stopped throwing stones at small children at the beginning of the novel, we can say that social pressure prevented him to some extent. Maybe as Joker argued: “It's easier to pull the trigger than to play the guitar, easier to destroy than to create” (Philips). By implying that we pull the trigger with the desire to be rewarded or fear of punishment, Tolstoy similarly criticizes people about why they never question good and bad and why it is so easy to pull the trigger. People should not forget that they are responsible for their actions.

Besides, he is the first one to say “Let’s have a vote” Towards the end of the novel, we will witness that Roger, who is afraid of throwing stones, becomes capable of killing people by throwing rocks. It can be said that the other characters of the novel are good or bad to a certain extent. Ultimately, Ralph is a character who mistreated Piggy at first, revealed his secret, and marginalized him to some point by saying the nickname ‘Piggy’ suits him better than ‘fatty’, instead of for his mistake. Also, when thinking about the monster, he even thought that he would take the little ones instead of me. Piggy, on the other hand, was silently bowing and walking away, against the problems he experienced at the beginning, but then he turned into someone who says, “Here – let me go!” His voice rose to a shriek of



terror as Jack snatched the glasses off his face. “Mind out! Give ‘em back! I can hardly see! You’ll break the conch!” (32) to even Jack. He turns into a yelling, opposing personality. Besides little Phil surprises us with his dream in which he is fighting, even little Henry while playing on the island, gets the taste of dominating animals.

### **3. DUALITIES IN *THE LORD OF THE FLIES***

#### **3.1. INDIVIDUAL OR SOCIETY**

It is obvious that Ralph is not a good enough character and that he is a marginalizing chief as well. Civilization probably taught Ralph that in this situation he should apologize from Piggy, but in this new world without adults, he chose to go even further. The rules that used to be owned by mother, father, school, police, laws no longer existed. Children tell that the rules of society are nothing more than habits. For Maurice it is said that “In his other life Maurice had received chastisement for filling a younger eye with sand. Now, though there was no parent to let fall a heavy hand, Maurice still felt the unease of wrongdoing.” (50) At the back of his mind, he formed the uncertain outlines of an excuse. They wore their clothes at first not out of decency, but out of habits they learned from the civilization. They took a bath for a while and tried to stay clean as in their old lives. As time passed, they got dirty not only physically but also psychologically and mentally, their hair grew longer and longer that prevented them from seeing what they were doing. The monster we thought was a dead pilot; however life and heartbeats were the monster. It was the thing that was always carried inside. The conch shell, which has become the symbol of civilization and freedom of speech, while it was able to fulfill its duty of gathering everyone and performing a sacred function, lost its effect very quickly. Because gathering and coming together no longer have any value here. Everyone is an individual now.

It will be essential to remember Raskolnikov from Dostoevsky's *Crime and Punishment* when talking about individualism and society. Young, poor and intelligent, this man is quite talented. In order to be beneficial to the people around him, to save them from poverty, especially to save Sonia from prostitution, he kills the old moneylender. A few important questions come to mind with this situation. Are the concepts of good and bad shaped by the society? What is the good and the bad? To whom can something be good or bad or is man capable of distinguishing between good and evil? Ultimately, Socrates claims that people cannot know the good and the bad, so they can be bad due to ignorance. While considering these, we think of Jack as purely bad, but we see Jack as a character who finds food and a cave shelter for others, who tries to protect others however evil the purposes were and prefers to take responsibility even if he makes wrong decisions. That is to say, he has very little goodness in himself despite everything that he did. Raskolnikov explains that there is a little madness in all of us, that there are very few perfect people. “We are all a little crazy. With this small difference, patients are a little more crazy. Here this minor point needs to be omitted. Perfect is almost non-existent for everyone. They can be found in ten thousand, maybe one in a hundred thousand, and moreover, they are weak in traffic...” (Dostoyevski) Likewise, in the movie ‘*The Joker*’, we cannot decide whether the main character is actually good or bad. Because Joker is a character who has submitted to society for a very long time and tried hard to stay well. Ultimately, the society compels him to oppose. We see this contradiction in many novels and movies. Therefore, it can be claimed that there is a lot of material to support Freud's theory about the good and the evil.

#### **3.2. JACK OR RALPH**

In the novel, Jack implies that being a leader requires being fearless and wild by saying “Bollocks to the rules! We’re strong—we hunt! If there’s a beast, we’ll hunt it down! We’ll close in and beat and beat and beat—!” (79) The fact that Ralph and Jack appear as two opposite poles brings to mind that they can be two different leaders. The tallest among the children, Jack is a cruel, ruthless, thief, a tyrant and evil leader who seizes power by force using the weaknesses of the weak, despises and believes in oppression. He is a leader who can use violence for no reason and sees small children as unnecessary because they are individuals who will not benefit him. While we expect peace, tranquility, sincerity, friendship and play from the community of only children, they show that atomic age



children are not as innocent as we believe. As Chavan says, “ Jack is a combination of the western dictators of the 20th century. His red hairs symbolize communist dictator Stalin. His ‘crumpled and freckled’ face matches that of Mussolini. His blue eyes remind us of Hitler. Jack is a combination of communism, fascism, and Nazism.” (1521) Besides, “Ideally he and his hunters are responsible for Piggy’s and Simon’s death after he assumes the powerful leadership position of the absolute chief.” (Max 7) On the contrary, Ralph tries all his best to guide the group to create a peaceful atmosphere till someone rescue the boys. (Koopmans)

### **3.3. ANARCHY OR LAW**

At the beginning of the novel, Jack, who is under the influence of the habits created by the society, has a very difficult time killing his first prey which is a sow. He stays silent against Ralph for a while, and keeps quiet on the selection of the chief made by voting. This situation, which brings us the anarchy or law dilemma, gives the first war signal in a short time with Jack's sentence to form a hunter army and here Jack prefers anarchy and says; “We saw no houses, no smoke, no footprints, no boats, no people. We’re on an uninhabited island with no other people on it.” Jack broke in . “All the same you need an army—for hunting. Hunting pigs—” (25) Other significant dilemmas here are impulse or logic, savagery or civilization, individuality or society, war or peace. Jack will prefer impulses, brutality, individuality and war.

### **3.4. CIVILIZATION OR SAVAGERY**

Considering that Piggy represents what is called ‘civilization’, Piggy's discomfort with his nickname is obvious. Civilization is actually the nickname given to him and what alienated him just because he was fat and wearing glasses. When he trusts Ralph and tells him that his nickname was Piggy before, he hopes that he will see something different from this island but experiences the same marginalization and otherness. Besides, this is the first evil on the island which came from Ralph. “About being called Piggy. I said I didn’t care as long as they didn’t call me Piggy; and’ I said not to tell and then you went and’ said straight out—” Ralph, looking with more understanding at Piggy, saw that he was hurt and crushed. He hovered between the two courses of apology or further insult. “Better Piggy than Fatty,” he said at last, with the directness of genuine leadership, “and anyway, I’m sorry if you feel like that. Now go back, Piggy, and take names. (17) As a result, when we talk about civilization, we think of Piggy and Ralph, and when we talk about brutality, it reminds us of Jack. They are so different that Golding says “They walked along, two continents of experience and feeling, unable to communicate.” (46)

### **3.5. SHELTER OR MOUNTAIN**

Piggy and Ralph prefer shelters and the beach whereas Jack prefers the mountain. For Piggy and Ralph, shelter means a safer place for civilization, while for Jack, the mountains and forest are livable. Because for Jack there is adventure, excitement, fear and death.

### **3.6. DAY OR NIGHT**

While Ralph and Piggy want to work, think, build and organize in daylight, Jack wants to find the monster at night. They get into a power struggle with Ralph on this issue. While the day is characterized by goodness, beauty and life, the night can be associated with evil, fears, war and death. Besides, There is an anonymous saying that night is the friend of the thieves but the day is the friend of the good ones.

### **3.7. BRITISHNESS OR OTHERNESS**

The officer named Percival Maddison makes an interesting comment about being a British at the end of the novel as follows:

“Who’s boss here?”

“I am,” said Ralph loudly.



“We saw your smoke. And you don’t know how many of you there are?” the officer asked.

“No, sir.”

“I should have thought,” said the officer as he visualized the search before him, “I should have thought that a pack of British boys—you’re all British, aren’t you?—would have been able to put up a better show than that—I mean—” (182)

When we consider about Britishness and the leadership, the critique of colonialism cannot be ignored. The fact that the British could not establish a good leadership is quite clear in the novel, which is an ironic situation, and it is obviously mocked by Golding. Similarly, in George Orwell’s story *Shooting an Elephant*, India is the colony and England is the colonist. A British security personnel is stationed in India and in order not to be humiliated in front of the Indian people, he makes a very wrong decision and kills an elephant so as to make the Indian community pleased and “I often wondered whether any of the others grasped that I had done it solely to avoid looking a fool” (Orwell, *Shooting an Elephant*, 1936) the officer claims. In the story the fact that England is not the decision maker but the Indian society is obvious and this ironic situation was criticized by Orwell just as Golding did.

### 3.8. NATURE OR NOTHING

A place which is heavenly, beyond dreams, where no one has set foot, the fall from the sky of the children who fall on an island full of flowers, fruit, fish, pigs, food and drinks reminds of the original sin and the first human beings that fell off heaven. In addition to the fall that happens as a punishment, there are no people in *Lord of the Flies* who can be fed for months or years with the provisions on the ship as a reward like in many other novels and do not have to search for food. On the contrary, children are given the opportunity to turn it into heaven or hell on the island, where there are both beauties and a kind of isolation. In this respect, it is possible to state that the novel begins with a fair, impartial and unprejudiced environment. However, bad weather conditions such as clouds, hot heat, rain and thunder, which are often mentioned in the novel, are also heralds of evils to be experienced. The children burn the island to ashes. They torture animals, kill them, crush plants. There is nothing left but crying children in the end showing that they have learned a painful truth. Maybe the fact that civilization will never exist, that man is not fit for this world. The world will never be the same for them. They will probably always question and disbelieve the social norms they used to accept without question. Maybe they will think of a new, lonely life on another island just like Robinson Crusoe, they will return to an island again and be afraid to see human beings. Ultimately, they will accept nature as a friend. In addition, the frequent violence and cruelty towards animals can be perceived as an attack on nature and the ecosystem. In this regard, it is a vital detail for Ralph to wonder and think whether a pig would do the same thing to them or not. (242)

### 3.9. CHILDREN OR ADULTS

While adults fight with atomic bombs in the sky and slaughter nature, it is shown as the war of children on the ground. American children’s literature writer Theodor Seuss Geisel claims “Adults are just outdated children.” and therefore, different results should not be expected at this point. Besides, the war of nature in the *Lord of the Flies* appears as the war of adults in Zülfü Livaneli’s *Son Ada*. It is an island with all the beauties of nature like the one in *The Lord of the Flies*. The novel describes how political and personal ambitions can destroy society and nature on an island. While the island, in which 40 families live, is a peaceful place. There is little need for money, no violence, no power. It has a modest life with order and friendship. (Son Ada) However, everything starts to change with the arrival of a tyrant president who can be identified with Jack in the *The Lord of the Flies*. With the promises that civilization will be brought to the island, first the trees are cut down. The seagulls who are real owners of the island are killed. The sea is filled with the dead of seagulls. He brings foxes from the city to prevent the seagulls from laying eggs. With the decrease of seagulls and with the deterioration of the ecological balance, snakes invade the island. He wants to destroy the foxes, but not by shooting, but by poisoning them with cyanide. Because of the cyanide, not only animals but also the island people are poisoned. The ruthlessness of the leader to the nature is evident in the whole



actions he took. He aims to get rid of the animals that he cannot kill with poison by burning the forest in a controlled way. But the island burns completely and becomes ashes, just like Golding's island. With the arrest of the president at the end of the novel, the hunter becomes the prey. Likewise, in Golding's novel, the children hunt themselves while trying to hunt the monster.

#### 4. CONCLUSION

As a result, the effects of the political atmosphere that emerged after the Second World War appeared strikingly in *The Lord of the Flies* and brought up many problems that we often think about in society. The traces of the war caused the pessimistic atmosphere to be dominant in the novel. It also led to the emergence of various works. *Lord of the Flies*, *Crime and Punishment*, *Son Ada*, *Robinson Crusoe* are novels which include similar dilemmas and all of those seek to shed some light on the inner face of human beings. *The Lord of the Flies*, which was examined by comparing it with many valuable work of arts from world literature, was examined with a Freudian point of view, and looked at human identity through a gray lens among dualities. These dualities, which exist in all fields of life, and significant notions such as the world of children and adults, the relationship between nature and human beings, the destruction caused by war, and being a society have been examined in depth.

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**SHERWOOD ANDERSON'IN YUMURTA'SINA PSİKANALİTİK BAKIŞ**  
A PSYCHOANALYTIC REVIEW ON *THE EGG* BY SHERWOOD ANDERSON

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**ÖZET**

Psikanalitik kuram, 19. yüzyılda Sigmund Freud tarafından ortaya atılan kişilik yapısının sistemik olarak değerlendirildiği ilk kuramdır. Kendi içerisinde alanlara ayrılan bu kuram, temelde, kişilik gelişimi ve kişiliğin üç temeli üzerinde durmaktadır. Kişilik gelişimi, oral dönem, anal dönem, fallik dönem, gizil dönem ve genital dönem olarak adlandırılan dönemlere ayrılmaktadır. Özellikle fallik dönem esnasında yaşanan Oidipus kompleksi ve Elektra kompleksi psikolojide olduğu kadar edebi çalışmalarda da yer almıştır. Oidipus kompleksi, erkek çocuğun anneye beslediği hayranlıktan dolayı babayı rakip görmesiyle başlayıp, hadım edilme korkusundan dolayı da babayla özdeşim kurmasıyla sonlanır. Kız çocuklarda ise Elektra kompleksi görülür. Elektra kompleksi, kız çocuklarının anneye öfkelenip babaya yakınlaşmasıyla başlar, ancak annenin sevgisini veya bakımını kaybetmekten korkan çocuk anne ile özdeşim kurar. Fallik dönemde çözülmeyen bu kompleksler kişi de karakter bozukluğuna sebep olur. Freud, psikanalitik kuramda kişiliğin üç temeli olduğunu belirtir. Bunlar id (alt bilinç), ego(benlik) ve süpereo (üst benlik) olarak sınıflandırılır. İd, doğustandır ve haz temellidir. İçgüdüsel arzular olarak da tanımlanmaktadır. Süpereo, kişilik yapısının ahlaka dayalı yönüdür. Eleştireldir. Ego ise id ve süpereo arasındaki dengeyi sağlamaya çalışır ve gerçekçidir. Oidipus kompleksinde babayla özdeşim kuran çocukta süpereo gelişimi görülür. Psikanalitik kuram, günümüzde, edebiyatta eleştiri kuramlarından biri olarak da işlev görmektedir.

Eserlerinde psikanalitik kuram bileşenlerinin etkisinin görüldüğü bir yazar olan Sherwood Anderson, Amerikan edebiyatında önemli bir yere sahiptir. Kendisinden sonra gelen John Steinbeck, Ernest Hemingway ve William Faulkner gibi ünlü yazarlar üzerinde etkide bulunmuştur. 20. Yüzyılın başlarında yazın hayatına başlayan Sherwood Anderson, orta ve alt sınıf Amerikalıların yaşamlarına dair ve kimlik, cinsellik ve yalnızlık gibi evrensel konuları ele alan eserler yazmıştır. Bunun gibi birçok farklı incelemeye konu edilebilecek eserler ve öyküler aynı zamanda kuramsal açıdan da incelemeye müsait metinlerdir. Bu çalışmanın amacı da 1920 yılında yayınlanan Sherwood Anderson tarafından yazılan “Yumurta” adlı kısa öykünün psikanalitik kuram çerçevesinde incelenmesi amaçlanmaktadır.

**Anahtar Kelimeler:** Psikanalitik kuram, Oidipus Kompleksi, Yumurta, Sherwood Anderson.

**ABSTRACT**

Proposed by Sigmund Freud in the 19th century, Psychoanalytic theory is the first theory in which the personality structure is evaluated systematically. This theory, divided into fields within itself, focuses on three cornerstones of personality and personality development. Personality development is divided into the oral period, anal period, phallic period, latent period, and genital period. Oedipus complex and Elektra complex, experienced during the phallic period, have been involved in literary studies and psychology. The Oedipus complex begins with the boy seeing his father as a rival due to his



**I. INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022**



admiration for his mother and ends with the boy's identifying himself with his father owing to the fear of being castrated. In girls, the Electra complex is seen. The Electra complex begins with a girl getting angry with her mother and getting closer to her father, but the girl, afraid of losing her mother's love or care, identifies herself with her mother. These complexes, if not solved in the phallic period, cause character disorder in the person. Freud states that there are three cornerstones of personality in psychoanalytic theory. These are classified as id, ego, and superego. The Id is innate and based on pleasure. It is also defined as instinctive desires. Superego is the moral aspect of personality structure. It's critical. The ego tries to maintain the balance between the id and superego and is realistic. Superego development is observed in the boy who identifies himself with his father in the Oedipus complex. The psychoanalytic theory also functions as one of the critical theories in literature today.

Sherwood Anderson, a writer in whose works the influence of components of psychoanalytic theory is observed, has an essential place in American literature. He influenced famous writers such as Ernest Hemingway, John Steinbeck, and William Faulkner. Sherwood Anderson, who started writing in the early 20th century, wrote works on the lives of middle- and lower-class Americans and on universal issues such as identity, sexuality, and loneliness. The works and stories, which can be discussed in many analyses, are also theoretically relevant texts. This study aims to analyze the short story titled "*The Egg*" by Sherwood Anderson, published in 1920, within the framework of psychoanalytic theory.

**Keywords:** Psychoanalytic Theory, Oedipus Complex, The Egg, Sherwood Anderson.



**BENLİK VE SEZGİ: YUNUS EMRE VE RALPH WALDO EMERSON**  
**SELF AND INTUITION: YUNUS EMRE AND RALPH WALDO EMERSON**

**Ercan KAÇMAZ**

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**Abstract**

From a literary, philosophical and religious point of view, it is clear that Yunus Emre and Ralph Waldo Emerson have a lot in common with regard to universal morality. Both think that self-knowledge will help us find the truth. For example; Yunus Emre says that understanding the truth is important, it is also vital to understand who we are. Emerson, on the other hand, argued that “one should believe in one's own thought, to believe that what is true for the person in their private heart is true for all people”. Therefore, according to Emerson, the power of intuition is needed to understand and make sense of reality. Likewise, in Yunus Emre's philosophy, knowledge is obtained through intuition and inspiration rather than intelligence. The main theme of the study is Emerson's intuition and Yunus Emre's mysticism. This study is a comparative study on transcendentalism and mysticism in the works of Emerson and Yunus Emre, based on Ralph Waldo Emerson's "trust yourself" and Yunus Emre's "know yourself" phrases. This research aims to fill an important gap in literature by studying the works of Yunus Emre, who is rooted in Anatolian lands, on the one hand, and Emerson, who lived in the 19th century and is considered the father of American literature, on the other. The research, together with the works to be discussed, will provide the correct interpretation of both aspects.

**Keywords:** Yunus Emre, Ralph Waldo Emerson, Transcendentalism, Mysticism

**Özet**

Edebi, felsefi ve dini açıdan bakıldığında, Yunus Emre and Ralph Waldo Emerson'un evrensel ahlak konusunda pek çok ortak yönü olduğu açıktır. Her ikisi de kendini bilmenin gerçeği bulmamıza yardımcı olacağını düşünmektedir. Örneğin; Yunus Emre, hakikati anlamının önemli olduğunu söylerken, kim olduğumuzu anlamının da hayati önem taşıdığını dile getirmektedir. Emerson ise kişinin kendi düşüncesine inanması, kendisi için doğru olanın doğruluğunun herkes için doğru olduğuna inanması ve buna göre hareket etmesi gerektiğini ileri sürmüştür. Bu nedenle Emerson'a göre, gerçeği görmek ve anlamlandırmak için sezginin gücüne ihtiyaç vardır. Aynı şekilde Yunus Emre felsefesinde de bilgi, akıldan ziyade sezgi ve ilhamla elde edilir. Çalışmanın ana temasını Emerson'ın sezgisi ve Yunus Emre'nin tasavvufu oluşturmaktadır. Bu çalışma, Ralph Waldo Emerson'ın “kendine güven” ve Yunus Emre'nin “kendini bil” sözlerinden hareketle Emerson ve Yunus Emre'nin eserlerinde transandantalizm ve tasavvuf konuları üzerine yapılan karşılaştırmalı bir çalışmadır. Bu çalışmada bir tarafta Anadolu topraklarında kök salmış olan Yunus Emre, diğer tarafta ise 19. yüzyılda yaşamış Amerikan edebiyatının babası kabul edilen Emerson'ın eserlerinin çalışılmasıyla alanyazında yer alan önemli bir açığın giderilmesi amaçlanmaktadır. Yapılan araştırma, ele alınacak eserlerle birlikte, her iki kültürün doğru yorumlanmasını sağlayacaktır.

**Anahtar Kelimeler:** Yunus Emre, Ralph Waldo Emerson, Transandantalizm, Tasavvuf



**THE IMPORTANCE AND ACHIEVEMENTS OF THE ISLAMIC REPUBLIC OF IRAN'S  
FULL AND PERMANENT MEMBERSHIP IN SHANGHAI COOPERATION  
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**Abstract**

With the addition of the Islamic Republic of Iran as the ninth country with its perpetual membership, in addition to Iran, India, Kazakhstan, China, Kyrgyzstan, Pakistan, Russia, Tajikistan and Uzbekistan are main members of the Shanghai Cooperation Organization and three country Afghanistan and Belarus and Mongolia are also supervising member of the Shanghai Cooperation Organization and six country of Azerbaijan, Armenia, King of Cambodia, Nepal, Turkey and Sri Lanka conversation a member the Shanghai Cooperation Organization . Finally, after years of political and diplomatic mobility, Iran was accepted as the main member of the Organization during a recent meeting of the Shanghai Cooperation Organization in Dushanbe, Tajikistan's capital. Iran's permanent membership in the Shanghai Cooperation Organization, as the world's largest regional organization, can be one of the ways to expand our country's political relations. The organization accounts for nearly 40% of the world's population, the world's largest consumers of energy resources. Officials, experts and even religious scholars in our country claim that by joining Iran into the list of permanent members of the organization, important economic progress will await Iran. Iran's full membership in this organization and its disadvantages and benefits. Some believe that Iran's full membership in the Shanghai Organization is not very good for the country due to its obligations and that being a member of the supervisory will help us further. This pessimistic approach believes that membership in the Shanghai Cooperation Organization does not provide Iran's national interests and, on the contrary, may be given privileges that may undermine our national interest and national sovereignty, if we must be independent of security and military aspects. Also pursue the same policy neither Eastern nor Western. In other words, we must establish a kind of balance in our relationships with regional organizations and act independently. Specifically, in the military, security and multiple obligations of the organization, we are capturing our commitments that do not make significant achievements in return for the other that Iran's membership is important in terms of prestige, and Iran's refusal to be accepted in this organization is one. The negative point for Iran's foreign policy is. This reflects the way we look at us, which means that Iran is not accepted even in the Shanghai Cooperation Organization, which is a non -Western block. The issue that, according to many other international observers and analysts, is a significant victory for Iran. Iran's membership in the Shanghai Cooperation Organization will have different interests for our country in the political, economic and security spheres. The main question of the research is, what will the complete and permanent membership of the Islamic Republic of Iran in the Shanghai Cooperation Organization? The findings of the study show that: Iran's membership in this organization is to diversify the field of international interactions and not limit it to the West and focus on the nuclear issue and the agreement. In this regard, Iran's membership in the Shanghai Cooperation Organization is of great importance in the view that it carries significant benefits and achievements for the Islamic Republic of Iran. The benefits that can be specifically included in three categories.

- 1) Political Benefits of Iran's membership in the Shanghai Cooperation Organization.
- 2) The economic benefits of Iran's membership in the Shanghai Cooperation Organization.
- 3) Security Benefits of Iran's membership in the Shanghai Cooperation Organization.



**I. INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022**



The Shanghai Cooperation Organization is a route for the completion of the monochrome world, and Shanghai slows down the US sword to thwart sanctions and Iran's presence in Shanghai, and the Shanghai Cooperation Organization can determine the world's energy prices. Another issue is that Iran's membership is important in terms of prestige.

**Keywords:** Islamic Republic of Iran, Shanghai Cooperation Organization, full and Permanent Membership, Importance and Achievements.





## BESLENME KÜLTÜRÜ SAĞLIĞIN BİR GÖSTERGESİDİR

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**Anahtar kelimeler:** insan, besin, sağlık.

İnsanın yaratılışıyla beslenmesi birlik içinde gelişti. İnsan sağlığının ve uzun ömürlülüğünün temeli tam olarak dengeli ve vücuda gerekli maddeleri sağlayan besindir. Besinler yoluyla dış çevre ile insan vücudu arasında bağlantı oluşur. İnsanın biyolojik ihtiyacı olarak beslenme- vücut üzerindeki fizyolojik etkiler, biyokimyasal dönüşümler ve asimilasyon süreçlerinden oluşur. Vücudun gelişimi, sağlığı ve optimal yaşam aktivitesinin sağlanması beslenme ile sağlanır. Beslenme vücudun dayanıklılığını ve uyumunu artırır.

Yiyeceklerin kalitesi, bireysel besin maddelerinin miktarı ve bunların birbirleriyle ilişkisi her şeyden önemlidir. Vücuda en uygun miktarda biyolojik olarak aktif madde sağlayan beslenme dengeli olmalıdır. İnsanlar genellikle beslenme hakkında konuştuklarında, lezzetli olmasını düşünürler. Bazen, hastalıkların nedeninin dengesiz beslenme ve genel olarak “beslenme kültürü” ni anlamada yetersizlik olduğu belirtilmelidir. Çoğu durumda, insanlar yeme bozukluğundan kaynaklanabilecek bir takım hastalıkları diğer nedenlere bağlarlar.

Beslenme kültürünü doğru bir şekilde anlamak için, ne yiyeceğiniz, ne miktarda ve nasıl yiyeceğiniz gibi sorulara cevap vermeniz gerekir. Ne yemeniz gerektiği, bağışıklık sisteminin olumlu yönde etkileyen, vücudun bulaşıcı hastalıklara ve toksik etkilere karşı direncini artıran, en uygun miktarda temel besin maddesini (proteinler, yağlar, karbonhidratlar, vitaminler, mineraller) içeren gıdalar anlamına gelir. Öte yandan, hangi miktarda ve nasıl besleneceğimiz, vücudun tükettiği enerjinin kalori içeriğini ve beslenme rejimini kastediyoruz. Vücudun gün boyunca tükettiği enerji gıda tarafından sağlandığından, tüketilen gıdaların yani kalori içeriği, enerji kaybını tam olarak sağlamalıdır.



Diyet rejimi altında, gün boyunca alınması gereken gıdaların zamanında diyetle doğru dağılımı anlaşılmaktadır. Qıdaların kalori içeriğinin rejime göre yüzde olarak dağılımı büyük önem taşımaktadır. Diyetin, farklı ülkelerde yaşayan nüfusun ulusal geleneklerine ve esas olarak ülkede üretilen yiyeceklerin çeşitliliğine uygun olarak hazırlandığını belirtmek isterik. Diyetleri hazırlarken iklim koşullarını dikkate almak gerekir. Soğuk iklimlerde yaşayan insanların yiyeceklerinin kalorili içeriği diğer iklim koşullarından yüksek olmalıdır.

Azerbaycan Türklerinin beslenmesinde kuzu eti, tereyağı ve diğer yüksek kalorili yiyeceklerin tercih edildiğini kaydedelim. Bu isahali'ler arasında bir dizi kardiyovasküler sistem, sindirim sistemi ve b. ayırt edilebilir. Bu hastalık insidansının artmasına neden olabilir.

Bu nedenle doktorlar, bulaşıcı olmayan hastalıkları azaltmak amacıyla halkı düzenli olarak sağlığını, biyolojik açıdan değerli, etkili ve kaliteli beslenmenin doğru organizasyonunun önemini düzenli olarak bilgilendirirler. Bu yönde medyanın yardımıyla çalışmaların yürütülmesinin uygun olduğunu düşünüyoruz.

### SUMMARY

#### NUTRITIONAL CULTURE IS AN INDICATOR OF PUBLIC HEALTH.

**Key words:** man, food, health.

Although not all people have medical knowledge, it is necessary to have a nutritional culture. Man's nutrition with his creation has undergone evolution in unity. The basis of human health and longevity is precisely nutrition, which is balanced and provides the body with the necessary substances. Through nutrients, a connection is created between the environment and the human body. The quality of food, the amount of individual nutrients and their ratio to each other are of important. Nutrition that provides the body with the optimal amount of biologically active substances should be considered balanced nutrition. In most cases, people associate a number of diseases that can result from eating disorders with other causes.

In order to correctly understand the nutritional culture, questions such as what to feed, in what quantities and how to feed should be answered. A food ration is compiled in accordance with the national traditions of the population living in different countries and mainly the range of food products produced in the country.

It should be noted that in the food of Azerbaijani, preference is given to mutton dishes, butter and other high-calorie foods, and this is the main cases increase a number of cardiovascular, digestive systems disease and others among the population.

Therefore, doctors regularly educate the population about the proper organization of health protection, the importance of biologically valuable, efficient and high-quality nutrition in order to reduce non-infectious diseases. We consider it expedient to carry out work in this direction with the help of mass media.



**COMPARATIVE ANALYSIS OF THE INTENSITY OF INFECTION WITH COVID 19 IN  
THE REGIONS OF BAKU IN 2021**

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Scientific Research Institute of Medical Prophylaxis named after V.Y. Akhundov

In the presented work, the results of a comparative analysis of the indicators of infection with the Covid-19 infection, which has become a global problem in the world, including in Azerbaijan, by regions of the city of Baku were given.

In 2021, an analysis of the level of infection due to Covid-19 infection among 12 districts of Baku city was carried out by the general population, sexes, and age. Binagadi district has the highest infection rate in Baku city, Pirallahi district has the lowest infection rate.

The purpose of the research is to study some epidemiological characteristics (age, sex, season, annual dynamics, intensive and extensive indicators of morbidity) of the general population, children and adults in 2021 against the background of vaccination in 12 districts of Baku.

Epidemiological diagnosis of the disease with Covid-19 was carried out among the population of 12 districts of Baku, and the level of disease among the general population (including men and women) was investigated by months and seasonally.

The information on the daily incidence of Covid-19 among 12 districts of Baku city was taken from the official website [www.koronavirus.az](http://www.koronavirus.az). Qualitative signs are expressed as the mean value and its standard error, and discrete signs are expressed as a percentage of morbidity (%).

In 2021, the absolute indicators of morbidity were used when analyzing the level of infection due to Covid19 infection among the general population groups - adults, children, men and women - in 12 districts of Baku. According to the analysis, the highest intensity of infection fell to the share of Binagadi region. While the total population of Binagadi region is 268,400 people, women make up 133,400 people, the number of infections among the general population is 24,950 people (9.3%; 93 people per thousand people), among women - 13,686 people (10.26%; per thousand people) 10.3 people per person). The district with the lowest intensity of infection is Pirallahi district. The total population of Pirallahi district is 20,600 people, women are 10,100 people. Infection among the general population - 1087 people (5.27%; 5.3 people per thousand people), among women - 606 people (56%; 6 people per thousand people).

Thus, in 2021, an analysis of the annual, seasonal, and monthly dynamics of the incidence of Covid-19 in the general population and different population groups (by age, gender) in 12 districts of Baku was conducted. According to the level of morbidity indicators, all districts are divided into 3 groups: high level, medium level and low level. Low incidence rate is grouped as regions with up to 5000, average incidence rate is 5000-10000, high incidence rate is more than 10000. With this, the regions included in the risk group according to the level of morbidity have been determined. Among the population groups, the risk group by gender was women, and the risk time by season was autumn-winter season.



## APPLYING POLYGLOT CONCEPTS FOR HADOOP ANALYTICS TOOLS FOR BIG DATA

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**Abstract:** A polyglot in computing is a computer programme or script that has been produced in a manner that is legitimate for several programming languages or file formats. Combining syntax from two or more different forms creates a polyglot file. Although file formats and source code syntax are both simply streams of bytes, when the file formats are to be compiled or interpreted as source code, the file can be said to be a polyglot programme. Exploiting this similarity is crucial to the development of polyglots. Although polyglot files are useful for compatibility, they can also pose a security risk if they are used to avoid validation or take advantage of a weakness. Hadoop is a Java-based open-source framework that makes use of a wide range of additional analytical tools to enhance its data analytics operations. To effectively handle the enormous amount of data, Hadoop can use a variety of analytical tools that are widely accessible on the market, including HDFS, Apache Spark, Map Reduce, Apache Hive, Apache Impala, Apache Mahout, Apache Pig, Hive, HBase, Apache Storm, Yarn, Sqoop, etc. As a proposal, we can apply Polyglot methodology to adapt Hadoop tools similar to Polyglot Persistence. This will give a lot of advantages like performance improvement, flexibility in handshaking of tools of Hadoop, saves tools switching and choosing time, etc.

**Keywords:** Polyglot, Hadoop, HDFS

### INTRODUCTION

The big data is a collection of large data sets that cannot be processed using traditional computing techniques. Big Data is a broad term for any collection of complex data sets that describes a massive volume of both unstructured and structured data. The Big Data is becoming a vital way for leading companies to smash their peers. The quantity of data in our world has been exploding, and analyzing in large data sets-so called big data.

Big data is not handled by traditional data management system. So technology like Hadoop is used for managing large and distributed data. It is the open source framework which offers features like Hadoop Distributed File Structure (HDFS) and Mapreduce that are reliable for bigdata. But Hadoop is not able to handle multiple datastores like (SQL and NoSQL datastores) at a onetime . So term Polyglot persistence is used. Polyglot persistence means simultaneous use of SQL and NoSQL(key-value datastore, column oriented datastore, document oriented datastore, graph based datastore ) datastores which is gradually becoming popular in future applications development. In this research we are applying Hadoop technology on polyglot persistence to get distributed environment and handling multiple datastores (SQL and NoSQL) at a one time on oracle cloud. Based on that creating bank simulator and analyzing performance



### **Polyglot persistence**

Polyglot persistence shares its origins with how the term Polyglot programming is defined. Polyglot programming is a term coined by Neal Ford in 2006, and expresses the idea that computer applications should be written in a mix of different programming languages, in order to take advantage of the fact that different languages are suitable for tackling different problems. complex applications combine different types of problems, so picking the right language for each job may be more productive than trying to solve all aspects of the problem using a single language. This same concept can be applied to databases, that an application can communicate with different databases, using each for what it is best at to achieve an end goal, hence the term Polyglot persistence. Since there are numerous databases available to solve different problems as shown in Figure , using a single database to satisfy all of a program's requirements can result in a non-performant, "jack of all trades, master of none" solution. Relational databases, for example, are good at enforcing relationships that exist between various data tables. To discover a relationship or to find data from different tables that belong to the same object, an SQL join operation can be used. This might work when the data is smaller in size, but becomes problematic when the data involved grows larger. A graph database might solve the problem of relationships in case of Big Data, but it might not solve the problem of database transactions, which are provided by relational database management systems. Instead, a NoSQL document database might be used to store unstructured data for that particular part of the problem. Thus different problems are solved by different database systems, all within the same application. Some of such data storage technologies, but not limited to, could be

- Relational
- NoSQL
- Graph
- In-memory

As Martin Fowler (software engineer) also quotes it in one of his articles, one of the interesting consequences of this is that we are gearing up for a shift to polyglot persistence where any decent sized enterprise will have a variety of different data storage technologies for different kinds of data. There will still be large amounts of it managed in relational •stores, but increasingly we ll bet first asking how we want to manipulate the data and only then figuring out what technology is the best bet for it.



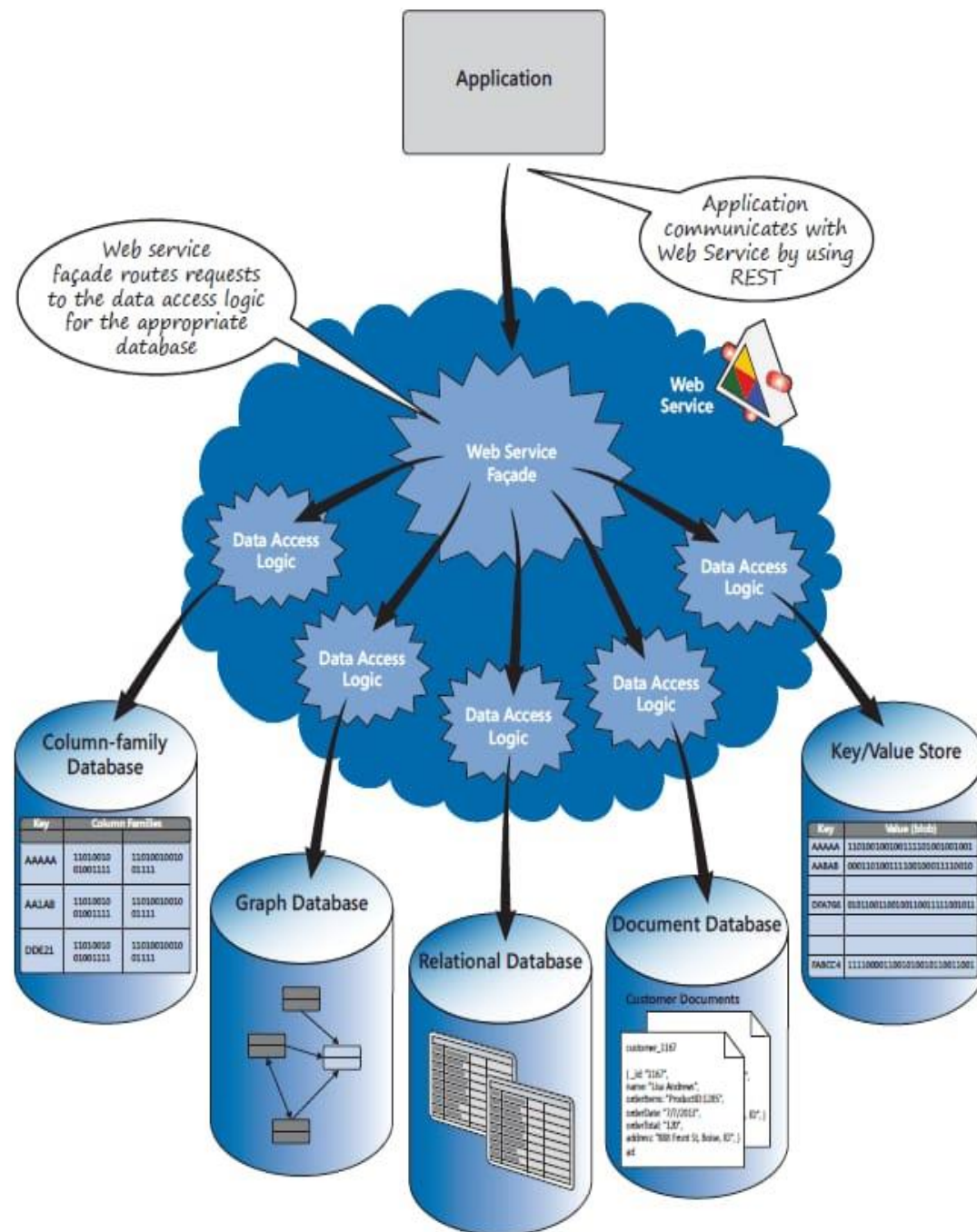


Fig. Polyglot persistence

### Hadoop with Polyglot Persistence

Oracle Nosql Database Oracle Nosql database is a type of NoSQL distributed key value database from Oracle Corporation. It provides transactional semantics, horizontally scalability. It is very simple model no specific query is required to manage data in database like SQL database. NoSQL using CAP theorem and BASE property which is very reliable for transaction process.



### Advantages

- a. Distributed environment
- b. Handling big Data
- c. Speed Processing
- d. Expenses are very less
- e. Scalable and flexible

### Disadvantages

- A. Cluster management is difficult task
- b. Required more management as data is increasing

## IMPLEMENTATION SCENARIO

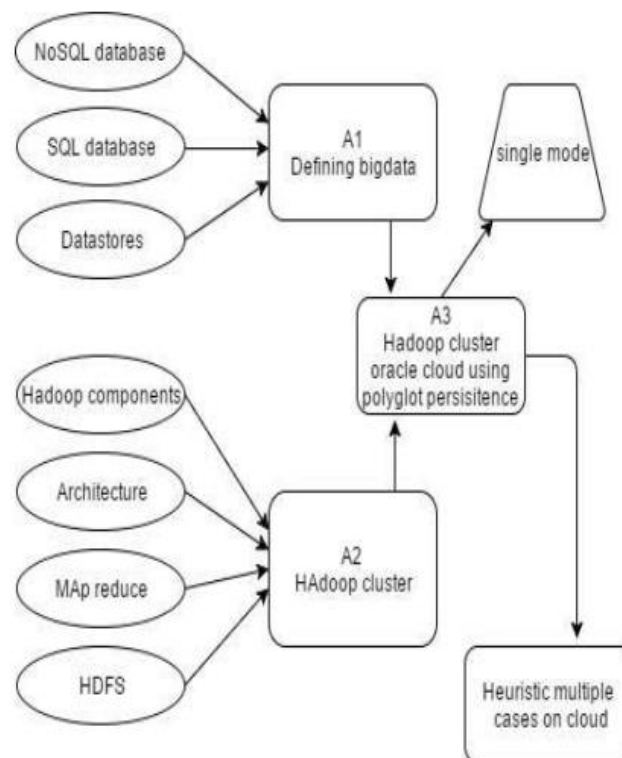


Figure 1: Implementation Scenario

Figure 1 shows implementation scenario of proposed research work. In A1 bigdata is defined which can be combination of any SQL, NoSQL data or Types of NoSQL datastores or multiple datastores. Along with that we are creating Hadoop Cluster using Cygwin. Cygwin provides linux platform on windows. Cluster is created with the help of Hadoop components, its architecture, and its features like HDFS and map reduce. After that A3- Hadoop cluster and bigdata is combined to implement polyglot persistence using MR framework and KV datastore. This is done on single mode cluster we can also do this on multi mode cluster. After successful implementation this approach is applied on case study.



**I. INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022**



Here we had taken bank simulator on which concept of Hadoop technology with polyglot persistence is applied.

### LITERATURE SURVEY

| Sl no | Referred paper   | Contributions  | Limitations  | Future Enhancements  |
|-------|--|--|--|--|
| 1     | Ms Namrata Rawal,<br>Ms Vatika Sharma                                    | Polyglot persistence came into place to handle data. This paper focuses on polyglot persistence with map reduce on oracle cloud as it is limited in research framework | This paper concludes that accessing of data can be done using multiple datastores on an oracle cloud without any restrictions. By this polyglot persistence technology we have increased the performance metrics in terms of response time but complexity increases.                 | Further research is going on in this field to achieve polyglot persistence on multinode cluster and its performance analysis |
| 2     | Pwint Phyu Khine and Zhaoshun Wang                                       | This research was funded by the National key research and development plan 2017 for high-performance computing   | Exception of total network failure, non-failing nodes in the working network partition must provide valid(atomic) responses. Segments of systems(non-failing nodes) work well and give responses even in the presence of temporary communication failure across the physical network | The CAP concept allows the new type of distributed databases to decide which one handles scalability reliability             |
| 3     | Martin Fowler  | Polyglot persistence is something you can introduce an existing code base  | This won't be a fast revolution.   | The Guardian's shift to MangoDB has been happening over the last year or so on a code base developed several years ago       |
| 4     | Judith S Hurwitz<br>Alan Nagnet  | Used when its necessary to solve complex problem by breaking that problem into segments and applying different database models   | Depending on the variety and velocity of your big data gathering, you may need to consider different to support one implementation   | This is a big data challenge at its best   |
| 5     | Konstantin Shacka,<br>Hairong Kuang,<br>Sanjay Radia,<br>Robert Chansler | Provide a distributed file system and a framework, analysis and transformation of very large data set map reduce   | They use real data with large number of nodes and storage to provide kinds of experiments  | Improve data reliability, availability and network bandwidth utilization   |



## **METHODOLOGY**

The main objectives of this study are to explore how polyglot persistence applications can be architected and to understand polyglot persistence advantages and challenges. The above methodology is used in order to accomplish the study objectives.

## **Conclusion**

This research paper is concluded with proposing polyglot persistence with Hadoop technology using MR framework and kv store. It also gives introduction to Hadoop technology, Polyglot persistence, etc. Also Implementation scenario is given to handle bigdata using Hadoop and polyglot persistence which handles multiple datastore at multiple platforms at a one time

Everyone can handle big or huge data using Hadoop technology by creating a Hadoop cluster on cloud and also can perform CRUD operations on data. On cloud, we can store any type of data whether it is relational or nonrelational data. This provides access of data to all users as it is open sourced and is implemented in java. Further research in future is going on in this field to achieve polyglot persistence on multi node cluster and its performance analysis.

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**I. INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022**



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## HISTORY AND LEGENDS OF ORIGIN OF THE KOITOOORS

**Dr. Gangesh Shah Gondwana**

Research topic: "Contribution of Gond Tribes in Building of Society and Nation".

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**Abstract:** This article highlights the origin of the Koitoors (the Gonds) of the most ancient Koyamoorideep (Gandodeep) by abstracting information from various sources of written documents, books, published research papers of scholars, academicians and prevailing verbal narratives, legends, songs in the indigenus Koya people and analyzing them in the context of human origin. Muthawapoy (Chief preceptor) Rupolang Pahandi Pari Kubar Lingo's work and role in establishing of social code of conduct, Gotul and Punem (Punem= Pu+nem= true- marg; system based on the nature and its knowledge), relevance of Amoorkot, Penkmerhi, Narmada dhoda and pious land Kachargarh, Gondia, Maharashtra in shaping of human- life, development of culture and civilization in the Indian sub-continent prior to the Indus Civilization.

**Key words:** Koitoor, Koyamoorideep, Gond, Gandodeep, Gotul, Kubar Lingo, Pataang.

**Approach / Methodology:** Researcher has gathered qualitative & quantitative data and information from various sources and, oral narratives based on the field work as well as personal contact.

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### Introduction:

It generally becomes easy to estimate the origin and fix a time frame logically based on the oral legends and prevailing traditions of the 'Koitoors' (natural off-springs born of the womb of the mother) in Indian sub-continent, even if not very briefly or exactly, at least approximately. The Koitoors' pre-historic ancient muthawapoy (chief preceptor) Pahandi Pari Kubar Lingo's code of social conduct, Institution of Gotul, and Punem were established, in relation to the very ancient history of the Koitoors (Gonds) in the Koyamoorideep. Sambhoo-Gavara couple was somewhere in the middle of the line of the eighty-eight kings who ruled from Penkmerhi (Pachmarhi), during this middle couple, 'Lingo' lived, all in the pre- Aryan era.<sup>33</sup> Rupolang Pahandi Pari Kubar Lingo was born in the family of Gand Chief 'Pulshiv' of Purvakot gandrajya during the period of Sambhoo-Gavara in very ancient time on this land, many thousand years ago from today.<sup>34</sup>

According to Michael Witzel's categorization of the world mythologies, its denominations have lent it racial and cultural significance.<sup>35</sup> The origin of the indigenous population has always been an issue of debate among the anthropologists and historians of the world. Latest genetic studies have thrown light

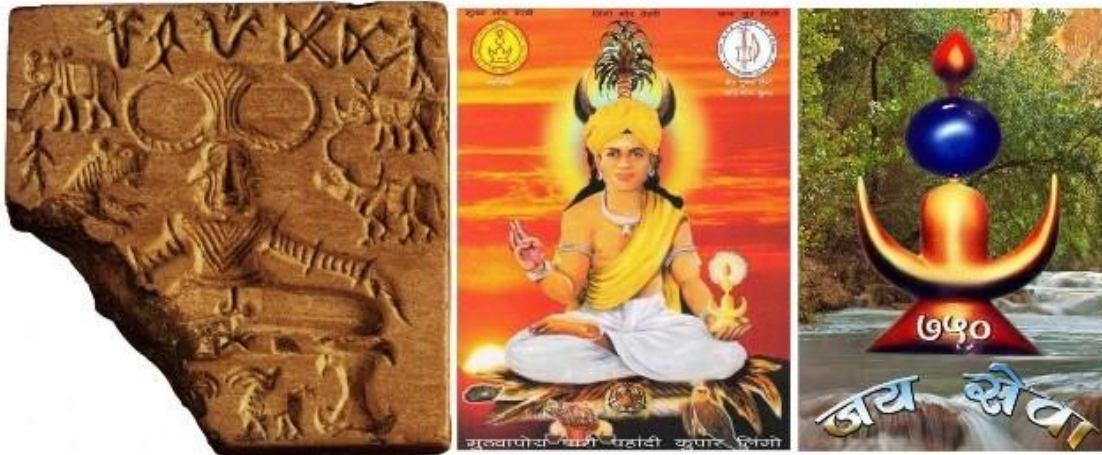
<sup>33</sup>Paul, Anuradha (2013), The Gonds Genesis History and Culture, National Book Trust, India, pp. 1.

<sup>34</sup>Kangali, Moti Rawen (2011), 4<sup>th</sup> edition, Pari Kubar Lingo Gondi Punem Darshan, Ujjwal Society, Nagpur. pp. 4.

<sup>35</sup>Witzel, E.J. Michael (2012), The Origin of the World Mythologies, Oxford and New York. Pp. 279-356.



that the deep rooted Indian haplo-groups are present everywhere, irrespective of the indigenous gondola (tribe), community (caste in Indian perspective) or language differentiation.<sup>36&37</sup>



**Fig 1 (from left hand side):** In Harappan seal deity sitting, bearing Seeg Mohur (Horned crest) on the head, and upper portion of the seal, message written in Indus script which has been deciphered by Dr Kangali with help of root morphemes of Koian / Gondi language which means ‘Aal Koya Pari Pahandi Muthwapoy Aand’ from right to left direction, in English it means ‘This is Koya Pari Pahandi Chief Preceptor’. In the middle, Great Gondi linguist and natural philosopher **Rupolang Pahandi Pari Kubar Lingo** is sitting on tiger’s skin and wearing Trident Crest on his head symbolizing ‘Moond Shool Sarri’ (Trident /Trishul Marg), ancient yoga gesture is shown by right hand and sacred **Koya/Gondi Punem** symbol is held in left hand by him, which is displayed in right side.

The researches have demonstrated beyond a shadow of doubt that the Brahmans were not the indigenous population (aborigines) of India, at some remote period of antiquity, probably more than three thousand years ago, the Aryan progenitors of the today’s Brahmin race descended upon the plains of India from the regions lying beyond the Indus, the Hindoo-Kush and other adjacent connecting tracts. Dr. Pritchard, the Ethnologist opined that they were off-shoots of the great Indo-European race, from whom the Persian, Medes, and other Iranian nations in Asia and principal nations in Europe like-wise are descended. The affinity persisting between the Zend, the Persian and Sanskrit languages, as also between all the European languages, rightly indicates towards a common source of origin.<sup>38</sup>

It also seems more than possibility that the root cradle of this race being an arid, sandy and mountainous region, and one bad calculated to afford them, the sustenance which their increasing scarcities needed, they branched off into colonies, East and West. The enough fertility of the soil in India, its rich productions, the well-known and talked about riches of its people, and other innumerable gifts which this favored land enjoys, and which have more tempted the lust of Western nations,

<sup>36</sup>Chaubey, G. (2010), The Demographic History of India: A Perspective Based on Genetic Evidence, Universitatis, Estonia, Ph.D. Thesis, pp. 9-81. (<http://hdl.handle.net/10062/15240>), Genetic Affinities of the Central Indian Tribal Populations ( [www.plosone.org](http://www.plosone.org)), February 2012, Vol 7 Issue 2, e32546.

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**I. INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022**



absolutely no doubt, attracted the Aryans, who marched to India not as simple emigrants with peaceful intentions of colonization, but as conquerors. They seem to have been a race obsessed with very high notions of self, exceedingly cunning, arrogant and staunch. Such self-gratulatory, pride-flattering epithets as 'Arya', 'Bhudev' etc., with which they designated themselves, ensure us in our opinion of their primitive attribute, which they have, preserved up to the present time, with perhaps, little change for the better.<sup>39</sup>

The aborigine whom the Aryans subjugated or displaced, seem to have been a hardy, strong, and brave people from the determined front which they offered to these interlopers. Such opprobrious (disrespectful) terms as Shoodra 'insignificant', Mahaari 'the great foe', Antyaj, Chandaal etc. with which they designated them, obviously show that originally they offered the greatest resistance in their power to their establishing themselves in this country, and hence the highest aversion and hatred in which they are held.<sup>40</sup>

From many customs traditionally handed down to us as well as from the imaginary mythological legends scripted very much later on, in the sacred books of the Brahmins, it is evident that there had been a fierce and hard struggle for dominance between the two races. The wars of Dev and Daitya or the Rakshas, about which number of fictions are found scattered over the sacred books of Brahmins, have definitely a reference to this primeval struggle. The original inhabitants with whom these earthborn Gods, the Brahmins, fought, were properly termed 'Rakshas', that means the protector of the land. The incredible and silly legends regarding their form and shape are no doubt mere chimeras (female monsters), the fact being that these people were of superior stature and hardy make. Under such leaders Indra, Brahma, Parashuram and others the Brahmins waged very long lasted wars against the indigenous inhabitants. They eventually succeeded in establishing their supremacy and subjugating the aborigines to their entire control.<sup>41</sup>

In Gondwana (historical Central India), to whom, is called, the land of the Gonds, the sciences of geology, archaeology, anthropology and history aligned the aboriginal in Indian culture to the nineteenth-century quest to locate a pro-Indianness that discovered affinity with the British colonizing mission in both its metaphysical and material domains. In the historical research, deep past or primitivism of landscapes has appeared romantic. The primevalism of the great forests of Bialowieza, Simon Schama showed, was shattered first by the Aryan Puritanism of Nazi Germany and then by the statist forestry of the Soviet Union, reducing them to a natural landscape, vacuum of cultural values.<sup>42</sup> Brilliantly compelling though it is, Schama's work has a literal tone to it: that landscapes have been historically provided with deep historical meanings, suggested against the mechanical and industrial view of nature and in the process, Schama's work assumes a romantic vision of nature.

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<sup>39</sup>Ibid, pp. 4

<sup>40</sup> Ibid, pp. 4

<sup>41</sup>Ibid, pp. 5

<sup>42</sup>Schama, Simon (1995, London), *Landscape and Memory*, pp. 37-74

(<https://academic.oup.com/past/article-abstract/242/1/119/5298761>), 'Gondwana and the Politics of Deep Past'.



## **REVERSE CULTURE SHOCK OF THAI STUDENTS IN EXCHANGE PROGRAMS**

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### **Abstract**

This study explored reverse culture shock experiences of Thai students upon returning to Thailand, after participating in an exchange program abroad. It employed an interpretive paradigm utilizing a qualitative research method. Data were gathered from 20 students via semi-structured interviews and analyzed by thematic analysis. The findings showed that upon returning to their home country, all the returnees encountered the effects of reverse culture shock in terms of changes in their identities, behaviors, cognitions and emotions. These effects could be categorized into four main dimensions, namely: personal changes, cultural distance, interpersonal distance and emotional aspects.

**Keywords:** reverse culture shock, Thai students, re-adaptation, exchange programs.



## SWITZERLAND AND THE EUROPEAN UNION: NO UNION, ONLY CLOSE RELATIONS

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### Abstract

Since the 1950s, European integration has developed into the largest market and one of the most important political actors in the International System. Not only has it constantly developed its deepening in terms of integration with the original members, but it also incorporated many European states in various rounds of enlargement.

Within this context, European countries can be found to have adopted a policy of rapprochement towards the European Union, possessing characteristics that would make them a potential member, as is the case of some of the original members of the European Free Trade Association. Many of these states are already members of the European Union. However, others, such as Switzerland, have maintained a reluctant policy towards integration, and their ties have been mostly economic through negotiations and bilateral agreements. This paper highlights a conclusion that underlines that the former has adopted a European policy of close cooperation regarding relations between itself and the European Union. Every step has been carefully taken to ensure its policy stands firmly in public law and intergovernmental agreements. This paper will interest scholars researching the external relations of the EU and Swiss foreign policy.

Keywords: Switzerland, European Union, Foreign Policy, Europe, Post-Cold War

İsviçre ve Avrupa Birliği: Birlik Yok, Sadece Yakın İlişkiler

### Özet

1950'lerden bu yana, Avrupa entegrasyonu, Uluslararası Sistemdeki en büyük pazar ve en önemli siyasi aktörlerden biri haline geldi. Sadece orijinal üyelerle entegrasyon açısından derinleşmesini sürekli geliştirmekle kalmadı, aynı zamanda birçok Avrupa devletini çeşitli genişleme turlarını dahil etti.

Bu bağlamda Avrupa ülkelerinin, Avrupa Serbest Ticaret Birliği'nin orijinal üyelerinden bazılarında olduğu gibi, kendilerini potansiyel üye yapacak özelliklere sahip, Avrupa Birliği'ne yaklaşma politikası benimsediği görülmektedir. Bu devletlerin çoğu zaten Avrupa Birliği üyesidir. Ancak, İsviçre gibi diğerleri entegrasyon konusunda isteksiz bir politika sürdürdüler ve bağları çoğunlukla müzakereler ve ikili anlaşmalar yoluyla ekonomik oldu. Bu araştırma, İsviçre'nin kendisi ile Avrupa Birliği arasındaki ilişkiler konusunda Avrupa'nın yakın işbirliği politikasını benimsediğinin altını çizen bir sonucu vurgulamaktadır. Politikasının kamu hukuku ve hükümetler arası anlaşmalarda sağlam bir şekilde yer almasını sağlamak için her adım dikkatle atılmıştır. Bu makale, AB ve İsviçre dış politikasının dış ilişkilerini araştıran bilim adamlarının ilgisini çekecektir.

**Anahtar Kelimeler:** İsviçre, Avrupa Birliği, Dış Politika, Avrupa, Soğuk Savaş Sonrası





## **Introduction**

The European Economic Community (EEC) was established by the Rome Treaty, signed in 1957, entering into force on January 1, 1958. From the very outset, many questions were raised about its viability. The British who had participated in the Messina Conference were highly sceptical of such an endeavour. They, alongside other European states, believed there was no future for such an organisation. Nevertheless, the EEC was highly regarded on the shores of the Aegean Sea. Greece and Turkey wanted closer relations with this new organisation and signed association agreements in 1961 and 1963, respectively. Central and northern European countries took a rather different view. Led by Britain, six other European states established the European Free Trade Association. Switzerland was one of these states. The Swiss, cherishing their centuries-old neutrality, felt that a looser-based economic cooperation organisation was more in line with their economic and political philosophy. Throughout the Cold War, this was the accepted path to be followed by Bern.

The Swiss pursued this policy even though the European Economic Community enlarged first in 1972 with the incorporation of Great Britain, Denmark and Ireland. Even though the most important EFTA state had jumped ship and joined the communities, Switzerland maintained its stance regarding European integration. The Mediterranean enlargements of 1981 and 1986, whereby Greece, Spain and Portugal became the latest European Communities (EC) members, also had insignificant effects on Swiss foreign policy. Switzerland shared with its fellow EFTA member states a fervent hope towards establishing better and closer relations with the EC. This desire for closer and more effective cooperation led to discussing possible scenarios for future relations between the EC and EFTA.

## **European Economic Area**

In January 1989, Jacques Delors, President of the European Commission, presented a project on the European Economic Area (EEA) to the European Parliament.<sup>43</sup> It suggested seeking a new and more structured association with joint decision-making and administrative institutions based on the two pillars of the EC and the strengthening of EFTA. In other words, the EC proposed changing the cooperative sectoral approach to a global one with intergovernmental or quasi-supranational institutions. EFTA members welcomed the initiative at a meeting in Oslo on March 15, 1989. They hoped the negotiations would fully realise the movement of goods, services, capital and people, with the desire to create a dynamic and homogeneous European Economic Area.<sup>44</sup>

In the beginning, neither the EC nor EFTA had a clear concept of the architecture of what was called the EEA. The scenarios ranged from association agreements on a customs union to the reorganisation of EFTA as a second pillar analogous to the community.<sup>45</sup> The main objective of the European Economic Area was to create a single joint market between the members of EFTA and the EC. The basis of the agreement was formed by the four freedoms of the single market, free movement of goods, services, capital and people, competition and social policies, consumer and environmental protection, education and research and development. Although it excluded, unlike the single market of the EC, agricultural products and fishing, it did not contemplate indirect taxation, and there was no common foreign policy. For this reason, the EEA did not constitute a full market or a true customs union.<sup>46</sup>

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<sup>43</sup> Norberg, S., & Johansson, M. (2016). The history of the EEA agreement and the first twenty years of its existence. In *The handbook of EEA law* (pp. 3-42). Springer, Cham.

<sup>44</sup> Laursen, F. (1989). The Community's Policy Towards EFTA: Regime Formation in the European Economic Space (EES). *J. Common Mkt. Stud.*, 28, 303.

<sup>45</sup> Wilson, S. (1990). Counterpoint: Austria's Application for Membership in the European Community and Delors' Call for a New EC-EFTA Relationship. *Ga. J. Int'l & Comp. L.*, 20, 241.

<sup>46</sup> Pirim, C. Z. (2015). The EU-Turkey Customs Union: from a Transitional to a Definitive Framework?. *Legal issues of economic integration*, 42(1).



As for the institutions that are the responsibility of the EEA, one can find the Joint Committee, made up of officials from the EFTA and the EC, who oversee the regular operations of the body.<sup>47</sup> Its functions are complemented by five subcommittees that oversee the harmonisation of legislation. Likewise, the responsibility for compliance with the functions of the aforementioned bodies is in charge of the EEA Council, comprised of ministers from EFTA and the European Commission. The EEA initially did not require a common policy towards third countries or a common monetary and economic policy. The Swiss government wanted to adhere to the project, like most of the members of the EFTA, although it would be necessary to adapt part of its legislation.<sup>48</sup> The EEA promised a depoliticised version of EC membership.

At the same time, the Swiss Confederation was also prepared to accept the SEA, based on negotiations, on the condition that it be assured the right to participate in the legislative decision-making process.<sup>49</sup> At this point, in late 1989, negotiations began, on the one hand, between the EC and EFTA, but also between the different members of EFTA that still needed to be able to accept the position of negotiating together. In October 1991, in Luxembourg, with a breakthrough, Switzerland was allowed to join the so-called four freedoms - free movement of goods, people, services and capital.<sup>50</sup>

The government reflected on the political implications of entering the EEA concerning direct democracy and federalism since the primacy of the EEA legislation could restrict the right of initiative not only of the parliament, government and cantons but also of the population. In addition, the direct effect of certain Area rules could affect the right of the electorate to hold a referendum, both at the federal and cantonal levels.

The dramatic changes that shaped the world political map and accession to the EEA did not meet the interests of Switzerland at that time due to the evolving situation whereby the Eastern Europe states were in a state of flux alongside the collapse of the Soviet Union with commitments made to Germany being questioned. The Swiss Confederation once again applied a prudent and cautious policy. Likewise, the EEA agreement did not allow the Swiss government to participate in decision-making. After the EEA agreement was signed in Porto in May 1992, the Federal Council presented its request to become a member of the European Union in Brussels on May 26, 1992.<sup>51</sup> The Swiss government sought to adapt legislation with that of the EC.<sup>52</sup>

However, due to its political importance, the government decided to send the EEA treaty to a referendum, requiring a double majority - majority of the cantons and the total population.<sup>53</sup> However, less than two months later, the EEA option was rejected by 50.3% of the electorate and by 14 cantons and four semi-cantons.<sup>54</sup> The reasons for this government failure were the massive campaigns by Euroskeptic groups, built on fears about the possible massive entry of foreign labour and the potential

<sup>47</sup> Tynes, D. S. (2018, January). Article 94 [The EEA Joint Committee: presidency, meetings, sub-committees and working groups] Functioning of the EEA Joint Committee. In *Agreement on the European Economic Area* (pp. 786-789). Nomos Verlagsgesellschaft mbH & Co. KG.

<sup>48</sup> Dupont, C., Sciarini, P., & Lutterbeck, D. (1999). Catching the EC train: Austria and Switzerland in comparative perspective. *European Journal of International Relations*, 5(2), 189-224.

<sup>49</sup> Melich, A. (1991). Switzerland: To Be or Not To Be—in Europe?. In *Eurobarometer* (pp. 65-79). Palgrave Macmillan, London.

<sup>50</sup> Gstöhl, S. (1994). EFTA and the European Economic Area or the Politics of Frustration. *Cooperation and Conflict*, 29(4), 333-366.

<sup>51</sup> King, L., & Liu, L. (1992). Current Status of the European Economic Community. *Currents: Int'l Trade LJ*, 2, 29.

<sup>52</sup> Müller, M. (2008). The impact of European integration on institutional change in Switzerland. In *The European Enterprise* (pp. 97-110). Springer, Berlin, Heidelberg.

<sup>53</sup> Kobach, K. W. (1997). Spurn thy neighbour: direct democracy and Swiss isolationism. *West European Politics*, 20(3), 185-211.

<sup>54</sup> Schneider, G., & Weitsman, P. A. (1996). The punishment trap: integration referendums as popularity contests. *Comparative Political Studies*, 28(4), 582-607.



growth of agricultural products from the EC. By the early 1990s, the number of foreigners in Switzerland had increased since the Swiss economy was strong compared to other countries, which made wages higher; likewise, the multiplicity of languages spoken in the Confederation represented a strong attraction for immigrants. Therefore, the general fear of the Swiss population was that once the restrictions were lifted, when entering the EC or the EEA, there would be an increase in foreigners, which could affect Swiss autonomy and identity.<sup>55</sup> However, the Federal Council considered that a further extensive immigration influence would not be expected if Switzerland entered the EEA.

The government interpreted the negative result of the referendum as being a clear rejection by the electorate towards integration with the EU, hence froze the negotiations, continuing them only bilaterally.<sup>56</sup> At the same time, it was decided that a revitalisation program was necessary to improve Switzerland's attractiveness as an economic centre. To achieve this, various barriers needed to be dismantled; the internal market liberalised as cartels existed in different economic sectors.

### **Bilateral Agreements I**

At the end of 1993, the Maastricht Treaty entered into force. Under this scenario, Sweden, Finland and Austria joined the European Union as full members. On the other hand, Norway, Liechtenstein and Iceland ratified the European Economic Area agreement, and Switzerland decided to maintain its ties with the Union solely through bilateral agreements.<sup>57</sup>

In the 1993 Foreign Policy Report published that same year, the Federal Council confirmed the commitment of the Helvetic Confederation as a partner of Europe and, consequently, the maintenance of entry, as a full member, as an objective of the state's long-term integration policy.<sup>58</sup> Next, the government focused on the only objective capable of being implemented in the short term: sector-by-sector negotiations with the EU. These negotiations began in December 1994 and concluded in 1998.<sup>59</sup> Signed in Luxembourg on June 21, 1999, the agreements entered into force on June 1, 2002, after a referendum in which 67.2% of the population voted in favour of the agreements on May 21, 2000.<sup>60</sup> These included seven sectors related to the free movement of people, agricultural trade, technical barriers to trade, access to public markets, research contracts, land transport and aerial ones. The most crucial details relating to the sectors that are affected by the bilateral agreements include the following:

### **Free Movement**

The Free Movement Treaty (TLD) is the core of the bilateral agreements.<sup>61</sup> Through it, Swiss citizens can reside in any EU country or the EFTA States with equal rights. In the same way, EFTA and EU citizens obtain the right of free residence in Switzerland once a transitional period has expired and

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<sup>55</sup> Djeri, L., Stamenković, P., & Ilić, D. IMPACT OF THE SCHENGEN AGREEMENT ON TOURISM IN SWITZERLAND I.

<sup>56</sup> Pérez Crespo, M. J. (2017). After Brexit... The Best of Both Worlds? Rebutting the Norwegian and Swiss Models as Long-Term Options for the UK. *Yearbook of European Law*, 36, 94-122.

<sup>57</sup> Austvik, O. G. (2017). Norway and the European economic area. Good Deal or Just an EU rule-taker.

<sup>58</sup> Goetschel, L. (2007). The wider setting of Swiss foreign policy. In *Switzerland and the European Union* (pp. 189-205). Routledge.

<sup>59</sup> Goetschel, L. (2007). The wider setting of Swiss foreign policy. In *Switzerland and the European Union* (pp. 189-205). Routledge.

<sup>60</sup> Gstöhl, S. (2007). The EU response to Switzerland: Still a "special case"? In *Switzerland and the European Union* (pp. 254-267). Routledge., Vahl, M., & Grolimund, N. (2006). Integration without membership: Switzerland's bilateral agreements with the European Union. CEPS.

<sup>61</sup> Egger, A. (1998). Switzerland's Integration Policy. In *Small States Inside and Outside the European Union* (pp. 97-105). Springer, Boston, MA.



provided they have a valid employment contract or sufficient financial resources. By 2018, EU/EFTA citizens amounted to 17% of the population in Switzerland, numbering 1,401,108.<sup>62</sup>

The Treaty foresaw aid for citizens to benefit from new transnational mobility opportunities. A Europe-wide social insurance coordination system replaced the complex network of social security treaties between states. In addition, university degrees and vocational training are recognised throughout the European Economic Area. Furthermore, since the beginning of 2004, Switzerland has been a definitive member of the EURES European Employment Services Network.<sup>63</sup>

Likewise, until reaching complete free movement, a transitory regulation had been agreed upon. In the year after the entry into force of the Free Movement Treaty, the immigration of workers from the EU to Switzerland remained within the expected margins. At the same time, many applications concerning the 15,000 permanent residence permits were available. In many cases, these were exhausted earlier than expected since numerous border workers took advantage of this opportunity to establish their residence in the country.<sup>64</sup> For this reason, more than half of the new citizens arriving in Switzerland came from the four neighbouring countries: Germany, France, Italy and Austria.

### **Agriculture**

The agreement on agriculture facilitates trade with agricultural products by abolishing customs duties and eliminating non-tariff trade barriers. In addition to recognising the equality of regulations, for example, plant protection, organic farming, and veterinary medicine, the agreement facilitates the entry into the market of certain agricultural products.<sup>65</sup> The negotiated opening of the market is for those Swiss products that they can easily compete such as cheese, fruits and vegetables. Rate reductions exclude meat, cereals and milk. Swiss agriculture, manufacturing and trade were obliged to improve their competitiveness programs within the European internal market.

### **Ground Transportation**

The Land Transport Treaty coordinates transport policy between Switzerland and the European Union.<sup>66</sup> For this alpine region, characterised by a vulnerable ecology, the long-term goal of replacing transit traffic by road with rail is particularly important. With this objective, a tax on heavy transport was introduced, based on the kilometres travelled, which will contribute to financing the railway lines.<sup>67</sup> In compensation for this, the truckload limit has been progressively raised to 40 tons.<sup>68</sup>

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<sup>62</sup> EFTA Statistical Office. (2019, October 1). Free movement: European migration and the EFTA states. Retrieved November 23, 2022, from <https://www.efta.int/Statistics/news/Free-movement-European-migration-and-EFTA-States-514851>

<sup>63</sup> Verwiebe, R., Wiesböck, L., & Teitzer, R. (2014). New forms of intra-European migration, labour market dynamics and social inequality in Europe. *Migration Letters*, 11(2), 125.

<sup>64</sup> Dupont, C., & Sciarini, P. (2007). The first round of bilateral negotiations with the EU. Switzerland and the European Union: A Close, Contradictory and Misunderstood Relationship, 11, 202.

<sup>65</sup> von Lampe, M., & Jeong, H. (2013). Design and Implementation of Food-Import Related Regulations: Experiences from Some Regional Trade Agreements.

<sup>66</sup> Breitenmoser, S. (2003). Sectoral Agreements between the EC and Switzerland: Content and Context. *Common Market L. Rev.*, 40, 1137.

<sup>67</sup> Giorgi, L., & Schmidt, M. (2005). Transalpine transport: a local problem in search of European solutions or a European problem in search of local solutions?. *Transport Reviews*, 25(2), 201-219.

<sup>68</sup> McKinnon, A. C. (2006). A review of European truck tolling schemes and assessment of their possible impact on logistics systems. *International Journal of Logistics*, 9(3), 191-205.



### **Air Transport**

The agreement on Air Transport guarantees Swiss airlines the gradual implementation of the same freedoms that their European competitors already have in the sectors: rates, capacities and transport. The treaty's objective was to harmonise the legal frameworks within the continent's airspace.<sup>69</sup>

### **Technical Trade Barriers**

The treaty on the mutual recognition of conformity of products makes the control and admission, by both parties, of most industrial products under Swiss and EU law unnecessary. In this way, non-tariff trade barriers will be eliminated, which until now had limited free trade in industrial products. In the medium term, the sectors particularly affected by the treaty, in Switzerland, the pharmaceutical, electrical, machinery and metal industries, can count on time and cost savings when introducing new products on the European market.<sup>70</sup>

### **Public Purchases**

The agreement regarding this matter extended the WTO clauses in force to other municipalities not included as well as transport and maintenance companies. This treaty intended to increase transparency and competitiveness, reflected in the fact that costs tend to decrease, and quality tends to improve concerning public purchases.<sup>71</sup>

### **Research**

The Research Treaty allowed Swiss institutes, universities and companies to participate in all programs and activities of the EU's fifth programme.<sup>72</sup> This enabled Swiss researchers to initiate and direct projects.

From an economic point of view, the seven bilateral Agreements represented considerable benefits for both Switzerland and the EU. On the one hand, they facilitated the entry of both parties into sectors that were not covered by the Free Trade Agreement (FTA), such as agricultural products, public purchases, land and air transport, and, on the other hand, in the classic area of industrial products, by removing technical trade barriers. The most significant advancement in quality was undoubtedly the Free Movement of Persons treaty, which greatly facilitated the exchange of labour across borders. This treaty benefitted workers who wanted to get a job abroad, and industry had more possibilities to recruit qualified workers.

For these reasons, bilateral agreements can be considered essential and indispensable for the Swiss economy.<sup>73</sup> In the same way, the position taken by economic experts concerning the imminent extension of bilateral agreements to the ten new members of the EU was also positive. A total of six of the seven treaties were going to be extended automatically; only the Free Movement of Persons was going to be renegotiated.<sup>74</sup>

### **Bilateral Agreements II**

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<sup>69</sup> Lavenex, S., & Schwok, R. (2015). The Swiss Way: The nature of Switzerland's relationship with the EU. In *The European union's non-members* (pp. 36-51). Routledge.

<sup>70</sup> Egger, P. H., & Erhardt, K. (2016). EU-Swiss trade integration via input-output linkages. *Aussenwirtschaft*, 67(3), 1-23.

<sup>71</sup> Mach, A., Häusermann, S., & Papadopoulos, Y. (2003). Economic regulatory reforms in Switzerland: adjustment without European integration, or how rigidities become flexible. *Journal of European Public Policy*, 10(2), 301-318.

<sup>72</sup> Klein, J. T. (2004). Prospects for transdisciplinarity. *Futures*, 36(4), 515-526.

<sup>73</sup> Pusterla, E. R. (2016). Deconstructing Sovereignty. In *The Credibility of Sovereignty—The Political Fiction of a Concept* (pp. 31-77). Springer, Cham.

<sup>74</sup> Vahl, M., & Grolimund, N. (2006). Integration without membership: Switzerland's bilateral agreements with the European Union. CEPS.





The Helvetic Confederation did not expect to see the results of Bilateral Agreement I. Almost immediately after they were approved, new negotiations began to strengthen them through other sectoral agreements, which were referred to by the general term "Bilateral II".<sup>75</sup> They aimed to strengthen political, institutional and economic issues. In this way, it was intended to eliminate tariffs and subsidies on exports of processed agricultural products, which would favour the food product industries of both parties.<sup>76</sup> "Within the scope of the political agreement on the mandatory cross-border taxation of interest, the Swiss Confederation, as a third country, had agreed to progressively increase the tax withholdings on the interest of natural persons with tax residence in the EU, from 15% to 35%, maintaining banking secrecy."<sup>77</sup> Three-quarters of the revenue would be transferred to the tax administrations of the Member States concerned. As compensation, the EU guideline regarding the taxation of dividends, interest and license fees between associated companies was to be extended to Switzerland.

In addition to economic interests, the second round of bilateral negotiations was marked by greater cooperation between Switzerland and the EU in core political areas such as internal security and asylum policy.<sup>78</sup> Through joining the Schengen and Dublin Agreements, Switzerland was integrated into the European system of police and judicial cooperation, a common interest that it shared above all with neighbouring states.<sup>79</sup>

### **Swiss – EU Non-Economic Bilateral Relations**

Switzerland's relations with the EU go beyond mere economic factors. Daily life in Switzerland is intricately linked to the EU through cultural ties, the media, university exchanges and tourism. The EU is continuously present everywhere in Switzerland in terms of current affairs, history, languages and culture. There is a huge crossover in terms of creating a common European environment.

In Switzerland, many political actors appeared on the scene with contrasting views regarding the European Union. Different political institutions took diverse positions before the 2001 referendum. These groups argued the impossibility of continuing as a country outside the European Union since the historical moment this organisation was going through was characterised by promoting the integration of the continent's countries. To this was added the geographical proximity, cultural, ethnic and religious similarities added to the attachment that was shared with the members of the organisation for the defence of democracy, human rights and international peace; the present was the most propitious moment to formalise and consolidate Switzerland's full integration into the EU.

At the same time, the economic reality of the Confederation could not be ignored, as it considered the organisation its largest trading partner, distancing Switzerland from its economic and political benefits and interests if it continued with an isolationist policy. The pro-European movements among the population conducted campaigns in favour of a "Yes to Europe" throughout the nation, providing information to Swiss citizens concerning what happened with the failure of the referendum for Switzerland to join the European Economic Area.<sup>80</sup>

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<sup>75</sup> Oesch, M. (2021). Switzerland-EU Bilateral Agreements, the Incorporation of EU Law and the Continuous Erosion of Democratic Rights. *Yearbook of European Law*, 39, 602-639.

<sup>76</sup> Lavenex, S. (2009). Switzerland's flexible integration in the EU: A conceptual framework. *Schweizerische Zeitschrift für Politikwissenschaft*, 15(4), 547-575.

<sup>77</sup> Sharman, J. C. (2008). Regional deals and the global imperative: The external dimension of the European Union savings tax directive. *JCMS: Journal of Common Market Studies*, 46(5), 1049-1069.

<sup>78</sup> Kaddous, C. (2019). Switzerland and the EU: current issues and new challenges under the Draft Institutional Framework Agreement. In *The Proliferation of Privileged Partnerships between the European Union and its Neighbours* (pp. 68-83). Routledge.

<sup>79</sup> Lavenex, S. (2006). Switzerland: Between Intergovernmental Co-operation and Schengen Association. *Borders and Security Governance. Managing Borders in a Globalised World*, 233-251.

<sup>80</sup> Tresch, A. (2012). The (Partisan) role of the press in direct democratic campaigns: Evidence from a Swiss vote on European integration. *Swiss Political Science Review*, 18(3), 287-304.



With the publication of the 1999 Integration Report, the Swiss government gave parliament a summary of its point of view regarding relations with the EU. The integration report was intended to serve as a basis for an objective and comprehensive discussion for all interested in the European integration debate.<sup>81</sup> It analysed the benefits and consequences of the Swiss Confederation joining the EU. In this way, it showed the evaluation of the different impacts related to the entrance to the organism but not in an obvious way because the impact of the integration would be seen when Switzerland entered. It explained that accession would not harm the political rights of citizens and cantons; that is, although the Helvetic Confederation was adapting its internal policy to the *Acquis Communautaire*, direct democracy, federalism and neutrality would not be affected. The Federal Council would determine whether the domestic conditions were convenient to begin negotiations for Switzerland's entry into the EU. The document makes a comparative analysis of the repercussions on the Swiss Confederation based on four options:

- i. accession to the European Union,
- ii. adaptation to the European Economic Area,
- iii. adoption of sectoral agreements,
- iv. maintenance of the current situation.

The report mentioned that the Swiss Confederation's accession to the EU would cost between 3.1 and 3.9 billion Swiss francs annually - 1,094 to 2,044 million euros.<sup>82</sup> This document was intended to initiate a public debate on the future of relations between Switzerland and the European Union. Considering this discussion and the implementation of the sectoral agreements, the Federal Council would decide, if appropriate, the precise moment to restart the accession negotiations.

However, these would be adapted to the Union legislation, and the Federal Council found that it would not mean a loss of population participation in decision-making. The report stated that greater immigration was not expected upon accession, an issue analysed in previous years when the referendum for accession to the European Economic Area was presented.<sup>83</sup>

In terms of neutrality, it could contribute to the EU instead of being an obstacle to it since the country had an active policy in defence of international peace and security, principles shared with European countries and the basis of its integration policy.<sup>84</sup> For this reason, Switzerland could no longer remain isolated in the face of an integration process that tended towards a common security and cooperation policy of utmost importance to the nation. Switzerland could not become the headquarters of international criminals, so it had to assume the commitment and coordination of policies that the European states were taking.

The report also mentioned the implications in terms of economic matters, in which the Helvetic Confederation should incorporate a common monetary policy, which it was implementing, and tax policy, among other issues, which, being economic, were difficult to ensure the internal consequences that it would provoke until the Swiss Confederation fully adhered. However, the federal government maintained that the best path, at this time, was that of Bilateral Agreements I.<sup>85</sup>

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<sup>81</sup> Goetschel, L. (2003). Switzerland and European integration: change through distance. *Eur. Foreign Aff. Rev.*, 8, 313.

<sup>82</sup> European Parliament. (1999, March 8). Switzerland and the enlargement of the European Union. Retrieved November 23, 2022, from [https://www.europarl.europa.eu/enlargement/briefings/28a2\\_en.htm](https://www.europarl.europa.eu/enlargement/briefings/28a2_en.htm)

<sup>83</sup> Goetschel, L. (2003). Switzerland and European Integration: Change Through Distance. *European Foreign Affairs Review*, 8(3), 313-330.

<sup>84</sup> Kate, M., & Timothy, J. W. (2011). Neutrality and the European Union: The case of Switzerland. *Journal of Law and Conflict Resolution*, 3(7), 104-111.

<sup>85</sup> Goetschel, L. (2007). The wider setting of Swiss foreign policy. In *Switzerland and the European Union* (pp. 189-205). Routledge.



Finally, the Federal Council's criticism of the initiative was found from the point of view that it contradicted the distribution of political authority, as mentioned in the Swiss Federal Constitution. Accordingly, it was the function of the Federal Council to decide when and how the negotiations must begin with foreign states. Parliament and the population would then vote on the outcome of the negotiations. These rules have survived the tests of time and should be upheld. This prevented the situation when the population and the cantons must vote in advanced negotiations, and in this case, without knowing the conditions of entry to the EU.

In this way, the Federal Council recommended that Swiss citizens reject the referendum since it considered Switzerland was not yet ready to begin immediate negotiations for entry into the Union.<sup>86</sup> However, it did not rule out accession as a long-term goal. The reason argued was to wait for the results of the bilateral agreements that were to enter into force in 2002 and that formed part of a policy of greater rapprochement and cooperation with the European Union.

### **Political Parties and Lobby Groups**

The position taken by the different political parties was diverse regarding the integration of Switzerland into the EU. The party strongly against European integration, which began campaigns repudiating the initiative, was the Swiss People's Party (SVP), supported by the Action for an Independent Neutral Switzerland (ASIN), which saw membership as a loss to the national identity of Switzerland and a way of breaking with the main institutions of the Swiss political system emphasising the neutrality that characterised this country.<sup>87</sup> Likewise, they considered that entry would threaten the independence and autonomy with which Switzerland had been managed for decades.

On the contrary, the Socialist party was the only one that strongly supported the initiative.<sup>88</sup> It considered that it was the right time to restart the entry negotiations due to the implementation of the agreements referring to the Bilateral Agreements I, so the only thing that remained was a greater political commitment with the European Union since economic integration was a reality.

On the other hand, the Christian Democrats and the Radicals took a stand intermediate between the lines of thought of the aforementioned parties.<sup>89</sup> As for the economic elites, the *Economiesuisse* supported the step towards integration since it saw a benefit for Swiss companies, which could further open their markets to the rest of the European member countries of the Union, increasing their exports.<sup>90</sup> Although it perceived the sectoral agreements as a great advance towards economic union which should be implemented first, then take steps towards accession. Bilateral agreements would be important because they imply entry into the EU's internal market. Likewise, it considered that the known problems between the Helvetic Confederation and the EU should be resolved before applying for admission. The country needed to consider the integration policy necessary to conduct internal reforms, especially in taxes and State management. It also added that accession to the EU was more of a political issue than an economic one. The body argued that the initiative was raised at an inappropriate time and needed to be better formulated since it represented unnecessary pressure from pro-European groups. However, the option of accession was open to debate by public opinion, positioning itself in an intermediate position. In conclusion, the effect of the initiative was to awaken false expectations.

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<sup>86</sup> Parkinson, J. (2001). Deliberative democracy and referendums. In *Challenges to Democracy* (pp. 131-152). Palgrave Macmillan, London.

<sup>87</sup> Albertazzi, D. (2008). Switzerland: yet another populist paradise. In *Twenty-first century populism* (pp. 100-118). Palgrave Macmillan, London.

<sup>88</sup> Schwok, R. (2020). Switzerland-EU relations: The bilateral way in a fragilised position. *European foreign affairs review*, 25(2).

<sup>89</sup> Sciarini, P., & Listhaug, O. (1997). Single cases or a unique pair? The Swiss and Norwegian 'no'to Europe. *JCMS: Journal of Common Market Studies*, 35(3), 407-438.

<sup>90</sup> Sciarini, P., Fischer, A., & Nicolet, S. (2004). How Europe hits home: evidence from the Swiss case. *Journal of European Public Policy*, 11(3), 353-378.



However, it considered that the EU and its future enlargement were a great opportunity to boost trade and for the establishment of Swiss companies in the markets of the future. The pro-European movements, such as the Youth European Swiss (YES), argued that Switzerland was currently closely related to the EU in different areas. They believed in a European future for youth that led to a mobile life without borders.<sup>91</sup> In addition, the country could contribute tools and values to the Union, such as direct democracy and the defence of human rights. Entry alone would bring all such freedoms.

The final result was in the hands of Swiss citizens who were influenced by the different campaigns conducted on the one hand by pro-Europeans and on the other by anti-Europeans, including ASIN, the group with the biggest supporters being the most influential. The rejection of integration into the European Union was influenced, in addition, by the belief of the majority of the electorate in the important institutions of the state, such as neutrality, federalism, and direct democracy. Likewise, a relationship between the influence of neutrality, federalism and direct democracy and the consideration of their negative consequences in terms of European integration.

Thus, the history of relations between the Swiss Confederation and the European Union demonstrated the strong national defence towards the values of Swiss identity. The population rejected any variation to its political system, which had demonstrated effectiveness and acceptance over the years. Consequently, the popular initiative "Yes, to Europe" was rejected by a large majority on March 4, 2001, with 76.6% of voters denying the request to begin immediate negotiations for Switzerland's accession to the EU, while all the cantons rejected the referendum.<sup>92</sup>

Federal councillors, who encouraged enrolment later, when the time would be more propitious, commented that they would vote on the decision to start such negotiations during the 2003-2007 legislative period. Despite the referendum's result, the Federal Council focused on implementing the seven bilateral agreements negotiated before the referendum, coming into force in 2002.<sup>93</sup> For the government, these agreements signified the steps to be followed by the Confederation so that in the future, accession to the European Union could be carried out at the government's initiative.

### **Switzerland's Reluctance Towards European Union Accession**

Given the analysis and description of the different historical and political backgrounds exposed, one can clearly define the arguments or qualitative aspects that influenced Swiss citizens to opt, as rational actors, for the rejection of the 2001 referendum before the start of immediate negotiations for the entry of Switzerland to the EU.

Firstly, strong Swiss national identity. It is closely related to the history of Switzerland, its emergence, and its configuration as a State. The Helvetic Confederation was one of the few European countries that took a long time to break down the obstacles of conflicts, both internal and external, in order to consolidate itself as an autonomous and sovereign Nation-State.

Likewise, the same historical facts built and shaped the country's internal and foreign policy profile, adopting and aspiring for peaceful, democratic and prosperous ideals. These guidelines made Switzerland the country that it is today. A state with an important world economic position and inspiration for many due to its democratic regime, coexistence and international cooperation.

In this way, the Helvetic Confederation established a democratic political system with the relevant participation of citizens in the decision-making process, evidenced in the initiative and the referendum. Thus, the country was one of the few nations where direct democracy was established, which subsisted through time and history and demonstrated effectiveness and success.

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<sup>91</sup> Young European Swiss. (n.d.). Young European Swiss. Retrieved November 23, 2022, from <https://www.y-e-s.ch/en/>

<sup>92</sup> Satbayeva, A. M. (2021). SWITZERLAND'S INTERNATIONAL LEGAL STATUS AS A PERMANENT NEUTRAL STATE. Национальная ассоциация ученых, (36-3 (63)), 49-55.

<sup>93</sup> Breitenmoser, S. (2003). Sectoral Agreements between the EC and Switzerland: Content and Context. Common Market L. Rev., 40, 1137.





The Swiss felt that they were part of the legislative system as a fundamental part of the conduct of the state. This was possible due to the autonomy of the municipalities and cantons at the federal level. Likewise, the policy of neutrality was initially adopted as the basis of its internal policy in order to contain the religious and social wars and later to survive amid a Europe in chaos; during the different conflicts that arose on the continent, it was adopted as one of the basic institutions of the state, and positioned the country as one of the most trusted and cooperative nations in the international community, establishing it as an icon of the principles of maintenance and international security. For this reason, Switzerland has been chosen as the venue for many international conferences and organisations.

Turning fully to the referendum, one can visualise a population reluctant to change concerning the political configuration of the country. On the one hand, the Helvetic Confederation would be involved in the choice to begin immediate negotiations for entry into the European Union, claims that were frozen in 1992 after the rejection of the European Economic Area.<sup>94</sup> On the other hand, it would implement the sector-by-sector agreements, which at that time demonstrated success both in their application and in acceptance by citizens and marked the steps to be followed by the government in the integration process.

Citizens considered neutrality, federalism and direct democracy at risk when joining the EU and that accession would harm the political institutions of the EU.<sup>95</sup> One can identify, within the political factors, the citizens' lack of confidence in adapting the internal and external political system to the *Acquis Communautaire* or Union legislation.

The decentralisation of decision-making at the municipal, cantonal, and federal levels could be affected because the decision-making processes in the Swiss Confederation were slow, and power needed to be centralised on some issues at the federal level. The government had to study and analyse how the federal system could be adapted when entering the EU and how this would affect popular initiatives and referendums. Under this perspective, the national interest involved political variables. The national interest was directly related to the national identity of the country. In other words, direct democracy, federalism and neutrality.

It is appropriate to question what exactly were the political reasons why the Swiss citizens rejected the start of immediate negotiations to join the EU? Swiss history provides some elements to understand Swiss thought, even today. One finds a strong nationalist sentiment rooted in the successive internal and external conflicts that undermined the country and which they were able to survive thanks to the neutrality policy.<sup>96</sup>

Analysing from this perspective, the Helvetic Confederation, by joining the European Union, would be rejoining what it had fought against for so many years, its independence and autonomy. Switzerland would once again be part of the community of European states, making decisions together, which under Swiss thought, would affect their internal politics and sovereignty.

The political institutions of the state: direct democracy, federalism and neutrality evolved over the years, demonstrating their functioning, success, trust and defence of the population towards them. This way, the three had been incorporated into the country's national identity, forming part of the national interest. The strong attachment to political institutions had to do with the functioning of the Swiss political system. The Swiss were considered part of the decision-making within the government, both at the federal, cantonal and municipal levels. Direct democracy, with its twin pillars, the referendum and the initiative, made Swiss citizens aware of their civic rights and duties.

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<sup>94</sup> Dupont, C., & Sciarini, P. (2001). Switzerland and the European integration process: Engagement without marriage. *West European Politics*, 24(2), 211-232.

<sup>95</sup> Ganser, D., & Kreis, G. (2007). Swiss neutrality: Incompatible with EU membership?. In *Switzerland and the European Union* (pp. 72-98). Routledge.

<sup>96</sup> *ibid.*





**I. INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022**



In the 2001 referendum, although the citizens decided autonomously, the government's position against the initiative was one of influence. It recommended that the referendum be rejected, and published reports on which were based on why Switzerland was not yet ready to begin negotiations for entry into the EU, in addition to hoping to see the results of the bilateral agreements put in place.<sup>97</sup> Likewise, the position of the different political parties and pro and anti-European groups with their different campaigns made themselves heard. However, the campaigns of the pro-European movements needed to be clearer and convincing enough to change the general opinion of the population.

The context in which the referendum took place was marked by opposition and pro-European campaigns spread by different movements, associations, and political parties. None came to demonstrate a clear criterion to follow. Groups such as ASIN and the Swiss People's Party defended the ideals of an autonomous and independent Switzerland, which did not need the help of its European partners. In contrast, the Socialist Party, the only party at the federal level that took a supportive position, favoured the implementation of Bilateral Agreements I and supported the initiative, condemning the isolationist position of the opposition.

One can argue that in a globalised world, for the sake of cooperation and greater international security, isolation is not an alternative. States need other states not only to survive; in the case of Switzerland, the EU is its main trading partner, and being geographically located in the centre of Europe, it will inevitably be affected by what happens in its surroundings; for this reason, it must continue with the implementation of the adaptation to the EU legislation. However, so far, it has been doing so cautiously due to the strong roots of the national interest of the population that does not lead to an interest in the community as many European countries did.

It is important to highlight the policy used by the government since with Bilateral Agreements I and II, Switzerland was negotiating sector-by-sector agreements, gradually adapting its legislation to that of the EU, but without delegating its sovereignty.<sup>98</sup> In this way, the state's strategic plan demonstrated incrementally how the Confederation was adapting and how the agreements were granting benefits and results for the entire nation, a fully accepted proposal by the population. Social and cultural aspects still needed to be explicit variables during development. However, they continued analysing them due to their interrelation with history and politics.

Switzerland remained at the heart of Europe, bordering Germany, France, Italy and Liechtenstein. Three of these four cultures converged reflected in their languages, customs, and geography. Due to these similarities with its neighbours, the fear of citizens instilled by the referendum opposition to an increase in immigration since Switzerland had a high GDP per capita manifested in its high quality of life.<sup>99</sup>

It was for this reason that Switzerland separately negotiated the agreement regarding the free movement of people in order to see the impact on its economy, which up to now had shown the mistake made in refusing to enter the EEA in 1992 since there had not been a massive increase in foreigners from the EU as expected. The cultural impact was related to the strong attachment to the country's national identity; the Swiss population had successfully managed, over the centuries, to establish itself as a multicultural nation due to ethnic homogeneity but linguistically heterogeneous, differentiating itself from its European neighbours for its strong traditions.

Finally, one can conclude by summarising that the political motives that influenced the population had been the strong defence of their national interest reflected in their political institutions and in the lack of transparency in the explanations in favour of entering the consequences that made them compatible

<sup>97</sup> Tresch, A. (2012). The (Partisan) role of the press in direct democratic campaigns: Evidence from a swiss vote on European integration. *Swiss Political Science Review*, 18(3), 287-304.

<sup>98</sup> Pusterla, E. R. (2016). Swiss Claims of Sovereignty. In *The Credibility of Sovereignty—The Political Fiction of a Concept* (pp. 179-219). Springer, Cham.

<sup>99</sup> Nieuwkoop, R. V., & Müller, A. (2001). The economic effects of the bilateral sectoral agreements and the Swiss EU membership. In *Economic impact of EU membership on entrants* (pp. 93-117). Springer, Boston, MA.



would bring. The internal legislation of the EU reflected not only the political perspective but also the historical and socio-cultural.

### **National Interest**

The assertion that Switzerland refused to belong to the European Union was influenced by its national interest and status as a neutral State. It has been shown that neutrality, direct democracy and federalism have influenced the decisions made by the population. It was based on joining the European Union in 2001.

The national interest should be understood as a factor that encompasses the main institutions of the Swiss political system since, as stated, the national interest within the context of the European Union represented a relevant factor in political integration. The dialectic between the common European interest and the national interest, or that of the Swiss citizens, who finally decided to reject the referendum that would start immediate negotiations for entry into the EU, was verified.

In this way, the national interest - understood as the defence and adherence to democracy, federalism and neutrality - of the Swiss population overcame that of the European Union. Likewise, citizens perceived entry into the EU as negative for the values that contributed to national identity.<sup>100</sup> For this reason, the integration theory served as the basis for a better understanding and analysis. It showed that integration was not only an economic process based on costs and benefits for the state that wanted to adhere to it, but it went further. It had manifested political implications, in the case of Switzerland, in the result of the 2001 referendum.

It is in this way that, although it would be economically beneficial for Switzerland to join the EU, politically, it should adapt to the *Acquis Comunitaire*. Put under the consideration of the Swiss people, it was demonstrated that admission was too high a political price, for which the government preferred to maintain economic and political relations through bilateral agreements that did not represent a threat, the loss of sovereignty, or any abrupt change in its particular political system.

Looking at the map of the European continent one can easily note that Switzerland has been isolated during a political and economic integration process that is enlarging. It is a country that occupies the centre of Western Europe and a strategic point as a means of communication between the northern and southern states. Switzerland finds itself in the paradox of being in Europe without being inevitably influenced by its culture, economy, geography and population.

On the other hand, within the Swiss political system, the decision-makers tried to act rationally, that is, to reach the optimal option in perfectly delimited and defined situations. In this case, the Swiss citizens, through the referendum, considered the costs and benefits, more political than economic, of entering the European Union, leaving decision-making in their power and evaluating the perspectives of different government institutions, as well as other such as pro-European organisations, economic elites and the position of ASIN added to the tendency of the different political parties.<sup>101</sup>

Therefore, Swiss citizens considered, in their decision to begin immediate negotiations to join the EU, the defence of their national identity, that is, the elements that composed it - neutrality, federalism, direct democracy - which would be altered in some cases. The government acted intelligently due to the existing scepticism among public opinion about the entry of the Swiss Confederation into the EU, seeking through bilateral relations and sector-by-sector agreements to enter this body slowly. This can

<sup>100</sup> Christin, T., & Trechsel, A. H. (2002). Joining the EU? Explaining public opinion in Switzerland. *European Union Politics*, 3(4), 415-443.

<sup>101</sup> Stämpfli, R. (2007). Populism in Switzerland and the EU: From *vox populi* to *vox mediae*. In *Switzerland and the European Union* (pp. 99-116). Routledge.



be interpreted as a tactic through which they tried to obtain the benefits of the EU in the short term by implementing Bilateral Agreements I.<sup>102</sup>

In this way, Switzerland would not be discriminated against within the European sphere without having to expose its solid institutions to any change; moreover, as a strategy of the state itself to approach the European Union incrementally and make changes slowly due to the strong attachment of the population to direct democracy, neutrality and federalism, which are directly related to the country's national identity. Through the various bilateral agreements, the same population evaluated whether the income would benefit Switzerland. Therefore, it could be summarised as a long-term adaptation strategy that time and the historically developed conservative policy would demonstrate.<sup>103</sup>

The history of the Helvetic Confederation explains, in some way, the strong roots of the Swiss population in rejecting any process of association or integration; one must remember that Switzerland entered 1993 the economic organisations such as the International Monetary Fund, World Bank, World Trade Organisation and later, in 2002, the United Nations. It was marked by struggles since the thirteenth century to define a national identity in the context of religious wars. It took a long time for it to be able to configure itself as a country and to become a nation-state due to religious and linguistic differences.

In this way, Switzerland was marked by the desire for independence deeply rooted in the collective memory of the Swiss people who freed themselves from the rules imposed by foreigners and resisted the subjugation of great European powers. The internal cohesion of the Confederation was reinforced by mobilising a common enemy, beginning with the Habsburg empire, continuing with Napoleon, Nazi Germany and the Soviet threat during the Cold War.

Consequently, the will to survive as a country and to be able to defend its borders, staying out of any conflict in which Europe was the scene, made it possible for Switzerland to move forward and become one of the most prosperous nations on the continent. It should be noted that the achievement of maintaining the consolidation of the state was the result of the neutral policy taken from the beginning as the basis of its internal policy and, years later, its foreign policy. Neutrality kept the Swiss safe from the two most devastating wars in the world and configured the country as a strong defender of peace through international cooperation. This is one of the reasons that has made the state the seat of numerous international organisations.

The investigation of the Swiss political system was of the utmost importance due to its peculiarity. It has a direct, dynamic and reliable democracy due to the geographical and demographic size of the country. Citizens are considered part of the decision-making bodies due to the political right the initiative and the referendum granted to them. It is in the canton where the conclusion of important questions resides, in the internal and external politics of the Confederation.

Although groups of citizens defending European ideals proposed the initiative, it was rejected because there was a general opinion, both of the people and of the government itself and other institutions, that Switzerland was not ready to join the EU immediately. Among the citizens, it was evaluated that direct democracy could be affected due to the adaptation to the *acquis*; because of the fear that the right to popular initiative and referendum would be limited.<sup>104</sup> Within the EU, it would be an obstacle for the government if every decision to be taken by the state was taken through the slow referendum process. One must recall that decisions required a double majority – cantons and population. Another of the considerations found before joining was the possible reduction of the freedom of legal action of the

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<sup>102</sup> Eckert, S. (2022). Sectoral Governance under the EU's Bilateral Agreements and the Limits of Joint Institutional Frameworks: Insights from EU-Swiss Bilateralism for Post-Brexit Relations with the UK. *JCMS: Journal of Common Market Studies*.

<sup>103</sup> Gstöhl, S. (2007). The EU response to Switzerland: Still a "special case"? In *Switzerland and the European Union* (pp. 254-267). Routledge.

<sup>104</sup> Trechsel, A. (2007). Direct democracy and european integration: a limited obstacle?. In *Switzerland and the European Union* (pp. 56-71). Routledge.



cantons, the limitation of their influence on federal legislation, and entailing the transfer of powers from the cantons to the federal level.

### **Neutrality and Diverse Politics**

Neutrality represented another relevant variable in the population due to its historical importance, strongly rooted in national feeling and identity. Studying Switzerland's history more closely, it becomes clear that neutrality has been a policy that has served the Confederation well, enabling it to remain united and prosper during the chaos. Initially, neutrality was only an emergency measure to safeguard internal cohesion, followed by carrying out the policy of neutrality abroad. However, throughout history, the usefulness of neutrality has been deeply ingrained in the Swiss population.

For the people, the history and custom of neutrality are considered national ideology.<sup>105</sup> While the Swiss define its neutrality as self-determined, permanent and armed, in reality, it has always been flexible, adapting to the circumstances of the time and adhering to serving the nation's interests. The question one may be faced with is whether neutrality still preserves the country's interests.<sup>106</sup>

Although neutrality remains historically latent, the historical events of the 20th century have significantly altered the geopolitical surroundings of the nation; therefore, the political scenario, as well as the political order of Europe, does not make neutrality, in this context, necessary. In 1991, the Federal Council conducted a study examining the validity of neutrality, concluding that it was still a useful tool for implementing the Confederation's foreign and security policy.<sup>107</sup>

However, two years later, in the "White Paper on Neutrality", the Federal Council recognised the importance and feasibility of adapting the neutrality policy to current situations, particularly concerning European integration.<sup>108</sup> The Neutrality Report clarified that neutral politics and European integration need not be mutually exclusive. In this way, Switzerland strengthened ties with Europe through international cooperation, from defence to maintaining peace and security, specifying that neutrality was compatible with joining the EU in its present form. In this way, it can be reflected that integration into the EU was not a constitutional problem but one of popular and political will.

While Swiss public opinion continued to reaffirm its opposition to the reinterpretation of neutrality, the Federal Council recognised that some degree of adaptation was necessary to ensure Switzerland's position as a politically and economically viable force.

As for the opinion of the political parties on this issue, they generally did not represent a factor of influence in the Swiss population due to the wide freedom of choice among citizens. However, the growth of the Swiss People's Party supporters may partly explain the rejection of EU membership.<sup>109</sup> The Swiss People's Party had been taking shape over the last few years as an opposition party, unprecedented in the history of the Helvetic Confederation, which has nationalist ideals in the sense of strongly defending the country's political institutions.

In contrast, the Socialist Party was one of the biggest advocates of joining the European Union, along with certain pro-European groups, which conducted numerous campaigns to support joining. Within the party's ideals, accession was necessary for the future, and at present, as fundamental

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<sup>105</sup> Strasser, B. J. (2009). The coproduction of neutral science and neutral state in Cold War Europe: Switzerland and international scientific cooperation, 1951–69. *Osiris*, 24(1), 165-187.

<sup>106</sup> Schindler, D. (1998). Neutrality and Morality: Developments in Switzerland and in the International Community. *Am. U. Int'l L. Rev.*, 14, 155.

<sup>107</sup> Rickli, J. M. (2016). Neutrality Inside and Outside the EU: A Comparison of Austrian and Swiss Security Policies after the Cold War. In *Small States in Europe* (pp. 181-198). Routledge.

<sup>108</sup> Steinmetz, R., & Wivel, A. (2016). Neutrality Inside and Outside the EU: A Comparison of Austrian and Swiss Security Policies After the Cold War. In *Small States in Europe* (pp. 199-216). Routledge.

<sup>109</sup> Schimmelfennig, F. (2021). Switzerland: A Vital Relationship in the Stranglehold of Euroscepticism. In *Euroscepticism and the Future of Europe* (pp. 149-151). Palgrave Macmillan, Cham.





rapprochement, cooperation and coordination with the EU. Switzerland could not remain isolated in an integrated continent with common goals and objectives.

Although opinions within the government were mixed, the Council concluded that the best option was to wait and see the Bilateral Agreements act without neglecting the long-term objective of joining the EU. Although Swiss neutrality lost its political meaning in terms of security due to the changing post-cold war international system, when looking at the Helvetic Confederation, the policy of “active neutrality” as a neutral country committed to the means of international law and the civil promotion of peace and human rights that tried to avoid or pacify conflicts, could be beneficial for the EU.<sup>110</sup>

Henceforth, Switzerland can be viewed as a small but economically successful and geopolitically strategic country which could contribute to the EU. In addition, the Helvetic Confederation would achieve alliances within the body with peers of the same size, such as Denmark, sharing elements of direct democracy, or with Finland, so that the achievements concerning ecology have more validity at the regional level.<sup>111</sup>

Regarding the position of the political institutions of influence in the Helvetic Confederation, there was a general trend towards both extremes within political arguments. ASIN categorically rejected membership or any measure of greater rapprochement that threatened independence in the decision-making of the country's internal and external politics.<sup>112</sup> In other words, it was in this area where the debate on the modifications to be made if the Helvetic Confederation entered the EU adapting to the *acquis* and ceding sovereignty, for which the nation would lose its autonomy, an issue that the ASIN found as inadmissible.

In contrast, pro-European groups defend and encourage the liberal and progressive ideals of the country in a globalised and interdependent world. Integration was seen as a reality for the good of Europe and, thus, for Switzerland. These movements argued that the benefits of joining were greater than remaining outside.

The position of a more moderate group was found in the *Economiesuisse*; during the formation and history of the European Union, this body had been critical of the approach over the years.<sup>113</sup> This was due to the change in the global landscape and the anticipation that further openness would benefit Switzerland economically.

Although it had been a cautious entity in terms of its opinions when faced with the situation that the EU is a reality and observing that the Bilateral Agreements I were in successful progress, it adhered to its support policy for joining the Union. Although the Swiss citizens, as rational actors, made their decisions independently, the influence above all of the federal government's position in this referendum can be underlined. The population considered the most appropriate alternative according to their criteria. Nevertheless, the position of the Federal Council was extremely important, as it decided not to support the popular initiative because it was not considered timely. Hence, the result was demonstrated at the polls on March 4, 2001.

Even though Switzerland's potential accession took into account the opposition and fears of the citizens, as some members of the EU did insofar as it could, for example, avoid making the euro obligatory, like Sweden, or also try to obtain guarantees in terms of defence and neutrality, such as Malta and Cyprus, which did not participate in defence of the EU. The truth was that full integration needed to be well negotiated to provide security to all population sectors. Nevertheless, the Helvetic

<sup>110</sup> Bois, P. (2019). Neutrality and political good offices: the case of Switzerland. In *The European Neutrals in International Affairs* (pp. 7-16). Routledge.

<sup>111</sup> Aunesluoma, J., & Rainio-Niemi, J. (2016). Neutrality as identity? Finland's quest for security in the Cold War. *Journal of Cold War Studies*, 18(4), 51-78.

<sup>112</sup> Albertazzi, D. (2008). Switzerland: yet another populist paradise. In *Twenty-first century populism* (pp. 100-118). Palgrave Macmillan, London.

<sup>113</sup> Baudenbacher, C. (2019). Switzerland—From EU-phobia to EU-philosophy. In *Judicial Independence* (pp. 417-454). Springer, Cham.





Confederation had a history and characteristics that made it unique on the European stage. However, the nations of Central and Western Europe had demonstrated their ability to coexist peacefully and democratically and cooperate economically and socially.

With the Maastricht Treaty in 1992, a continent rocked by conflict fully embarked on the future of friendly collaboration with the establishment of the European Union. In this way, Europe achieved an admirable level of peace and security and continued toward common prosperity based on cooperation and dialogue. Europe was considered as a fundamental pillar politically for its guarantee of peace, collaboration and solidarity among its members, seen as a progressive and intense network in terms of internal relations; it was considered that the accession of Switzerland as a member of the European Union represented the strategic objective of the Swiss government.

The Federal Council must strive to demonstrate that joining the EU will not harm or change the basic institutions of its political system, representatives of the identity national of the country, which is demarcated by a strong national interest against the interest towards the community. It is in this way that Switzerland is facing a new international scenario, where the basis of its foreign policy – neutrality – is no longer threatened by conflicts in which it can be involved; therefore, the policy of neutrality would not be affected and should not affect in any way the decision to enter the European Union as a member due to the new international scenario, where there is the idea of a common security where the interests of the states pursue the common benefit.

At times it is difficult to understand the case of the Swiss peculiarity because in Europe, most of the countries belong to the European Union, and those who are not members are trying to achieve it. How is it possible that the Helvetic Confederation, which has all the requirements and characteristics to join as a full member, still does not do so?

The EU, leaving aside its interest to adhere to the interests of the community, thus abandoning part but not renouncing all its sovereignty to form an association of countries with greater global power politically and economically. The case of Switzerland was proposed as a challenge to evaluate why a country decides not to join since the country has all the characteristics of a potential member.

### **Conclusion**

After the refusal of the Swiss referendum to form part of the European Economic Area, which meant the first hard setback for this country towards European integration, a solid base was achieved, through cooperation and coordination of policies, through the relations between Switzerland and the EU, due to the entry into force of the Bilateral Agreements I. Most Swiss citizens perceived the closing of the negotiations of the bilateral treaties as the only viable current way to continue deepening these relations.

Likewise, the federal government shared this opinion, demonstrated in the rejection of the popular initiative by which the country would begin immediate negotiations for accession to the European Union. In this way, the officials in charge of drawing up the new political guidelines continued to seek, in the short and medium term, to defend and coordinate Swiss interests vis-à-vis the EU through sectoral agreements. In the long term, it aspired to form part of the EU definitively. However, the Swiss Confederation would propose to the Union to start accession negotiations only if the following three conditions were met: First, assessing how well the bilateral agreements are being implemented, secondly, assessing accession's impact on the Swiss political system, and third internally reinforcing the Council's Integration Policy.<sup>114</sup>

These three conditions still need to be met. Hence, from the Swiss perspective, it is essential to be able to apply Bilateral Agreements I without difficulty and to be able to analyse their impact when the new states join. On the other hand, it is also necessary to conclude the Bilateral II negotiations and ensure they are implemented.

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<sup>114</sup> MIASKOWSKA-DASZKIEWICZ, K. A. T. A. R. Z. Y. N. A. Economic Relations Between The European Union And The Helvetic Confederation.



**I. INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
SYMPOSIUM  
16-18 NOVEMBER 2022**



In mid-2005, the Swiss population voted in favour of the referendum by which the country would begin to implement the European Union's asylum and security policies, namely the Schengen/Dublin agreements.<sup>115</sup> In this way, the Swiss panorama is in a transition stage, where the most feasible guidelines have been created by which the population will be able to observe incrementally, over the years, the effectiveness or not of the bilateral agreements. That requires a commitment from the EU and even greater from the citizens and the Swiss government to demonstrate its effectiveness. Thus, it will be left to the Swiss, when the government considers the appropriate moment, to reopen the application for admission to the EU.

In the final analysis, Switzerland demonstrates a certain institutional exceptionality that cannot be ignored if one wishes to understand its situation of non-membership and growing external integration. This institutional exceptionality and its roots in public opinion have determined part of Switzerland's European policy. One must recall no other Member State is continually forced to convince public opinion of all its decisions in European politics.

Given this situation, Switzerland will only be able to progress in the direction of further integration as quickly as the will of the majority of the people and the cantons permit. Although neutrality no longer seems to be a barrier to integration, institutional conditioning factors and their interaction with the perceptions of public opinion will continue to determine the possibilities of integration in the future unless reforms are undertaken in some institutions, such as direct democracy, which so far have not appeared on the political agenda. Hence, the challenge for the political parties and the Swiss government is to provide the electorate with a balance sheet of the disadvantages and advantages of full integration. The EU can assist the Swiss government in such an endeavour. Switzerland can and does survive outside of the EU. It can easily become the next member state; should it choose to do so.

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<sup>115</sup> Wichmann, N. (2009). "More In Than Out": Switzerland's Association With Schengen/Dublin Cooperation. *Swiss Political Science Review*, 15(4), 653-682.



## **INCLUSIVE COMMUNICATION**

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### **ABSTRACT**

Inclusive Communication is an approach that seeks to 'create a supportive and effective communication environment, using every available means of communication to understand and be understood'. A culturally inclusive environment requires mutual respect, effective relationships, clear communication, explicit understandings about expectations and critical self-reflection. In an inclusive environment, people of all cultural orientations can: freely express who they are, their own opinions and points of view. Inclusive language is the words and phrases you use that avoid biases, slang, and expressions that discriminate against groups of people based on race, gender, socioeconomic status, and ability. Inclusive language enables everyone in your organisation to feel valued and respected and able to contribute their talents to drive organizational performance. Speech is a form of action. Whether we like it or not, our words have consequences. They can include or exclude, even if we do not intend them to.

**Keywords:** Communication, Language, Culture, Discrimination, Equality



## **PSYCHOLOGY A KEY TO COMMUNICATION**

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### **Abstract**

The early profounders of communication theories and models were from psychology and sociology discipline as communication theorists did not emerge then. Lasswell's model of communication emphasis that 5 components constitute communication namely 1. Who 2. Says what 3. In which channel 4. To whom 5. With what effect which is directly associated with psychology. One of the life essential is socializing for which psychology is an important aspect where communication is the medium for socialization. It is the psychological aspects that decides and defines the needs and means of communication. This study aims in throwing light on the various psychological determents that construct communication process.



## **CONSTITUTIONAL CHRONICLES OF GEORGIA - HISTORICAL ANALYSIS**

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### **Abstract**

Considering that the constitution is a kind of biography of the nation's life and development, it well expresses the character of the state and society, its values and ideas, i.e. its spiritual identity, as citizens of Georgia, we considered ourselves a debtor, and we chose the constitutional development of Georgia for observation. Doctrine, to say nothing of life, has convinced us that constitutional law is the first pillar in the formation of citizenship, which is as necessary for the mental development of democracy as nobility is for moral perfection.

Georgia has a centuries-old history of state development, but the actual constitutional history begins at the beginning of the twentieth century. Accordingly, in the constitutional chronology we have seen, without violence to the historical reality, in the last hundred years of independent Georgia's history, we have distinguished the transition of the First Republic of Georgia (1918-1921), the Soviet Socialist Republic of Georgia (1921-1990), and the transition period of the newly independent Georgia (1991-1995) and modern (1995-2018) periods.

The selection of the objects of observation, i.e. the acts to be studied, was a certain difficulty. Firstly, because there are differences of opinion about the composition and scope of the array of sources of constitutional law, and secondly, due to the abundance of these sources and the relation of other acts to the constitutional sources. The main purpose of this study is not a fundamental analysis of the factors that have caused frequent changes in political regimes and, accordingly, constitutional legislation, nor do we claim to consider the sources of constitutional law in action. The task is simpler at first glance - read constitutional law in its "books" (sources) and its historical development.

And finally, if the listeners saw the rich, at the same time peculiar constitutional history of Georgia - our goal has been achieved. At the same time, we hope that all citizens of Georgia, especially those who are considered to be the preferred part of society due to their public status or education, will conscientiously evaluate the material presented in the study, will use it correctly and, if necessary, will contribute to the strengthening of the constitutional structure of our country.

**Keywords: Constitution, Chronicles, History, Development, Independence.**





**EXPLORE THE INFLUENCE OF CULTURAL DIVERSITY ON ACADEMICS AND  
ADMINISTRATION AT HIGHER LEVEL IN PAKISTAN**

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**ABSTRACT**

Pakistan has a diversified culture. Since the inception of Pakistan, Pakistani culture has been influenced by different global and internal changes. There has always been a tug of war between western and eastern culture within the country. Both cultures are totally different in terms of beliefs, traditions, norms, attitude, languages, religion etc. Students are the highly affected portion of population by cultural changes. The purpose of this study is to know the influence of cultural change on the progress of post graduate students. This analysis is done on the basis of positive and negative aspects of cultural change. Data was collected through questionnaire from teachers and students and interview are conducted from Deans of private universities of Karachi. Likert scale was used to analyze the data. Results showed that cultural negativity dominate the positive aspects of foreign culture due to double mindedness, family backgrounds, misguidance and lack of counseling facilities. Researcher recommends how the invasion of culture can benefit the progress of students. Cultural diversification is a very important tool to expedite the process of change. Students can avail the benefits of foreign culture in order to compete globally.



**DISCIPLINE IN THE HIGHER EDUCATION CLASSROOM: A STUDY OF ITS INTRINSIC  
INFLUENCE ON PROFESSIONAL ATTRIBUTES, LEARNING AND SAFETY.**

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**Abstract**

Discipline in the higher education classroom is a widely debated phenomenon, especially since it is defined interchangeably with classroom management, which is pertinent to schooling in non-adult institutions. This research aimed to apply the principles of discipline in a higher education context to study the impact of attitude and behaviour on learning conditions while embracing partnered approaches with adult learners to maintain its relevance. The consequences of misbehaviour under the key concepts of disruption and safety in the classroom were examined. This study was conducted within a healthcare professional programme in the UK where theoretical learning is partnered with practical settings to inform evidence-based practice. Within the practical context, the frequency of claims highlighting the impact of undisciplined behaviour persists, while the educational approaches of partners to address this are vague. Thus, the overarching aim of this study was to identify whether discipline in the classroom can act as a behavioural strategy to influence attributes outside the classroom. Using a qualitative methodology, the study compares the perceptions of students at varying levels under a critical realist theoretical framework. The data were collected by means of an online open-ended questionnaire as the first step of action (participatory) research, intended to be a platform to guide reflection, action, and further research. Participant responses clearly associate the action of discipline to an intrinsic value and allow the prediction of its influence on behaviour outside the context of the classroom. The findings further substantiate the intrinsic approach of discipline in predisposing attitudes, which are evidenced as plausible influences on the safety felt within the classroom.

**Keywords:**

- [Discipline](#)
- [professional attributes](#)
- [healthcare values](#)
- [incivility](#)
- [behavioural conditioning](#)
- [theory and practice](#)
- [educational strategies](#)
- [psychological safety](#)
- [psychology](#)
- [transformation](#)



**MULTIDISCIPLINARY APPROACH TO ENHANCE QUALITY EDUCATION FOR  
MARGINALISED STUDENTS.**

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**Abstract**

Multidisciplinary means combining or involving several academic disciplines or professional specializations in an approach to a topic or problem. A multidisciplinary approach is focused to redefine problems outside normal boundaries supported by different approaches from various academic disciplines and reach solutions based on a new understanding of complex situations. Students who are relegated to, confined to, a lower or outer limit of society due to reasons such as ; violence at home, mental health issues, being parentless, behavioural issues, learning difficulties, substance abuse, cultural discrimination, sexual identity, material poverty, etc., are referred as marginalised students. The marginalised students are facing different problems which are not adequately addressed by monodisciplinary approach because it requires expertise from various fields. In this paper, a brief description has been made about the multidisciplinary approach to provide quality education for the students at margins.

**Keywords:-** Multidisciplinary approach, Marginalised students, Quality education and Monodisciplinary approach.



## CRITICAL SCRUTINY OF FEMALE LEADERSHIP IN MARY BEARD'S *WOMEN AND POWER*

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### Abstract

For long time, women have always been considered as the weaker sex in society. She is very often absent in decision-making and are faced with many discriminations. Mary Beard's novel *Women & Power: A Manifesto* exposes the inferiority that society and culture have imposed on women and how modernity has brought many women out of their weak status. The essence of this research work is to show how modernity has given birth to women leaders and how women's leadership impacts women's lives. To achieve my goal, I have used Feminism as literary theory to critically scrutinise the question of **Female leadership** in Mary Beard's under study. It allows to make a thorough exploration of the issue of women's leadership and their rise to power in the book and in the working life. This work thus suggests to consider the female gender and their ability to play at least almost the same roles as men.

**Keywords:** women, power, leadership, female leadership.

There are many voices being raised against human rights worldwide nowadays. In their report on legacy, Human Rights Council declared that: "millions of women throughout the world live in conditions of abject deprivation of, and attacks against their fundamental human rights for no other reason than that they are women"<sup>116</sup>. These inequalities the planet is subjected to force to tackle the issue of dehumanisation the whole world undergoes if anything is not undertaken socially, culturally, economically, politically and scientifically. The classes' divisions are obvious and they are engendering sorts of conflicts among men and women both human beings even though they differ from sex.

Surely, the phenomenon lasted for so long and it is still embracing, covering and spreading from generation to generations. There is a need to think of and stop or collapse its negative effects. According to Lusia, "many women, throughout the world still called the weaker sex, are relegated to the last ranks in society and for the most part don't have access to education or do not have access to certain sections in their communities."<sup>117</sup> For instance, talking of the persistence of limited life-choices which lasts so far in Victorian society, the role of women is just circled onto get married and she has just to take part in her husbands' interests and business.

Therefore, before marriage, a female would learn housewife skills such as weaving, cooking, washing, and cleaning, unless she is from a wealthy family. So, female are devoted the role of "housekeeper, machine to make children, head of children's education"<sup>118</sup> They don't have seat in decision-making in families, on the orientation of children in this case male children and others. The Victorian period society seems a society made by men, for men and to men:

<sup>116</sup> Amnesty International. 15/10/2021, [www.amnesty.org](http://www.amnesty.org) Towards. Accessed on 19<sup>th</sup> October 2021

<sup>117</sup> Bonesio, Lusia. *Wondering Women*, 10th July 2018. [www.onesearch.unifi..](http://www.onesearch.unifi..) Accessed 10<sup>th</sup> May 2021

<sup>118</sup> Bonesio, Luisa, Op.cit.



women didn't exist, they are their fathers or husbands properties. St Thomas defines woman as "imperfect man" by saying: *simply means that as woman is less continent than man, she should be under man's power*<sup>119</sup>. Thus, one can wonder the reason why female class is subjected to all those sorts of discrimination.

Indeed, Mary Beard, a feminist writer in literature area, the author of the novel under study, depicts and uncovers how women are dehumanised by being pushed aside in decision-making; it's noted that women do not have the right to speak, in other words self-expression or language does not exist while it is known that language is one of the means of identification of human being and that language is used practically, aesthetically, referentially and affectively<sup>120</sup>. By integrating really in political and economic environment for a better leading, women contribution to the growth of her communities in general and the one of her family in particular. So, through her *Women and Power*, Mary Beard, sheds light on women's prohibition from any leading role in civic life and public discourse in politics. The issue of female representation in many fields as being her targets in many of her writings mainly in *Women and Power* directed the choice of working on: **Critical Scrutiny of Female Leadership in Mary Beard's *Women and Power***.

In that prospects, the current research work pinpoints the conception on female as being one of the main factors which is dehumanising the world since its origin. On the one hand, this study portrays women as the golden symbol for any betterment of this life. Thus, the problems regarding the place of women in power, and in which their presence is always unwanted is tackled and the issue of empowering women so as to cope with the question of inequality, of better conditions of work and a sustainable peace in society is discussed.

For that reason, the theory of new historicism, a fictional theory whose objective is to understand intellectual past through literature, and literature through its cultural context, which tracks the nineteenth century field of history of ideas is used to reveal what female were subjected regarding the dimensions of the topic and Elizabeth era and to better understand the author opinion; according to Koumakpai Taofiki & Towa-sello K. Joiny (2016),

*New Historicism is a theory in literary criticism which suggests that literature must be studied and interpreted within the context of both the history of the author and the history of the critic. This theory arose in the 1980s, under the leadership of Stephen Greenblatt4 who appears to be its main proponent. It gained ground and became quite popular in the 1990s*<sup>121</sup>.

So, the interpretation of the quotation above, reinforce the choice of this literary theory cause it refers to social conflicts. It is quite inadequate to interpret the new historicist dimension in Mary Beard's works without considering feminism. Furthermore, investigating the Nineteenth century women's representation without referring to feminist theory would seem useless. Feminist criticism has emerged before the late 1960s, because the first uses of that pattern

<sup>119</sup> Elizabeth Gaskell, North and South, published in 1855. p. Vi

<sup>120</sup> Singh, Ishla & Peccei, Jean, Stilwell. in *Language, Society and Power, an Introduction*, second edition, published 2004 by Routledge 11 New Fetter Lane, London EC4P 4EE.p8.

<sup>121</sup> Koumakpai, T. & Towa-Sello K.J. «*Exploring Women's Identity in Selected Charles Dickens's Works: A re-visitation from a Contemporary African Perspective*», International Journal on Studies in English Language and Literature (IJSELL) Volume 4, Issue 6, June 2016, P 86.





dates far back to the 1880s<sup>122</sup>. However, during the Second Wave of feminist criticism, the stereotypical and often misogynist portrayal of female characters in male literary works, had become the spotlight of all criticism. New feminism which portrays female as being the representative piece of her communities is exploited to reveal the socio-economic and political imbalances that are observed in gender consideration worldwide since times and nowadays. Jean Pollard said:

*Feminism is a broad, complex, contested term that comprises social, intellectual and political project that seeks to identify, understand, and dismantle inequalities between men and women*<sup>123</sup>

In other word, women do not exist without their culture and tradition. They symbolise and represent their community socially, culturally, economically, politically and even intellectually. Since we are using multiple sources to understand the author's assumptions, then, intertextuality which is the interrelationship between texts, especially works of literature; the way that similar or related texts influence, reflect, or differ from each other; so it will help to link the different periods and the literary productions of the author and all of these theories.

To achieve the goal, the research work is shared into four main points.

The first point deals with Introduction to the Study including the context and problem statement, the significance and objective, theoretical framework and methodology, scope and limitation of study. In the second point, I present an overview on the general organisation of the novel and the Women's position. The third which is an impact of feminine leadership in the novel compared to the real life.

Eighteenth Century Society, pleads for an increase of women's Participation in Decision Making, points out female as symbol of an alternative route to power and its influence, and finally shares Beard's contemporary perspectives on power and a balanced gender community. The fourth point is centered on the critical analysis on the status of women and perspectives.

## 1- Introduction to the Study

### 1.1. Problem Statement

The present research work focuses on feminine leadership in Mary Beard's *Women and Power: A manifesto*. The feeling of writing on that topic arises while reading the book. Women abilities to lead and growth economic development of country are denoted in some parts of the novel. Some say true leaders are born. Others say that true leaders are made. *Women and Power: A manifesto* is a mighty reminder that there is no limit to what women can accomplish when we have the chance. The problem of this study raises is to know the different reasons you need to believe in female leadership. Thanks to some wise advices, the sharpening of this wonder brought us to engage in a decryption of female leadership throughout the novel.

<sup>122</sup> Maggie Humm, *A Reader's Guide to Contemporary Feminist Literary Criticism*, 1st Edition. 1<sup>st</sup> published 1994. eBook Published 11 June 2016.p.1.

<sup>123</sup> Pollard, Jane. in *International Encyclopedia of Human Geography* (Second Edition), 2020



### 1.2. Research Purposes

The study about female leadership shows that women, gender, and leadership mean very different things to different people. Therefore, some women still perceive many barriers and challenges. This work is merely to denote the power of women to make decision in Mary Beard " *Women & Power: A manifesto* and show how gender change female situation in society.

### 1.3. Significance of the Study

This study is significant showing more carefully the issue of women described by Mary Beard. This research addresses many social aspects. One of these is the representation of old women before gender's. The present work helps men to change their mindset about women. It shows women, ways and means to convince their community to trust them.

### 1.4. Limitation of the Study

The work concerns strictly the novel under study. It is set up on the different status of women that have been described in the novel. As such they still have many others aspects of the book that can also be high lightened. It is only focused on feminine leadership. This research work is going to show how women involved in decision making is important in country development.

### 1.5. Methodology of the study

In order to better understand female leadership issues in the novel, I have chosen to focus my data collection on the novels, meaning articles and dissertations that can help me to achieve my research goal. Moreover, new historicism has been used as the literary approach for the analysis.

### 1.6. Literature Review

Many themes can be found in Beard's fictional and manifesto work *Women & Power: A manifesto*, but this work is related to female leadership and their participation in decision making. The topic covers the areas of male influence female, consider as a weak sex, marginalization in its various forms and violence on female the one hand. I have looked for and read many research papers to see other's outlooks about the question of women's leadership.

### 1.7. Conceptual Clarifications

To more understand my research work, it is important to clarify some key word and expression. Then, leadership and female leadership need at least their working definitions. Each researcher, each person defines the concepts according to his/ her philosophy, belief and even his/her personal experiences.

According to *Oxford Advanced Learner Dictionary 2001*, **leadership** is define as the action of leading a group of people or an organization. In others word it is the state or position of being a leader. We cannot talk about leadership without defining the word leader. So the same dictionary defines the word leader as a person who leads a group of people, especially the head of a country, an organization. Leaders can be either men or women. As example, we have Nelson Mandela, Michelle Obama, and Oprah Winfrey.

Some Researchers have tried to define Leadership, such as Kevin Kruse (2013) who define leadership as "a process of social influence, which maximizes the efforts of others,



towards the achievement of a goal.”(Kruse, K. (2013). What is Leadership? Retrieved July 15, 2015, from).

For George R. Terry, “Leadership is a relationship in which one person influences others to work together willingly on related tasks to attain what the leader desires.”

Leadership skills mostly are a pattern of motives. The successful leaders will tend to have a high need for power, a low need for affiliation.

**But it is not useless to mention the 3 types of leadership that are:**

Authoritarian Leadership; Participative Leadership; Delegative (Laissez-Fair style).

Female leadership is defined as the ability of woman to lead a group of person and to provide innovative solutions to a problem. It is characterized by her carism, dynamism and capacities.

The concept Women leadership is seen as the power given to women to control, guide, rule, and lead a community, a company. Her domestic capacity prove that she is capable of ruling. According to the fortune 500, women are the ones leading up to 37 companies. They have been the CEOs and they are making billions for each of the companies. This statement shows that women leadership is vital for a community and its growth. As every family needs a mother to be its pillar, so a country needs women to guide her.

"It's not a matter of finding a role for women. Finding one for men is" said Margaret Mead.

**2. The General Organisation of the novel and the Women's position**

The present book is subdivided into four part, we have at the beginning of the preface, followed by the first essay *The public voice of women* after that the second essay *Women & Power* and finally *Afterword. Women & Power: A Manifesto* is published in 2017,104 pages included bibliographical references is a revised book of essays based on a two separate lectures Mary Beard gave between 2014-2017 The two essays in the book, “*The Public Voice of Women*” and “*Women and Power,*” both use ancient literature and mythology to demonstrate the ways that precepts from the past still influence the way that modern women's inequality is coded in stories from thousands of years ago. Beard turns to her first essay, “*The Public Voice of Women,*” explores how women are excluded from the opportunity to have their voices heard in the public domain Beard argues that turning to these ancient narratives can help elucidate the manner in which women are still excluded from the public sphere. The second essay, “*Women in Power,*” looks at the ontological implications of power, and how it has traditionally been coded in masculine terms. She considers how female politicians such as Hillary Clinton and Angela Merkel have to present in a more masculine way to be taken seriously. Turning to ancient history and mythology once again, Beard explores portrayals of “powerful” women in the past such as Clytemnestra, Athena, and Medusa and deduces that women who break gender conventions such as these end up being categorized as “monstrous hybrids” or masculine. Using her mother as an example, Beard writes how her mother lived to see Margaret Thatcher become the first female Prime Minister of Britain, and was able to have children while having a successful career.



## 2.1. Presenting female leadership in the novel and in the contemporary world

This part has the merit to present female leadership in the novel and in the contemporary world

### 2.1.1. Presenting female leadership in the novel

In ancient western culture, women are not authorised to rise their voices, they still house and take care of her children and husband. At the same moment they are no voting right, limited legally and economic independence, speaking in public is defined as masculinity. Beard tries to show the real reasons behind which women are not well represented in decision making. This problem is still since the solution is not worldwide found yet. She accused western tradition and declare that “when it comes to silencing women, Western culture has had thousands of years of practices ” (page 22). Much has changed for women since 1972, but it is still acceptable to use a woman’s looks to silence her. Beard is an inspiring example of how a female public intellectual can confront this prejudice. Her point is that we need to see different types of women in positions of authority.

Beard was the first female public intellectual who writes about women compassionately. Even as Beard argues that one of the obstacles to women’s equality is that speaking in public has been historically considered male, she also makes the more complex point that equity in gender representation sometimes masks inequality. She declare that:” Human rights are women’s right and women’s right are human right, once and for all” (page 23). And she adds:

*As long as discrimination and inequities remain so commonplace everywhere in the world, as long as girl and women are valued less, fed less, fed last, overworked, underpaid, not schooled, subjected to violence in and outside their homes, the potential of the human family to create a peaceful, prosperous world will not be realised. (Page 24)*

Moreover every female are made weak to create a peaceful, prosperous world. Rosa Luxemburg says that: *Women’s freedom is the sign of a social freedom*. Many women claim public voice.

### 2.1.2. The contemporary world leadership

In the contemporary world, leadership is an indispensable attribute that aims at enhancing the continued existence of almost all institutions. Effective leadership skills can also result to organizational changes, which are based on values, vision, as well as symbols and emotional exchange. However, the topic of leadership is one of the topics, which received little attention in the contemporary world. There is no women leadership without women empowerment.

Women Empowerment is a multidimensional concept that covers different aspects of women's emancipation. Women’s empowerment is essentially the process of empowering women's social, economic and political status and involves building a society that enables women to live without fear of the oppression, exploitation and discrimination that comes with being a woman in traditional societies. Woman empowerment is absolutely essential as they face various problems like gender discrimination, female infanticide, dowry, child marriage and various other atrocities like rape, murder, public humiliation, and domestic violence. Pundit Jawaharlal Nehru says, “To awake the people, it is women who must be awoken ”

Hence education can be used as powerful tool to help the women to understand the constitutional directives and legislative provisions for reducing women’s exploitation and



negligence upon them. The UN Policy on Education, 1986 says that: “Education will be used as an agent of basic change in the status of women.”

### 3. Impact of feminine leadership in the novel compared to the real life

Many more women provide visible leadership today than ever before. Despite this women ambitious for leadership still face formidable obstacles: primary if not sole responsibility for childcare and homemaking; the lack of family-friendly policies in most workplaces; gender stereotypes perpetuated in popular culture; and in some parts of the world, laws and practices that deny women education or opportunities outside the home.

In *Women & Power: A manifesto* Mary Beard traces the origins of this misogyny to its ancient roots, examining the pitfalls of gender and the ways that history has mistreated strong women since time immemorial. As far back as Homer’s *Odyssey*, She shows, women have been prohibited from leadership roles in civic life, public speech being defined as inherently male. From Medusa to Philomela (whose tongue was cut out), from Hillary Clinton to Elizabeth Warren (who was told to sit down), Beard draws illuminating parallels between our cultural assumptions about women’s relationship to power and how feminine leadership provide a necessary example for all women who must resist being vacuumed into a male template. A lot of female and feminist writers have to work so as allow women to be praised at workplace, education, politics and economics, commercial, and social affairs as a men.

Today, however, women leaders are trying to overcome these barriers by adopting policies that promote work-life balance. So women have to be empowered as a men for a betterment or communities instead of being all the time marginalized and being a weak sex. In some ways, the current situation is clearly better for women: they hold more positions of power than ever before. For example, the percentage of female British MPs has risen from 4 percent in the 1970s to 30 percent at the time of feminist. Women have fewer opportunities to move up the leader. The trend of women leadership has been increasing, and in the 1990s more than 13 women have become presidents or prime ministers of their nations. The number of women, who hold senior positions in politics, such as prime ministers or presidents, has risen since 1960.

### 4. Critical Analysis on the Status of Women and Perspectives

#### 4.1. Critical Analysis

Woman symbolises dignity, culture and respect. She is able to create and reproduce. She gives born to people, being them male or female and educates them and guides them. She is the mother and the producer of the leader of a nation. Therefore, her capability and potentiality are a lot; woman is thus not to trivialize. And she has to fight to free herself and rewrite codes established by men for her. People need and have, to understand or accept once and for all, that human rights are not established only for men but for both men and women’s. Mary Beard wants people and her readers to, know about female’s qualities and abilities. Like her, Shakespeare’s *Macbeth*<sup>124</sup>, evidences the capacity of a woman who can lead a community as men do. Many of Shakespeare’s female characters have also been eager to obtain power, however, attaining power was not as casual as it was for men. Men do not want women to access power because they are thought to not be able to keep country’s secrets. In the same vein and based on tradition and custom, the secret cannot be shared with a weak sex like a

<sup>124</sup> Shakespeare, William. *The Tragedy of Macbeth*, 1623, London.





woman just because she is not able to keep even longer a confidence. Shakespeare inhabited a patriarchal world dominated by men and fathers, in which women were essentially the means of exchange in power relationships among those men.

The words of Macduff in *Macbeth* during the announcement of Duncan's murder to Banquo in the presence of Lady Macbeth is shedding light on the phenomenon; "O gentle Lady, Tis not for you to hear what I can speak: The repetition in a woman's ear..."<sup>125</sup>. She will stir very quickly the news and it will be quickly spread; unlike, she is born to take care of the house and the children as well as her husband. These sorts of portraying womanhood, even though, they are on the way to disappear, are still contemporary in certain civilization and culture in this 20<sup>th</sup> century. That is what is giving way to the changes and consideration towards women today where they are educated; they are attending the same school, hired at the position in office as well as in political domain.

"Regarding what was going on in Mary Beard's *Women and Power*, one can wonder if it is not thanks to a woman that a man wears the crown or becomes a leader?"<sup>126</sup> We are tempted to answer in the affirmative by relying on this African proverb which paraphrased, says that the root of success of a man is a woman. In other words, a man's goal achievement results from the advice or helps of woman. Someone could say that the peace in a couple or a family depends on the acceptance and tolerance of each other. But since the tradition considers man as the father, strongest, powerful of the family, men ignore that the positive result of the couple comes basically from the role of acceptance and tolerance played by woman. And this leads to a permanent struggle observed in certain couples. That is certainly the reason why an African idiom used to say that the woman is like the salt in soup.

This idiomatisation of womanhood prompts its values from the fact that salt makes things' existence sustainable and iron for several years. More, salt in soup, makes it tasty, pleasant, sweet and attractive. One can therefore easily conclude that, it is based on that sweetness observed in the side of womanhood that there are some positions deserved only for women in offices and negotiations as well in their proper targets like receipts, hostess. Usually, women reach their goal and arrive to get what they are looking for no matter how and no matter what. It is very rare to witness their failure. That is the reason why, men take advantage of them to overcome and commit their rubbish.

But for the protection of the dignity of their hood or corporation they try to behave in a fair way when they come to lead a group or an organization. Many cases of female's positions in management or leading can be taken as examples namely Marie Elise Gbèdo a Beninese female as a candidate for several presidential elections of the country, the president of Liberia Ellen Johnson Sirleaf who was elected in 2005 and reelected by her countrymen in 2011, and the one of the chancellor of federal republic of Germany, Angela Merkel, Ségolène Royale from France who was designated by the social political party to challenge Sarkozy in 2006 even Dilma Rousseff, the president of Brazil who is currently defending her dignity, face, and position against what she is accused of and blamed for and the current president of African Union.

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<sup>125</sup> *The Complete Works of Shakespeare*, Ibid, p. 549.

<sup>126</sup> Soédé, Casimir. *Dignity and Vengeance in a Selection of Shakespeare's Plays: A Contemporary African Perspective*, Germany: Lambert Academic Publishing (LAP), 2016.



Committee Mrs Nkosazana Dlamini Zuma. Womanhood needs “to be or not to be, that’s the question”<sup>127</sup> as it was advocated in Shakespeare’s *Hamlet*.

Modern women are still facing major problems; they are affected by the various violence at huge level almost every day which is disrupting the society. Among this violence we have sexual abuse, rape, wife battering, female genital mutilation etc. Women are considered as weaker portion of the society than men and given less importance, discrimination of power and work between men and women because of the patriarchal system families. They are getting more problems in searching their suitable work, the exploitation and harassment in the work areas. Women are illtreated, man-handled, disrespected, tortured, and suffer other cruelties (violence, murder, and suicide) because of the lack of dowry at the time of marriage. It causes degradation of women status to a great extent.

Indeed, a woman is neither wicked nor weak personality as she has been plotted by the some people. And far from the general assumption which describes womanhood as a weaker sex who cannot take the front of any challenge, and or tackles women as a wicked person who creates problems and stirs, people should give a chance to women for taking the front of leading and managing its community. That predicts for the collapse of inequality, and provides peace and well-being for the couple, family, community, nations, continents worldwide. In that way, Caroline Moser declared:

*We want a world where inequality based on class, gender and race is absent from every country and from the relationships among countries. We want a world where basic needs become basic rights and where poverty and all forms of violence are eliminated. Each person will have the opportunity to develop her or his full potential and creativity, and women’s values of nurturance and solidarity will characterize human relationships. In such a world women’s reproductive role will be redefined: childcare will be shared by men, women and society as a whole ...only by sharpening the links between equality, development and peace, can we show that the ‘basic rights’ of the poor and the transformations of the institutions that subordinate women are inextricably linked. They can be achieved together through the self-empowerment of women<sup>128</sup>.*

Women have to be encouraged in their works toward the community through the rearing of children in order to avoid violence and grant peaceful living conditions for planet habitants. And it is obviously now that there is no life without thinking and improvement of living conditions because things are dynamic. And “for women, as for men, the ability to realize their economic potential depends both on their human capital”<sup>129</sup>. Thus, people need to find solution for their problems, Female should be given her real and affective role and place in this globalised world. This is not a call for an arm conflicts or struggle between the two social classes (sex) but an invitation to the development implementation in every domain of growth.

It is urgent to develop the dialogical dialogue so as to avoid socio-cultural conflicts between female class and male’s. This will help promoting fair atmosphere within social to arrive at an open welcoming dialogue where the otherness of communion may be brought into relief: to

<sup>127</sup> Koumakpaï, Taoficki. “Revenge Tragedy in Shakespeare’s *Hamlet* and *Titus Andronicus*”, 20, *Revue du CAMES-Nouvelle Série*, Vol 007-N°1-2006 (1<sup>er</sup> Semestre), 2006.

<sup>128</sup> Moser, Caroline. Ibid, p. 141.

<sup>129</sup> Ibid, p. 155.



love one's neighbor as one's self, to love him as he is, as someone different and valuable, without trying to convert him to my ideas.

#### **4.2. Perspectives**

In terms of perspectives, I think the following key points could help improve women leadership throughout the world. To mention one for all, it is important to encourage:

- ❖ The promotion of acceptance and tolerance attitudes must be our leitmotif because the development of the community comes from the contribution of all of its countrymen.
- ❖ The full enjoyment by women and the girl child of all human rights and fundamental freedoms and effective action against violations of these rights and freedoms and necessary measures to eliminate all forms of discrimination against women and the girl child and remove all obstacles to gender equality and the advancement and empowerment of women
- ❖ An equal access to and equal treatment of women and men in education and health care and enhance women's sexual and reproductive health as well as education, intensification efforts to ensure equal enjoyment of all human rights and fundamental freedoms for all women;
- ❖ The development and promotion of dialogical dialogue so as to avoid socio-cultural conflicts between female class and male's.
- ❖ Encourage young women today to go into any field of study to aim high, that they can do anything they want to do. They can be lawyers, doctors, scientists, professional athletes, to mention but a few.

#### **CONCLUSION**

The aim of this research work is to explore the supremacy or the domination of men over women in Mary Beard's *Women and Power* and present perspectives to overcome it. The novel informed about the marginalisation of females in its various forms regarding English culture and tradition. In fact, women in *Women and Power* are not considered and denied right not only to speak out publicly but also to defend themselves before an offense or frustration by the side of their counterparts, men.

Mary Beard sheds light on how a key aspect of women's voices is important for governing our societies; female has to be granted positions as men's in the community.

After contextualising the subject and enumerated the literary theories to be used as well as the appropriate methodology, the research work presented the inequalities of the gender among which we note that the woman is forced into silence by the men and raised to the last rank in society which generates the lack of peace and family imbalance, opposing views believe that the development of technology allows the young and by extension the woman to do whatever the man does and run for positions students ; this is not always obvious finally, we have exposed some problems related to the empowerment of women such as rape, verbal violence, harassment etc... it is noted that Victorian society is characterised by patriacal systems which did not favor the emancipation of women and their empowerment for a fair society and to overcome it, il's necessary to Increasing Women's Participation in Decision Making, to search alternative routes to power and influence. Finally, the critical interpretation of the novel *Women and Power* made it possible to lead to the Limits of the mechanisms of construction of gender in political power, to better identify the ancient influences on the concept of femininity and gender expectations in politics, to expose the advantages and



hinderings of women's representation in politics and finally to make critical analyses on the women's condition and to propose new perspectives. In the implementation of practice, the evidence shows that male intention towards female does not reflect it and misunderstands the triple role of reproduction, household and the family management women play in the society. Therefore, the gender misogynic attitude as plotted by Beard, is not an end in itself, but simply a means to draw people's attention on the acceptance and the tolerance of one another. People should know that the development of the community comes from the contribution of all of its countrymen. And no one cannot be pushed apart from it or neglected. The role of women and the one of men as well is complementary either in family or in the society.

There is now a consensus that gender equality, women and girl's empowerment are human rights imperatives and conditions for effective humanitarian action. We recommend to governments and various NGOs that fight for women's rights and their empowerment to ensure the full enjoyment by women and the girl child of all human rights and fundamental freedoms and take effective action against violations of these rights and freedoms, to take all necessary measures to eliminate all forms of discrimination against women and the girl child and remove all obstacles to gender equality and the advancement and empowerment of women, to prevent and eliminate all forms of violence against women and girls, to encourage men to participate fully in all actions towards equality, to promote, to ensure equal access to and equal treatment of women and men in education and health care and enhance women's sexual and reproductive health as well as education, to intensify efforts to ensure equal enjoyment of all human rights and fundamental freedoms for all women and girls who face multiple barriers to their empowerment and advancement because of such factors as their race, age, language, ethnicity, culture, religion, or disability, or because they are indigenous people and to develop the fullest potential of girls and women of all ages, ensure their full and equal participation in building a better world for all and enhance their role in the development process.

It is urgent to review our cultures and to readjust them to current needs, to eradicate misogyny by offering long-term programs for the empowerment and protection of women and for them to be integrated as full members of society regardless of culture, religion and education.

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## CRITICAL INTERPRETATION OF ISOLATION IN GEORGE ELIOT'S *SILAS MARNER*

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### Abstract

This paper studies **Isolation** in the Victorian Period. It helps to clarify the question of **Isolation** in George Eliot's *Silas Marner*. To this end, I have used New Historicism and psychoanalysis as literary theories to critically interpret the concept of **Isolation** in the novel. This work intends to unravel the main reasons leading to **Isolation** as well as its significance. Ultimately, my analysis has revealed that George Eliot appeals to her fictional work as a strategy to picture the concept of isolation. She also highlights how isolation is a solution for spiritual and social development, and a necessary stage along the way to true community in the Victorian period.

**Keywords :** Isolation, New Historicism, religion, Victorian period.

### A - Conceptual clarification and theoretical framework

#### I – Conceptual clarifications

##### 1- Isolation

Isolation is a term which means the fact of being set apart from a group. It is best defined when referring to society. Sociologically, it is “a state or process in which persons, groups, or cultures lose or do not have communication or cooperation with one another, often resulting in open conflict” (Random House Dictionary). Isolation is a result of having lost trust, engagement or being victim to social, political and cultural customs. The issue of isolation has been discussed at large notably by sociologists.

Individuals are called to live in society. What causes isolation is mostly associated with the political and cultural ties within individuals. When individuals see their ideals collapse before them, and their *raison d'être* is threatened, they recoil back to themselves for a hope to reconstruct themselves. Hence, social isolation is primarily due to interpersonal problems<sup>130</sup>. One of the impulses which leads to isolation is what we might call ethical incompatibility. This has become conspicuous at the advent of technology, especially the industrial revolution of the late 18<sup>th</sup> and early 19<sup>th</sup> centuries. In the wake of that revolution, many cultural, political and ethical ties have been broken. Durkheim has named this phenomenon “anomie” ; that is, rootless societies, the state in which individuals are devoid of any tie to one another<sup>131</sup>. Consequently, our urban lives are wrought with illusions whereby relationships exist only for

<sup>130</sup> Robert K. Merton. (1957) *Social Theory and Social Structure* (Rev. Ed.), Glencoe, Ill.: The Free Press

<sup>131</sup> Emile, Durkheim. (1997, original 1897). *Suicide*. New York: The Free Press



self-interests, gains and a means to climb up the hierarchical spheres of power<sup>132</sup>. Gartly Jaco (1954) proposes some factors as to recognize social isolates. They are: Anonymity, High Spatial Mobility, Remote Location of Friends, Low Frequency of Participation in Groups and Institutions, Low Occupational Participation, Low Frequency of Participation with Other Communities<sup>133</sup>.

## 2- The Victorian Period

The Victorian period comprises the Queen Victoria's rule between 1837 and 1901. It is chiefly marked by the British Industrial Revolution. It is a period which has undergone considerable changes socially, culturally and economically. Rural countries of England changed to urban industrialised cities. Consequently, Individuals were overwhelmed with new realities which challenged their customs and beliefs. Industrialization and progress in scientific techniques have dampened down the spiritual in man for an overly materialism. Virtues and values were thrown away. Material possession has become the first endeavour, and peoples are driven by the trend of showing up and luxury. This era is remarkably characterized by the discoveries of newer machines and techniques. William J. Long, in his book *English Literature: Its History and its Significance for the Life of the English-Speaking World*, notes that this period has witnessed the inventions of a number of technical machines from "spinning looms to steamboats, and from matches to electric lights," and pinpoints that "all these material things, as well as the growth of education, have their influence upon the life of people" (454)<sup>134</sup>.

During the Victorian Period, the working class as well as the middle class were largely employed. Not only did they find the opportunity to getting rich due to the industrialisation, they were in a sense alienated especially the working class. William don't overlook this fact when he writes, "[...] men, women, and little children in the mines and factories were victims of a more terrible industrial and social slavery" (453)<sup>135</sup>. It is expedient to note that before the Victorian era, there were three social classes rigidly structured. The upper class, the middle and the lower classes. The upper class consisted of the church and the aristocracy. This latter comprises the Crown, the lords, the government members and the barons, those who owned lands. The middle class included the bourgeoisie such as the bankers, lawyers, traders. The working class represented the proletariat, it is made up of craftsmen, they are often employed in factories and mining. During the industrial revolution, some of the working class succeeded in becoming rich but the majority were just exploited. As a result, most of the workers surrendered themselves to debauchery. They felt disoriented and doomed in face of what is called modernity.

## II – Theoretical framework

### 1- New Historicism

New Historicism is a literary theory I have chosen to apply to the novel under study due to its relevancy in providing a significant interpretation to the issue of isolation. It holds that a literary work should be considered a product of the time, place, and circumstances of its

<sup>132</sup> Louis, Wirth (1938) *Urbanism as a Way of Life*, The American Journal of Sociology, Vol. 44, No. 1, (Jul., 1938), pp. 1-24 The University of Chicago Press

<sup>133</sup> Gartly, Jaco, E. (1954) "The Social Isolation Hypothesis and Schizophrenia" *American Sociological Review* Vol. 19, No. 5, pp. 567-577

<sup>134</sup> William J., Long, *English Literature: Its History and its Significance for the Life of the English-Speaking World*. Delhi: A.I.T.B.S. Publishers and Distributors, 2004.

<sup>135</sup> Ibid



composition rather than as an isolated creation. It originated in the 1990s as a radical reaction to formalism and New Criticism, which only centred on form and content when analysing a piece of literature. As to its principles, Dwight W. Hoover, in his essay titled “The New Historicism”, says that they are “strongly opposed to the view that the study of literature should be done independently of social and political contexts,” and adds that literature is related to history and should therefore be analysed as part of “the political management of reality”<sup>136</sup> (361). There is, however, a distinction to be made between New Historicism and Traditional Historicism which both are somehow based on history.

Lois Tyson has enumerated a set of questions as to differentiate between New Historicism and Traditional Historicism. He says that while traditional historians ask “What happened?” and “What does the event tell us about history?,” new historicists ask, “How has the event been interpreted?” and “What do the interpretations tell us about the interpreters?”<sup>137</sup> (278). It comes out that whereas traditional historicists are in quest of the objectivity of truth, new historicists set about finding meaning to the interpretation of the truth. As Lois Tyson writes, New historicists don’t believe they “have clear access to any but the most basic facts of history” but rely solely on their “understanding of what such facts mean, of how they fit within the complex web of competing ideologies” of their time. He adds, further on, that new historicists’ task is “strictly a matter of interpretation, not fact”<sup>138</sup> (279).

## 2- Psychoanalysis Theory

The Freudian psychoanalytic theory is used to understand both Marner’s isolation and his return to a community life. It is used in order to grasp Marner’s personality or psyche. In *The Ego and the Id* (1927), Freud conceives of the human mind as made up of three components, the id, the ego, and the superego<sup>139</sup>. The id is the center of a person's instincts. It is represented by the will of the individual to satisfy his needs and desires. At its opposite, there is the superego which embodies the customs, rules and principles which rule its society. The ego plays as the arbitrator between the id and the superego. We will see that when the individual is free from the superego, its ego works out on its id which results in the individual’s well-being.

## B - Literary Review

George Eliot’s *Silas Marner* is first published in 1861. From this time on, it has gained popularity and subjected to many discussions by critics and researchers. It is written during a time when the place of the individual in society is uncertain and threatened. Some critics have read the novel from a religious perspective. It is the case of Joan Bennet in *George Eliot: Her Mind and Her Art*. He notes that “The community of Raveloe is confined, spiritually and intellectually, within the narrow bounds of early nineteenth-century village life”<sup>140</sup> (134). JOHN, H. MAZAHARI in his article *On Superstition and Prejudice in the Beginning of Silas*

<sup>136</sup> Dwight W., Hoover. “The New Historicism.” *The History Teacher* 25.3 (May, 1992): 355-366.

<sup>137</sup> Lois, Tyson. *Critical Theory Today: A User Friendly Guide*. New York and London: Garland Publishing Inc., 1999.

<sup>138</sup> Ibid

<sup>139</sup> Sigmund, Freud. (1927). *The Ego and the Id* (J. Riviere, Trans.). Hogarth Press. (Original work published 1923)

<sup>140</sup> Joan, Bennet. *George Eliot: Her Mind and Her Art*. Cambridge: University of Cambridge Press, 1962.



*Marner* concludes that in the book “there is a religious thought, which is expressed in an artistic way, which is not the regular discourse of theologians or philosophers”<sup>141</sup> (254).

Some critics have examined the book from an autobiographical perspective whereby they have found out that *Salas Marner* is enmeshed with Eliot’s life. For instance, Peggy Fitzhugh Johnstone, in his book *The Transformation of Rage: Mourning and Creativity in George Eliot’s Fiction*, remarks that there are some traits in the novel which match some uncomfortable and painful moments Eliot’s family and herself went through. As he writes, there is evidence that Eliot was going through losses related to her “equivocal marital state,” and “household moves” when writing the novel<sup>142</sup> (75).

Shally Shuttleworth has explored the physical and emotional isolation of Marner through a physiological psychology perspective. She, in her essay “Fairy Tale or Science? Physiological Psychology in *Silas Marner*”, notes that social experience has been the cause of Marner’s harsh isolation. She also pinpoints that though Eliot has “physically” shown the social isolation of Marner, she “morally” underlined the need for a community life<sup>143</sup>.

## C - Discussion

### 1- Marner’s isolation

In *Silas Marner: The Weaver of Raveloe*, Eliot informs us of the social, religious and economical aspects of the early nineteenth century. The protagonist, Silas Marner, a weaver, quits his native country, Lantern Yard, an industrial town in the North, to an isolated community set in the English Midlands, Raveloe. At that time, a weaver is an itinerant craftsman who travels hither and thither with a bag on their back carrying their toolkits. In Raveloe, Marner is seen as an alien because of his look and his job which is considered a bit strange. The first page describes it well:

[...] there might be seen, in districts far away among the lanes, or deep in the bosom of the hills, certain pallid undersized men, who, by the side of the brawny country-folk, looked like the remnants of a disinherited race. [...] No one knew where wandering men had their homes or their origin; and how was a man to be explained unless you at least knew somebody who knew his father and mother? (1)

In fact, Raveloe is a society isolated from the industrialised countries in Britain. That is why it is still conservative and holds onto its values and superstitions. Marner settles in Raveloe because he has been betrayed by his best friend. The story goes back fifteen years to explain the reasons Silas came to Raveloe. Before he came to Raveloe, he was a respected member of his community of Lantern Yard. But it happens that his best friend William Dane plotted against him for having stolen the senior deacon’s money. Dane did that so as to win Marner’s wife heart, Sarah, with the money. Marner’s fate was decided by church members

<sup>141</sup> JOHN, H. MAZAHARI. “On Superstition and Prejudice in the Beginning of *Silas Marner*”. *Connotations*, Vol. 19.1-3 (2009/2010)

<sup>142</sup> Peggy Fitzhugh, Johnstone. *The Transformation of Rage: Mourning and Creativity in George Eliot’s Fiction*. New York: New York University Press, 1994.

<sup>143</sup> Sally, Shuttleworth. “Fairy Tale or Science? Physiological Psychology in *Silas Marner*.” *Language of Nature: Critical Essays on Science and Literature*. Ed. L. J. Jordanova. New York: Rutgers University Press, 1986. 279-81.



through drawing lots. Knowing that he is innocent but the drawing lots have proved him guilty, he renounced faith in both man and God. He says, “there is no just God that governs the earth righteously, but a God of lies, that bears witness against the innocent” (11). Henceforth; he resolved to live away free from all social ties but only concentrated on his work. As the narrator says, “Isolated from his kind, he goes to live among strangers, and gives his heart to the lonely accumulation of gold” (131).

The rampant materialism in Lantern Yard brought by the industrialisation has corrupted man at the expense of valuable virtues such honesty. In Raveloe, Marner set himself about amassing gold. There, he plies on his work without any social contact with his neighbours.

“[...] Silas Marner had lived in this solitude, his guineas rising in the iron pot, and his life narrowing and hardening itself more and more into a mere pulsation of desire and satisfaction that had no relation to any other being” (17).

Marner represents the prototype of the dehumanizing effects of industrialisation. Further on, it is written,

“Strangely Marner’s face and figure shrank and bent themselves into a constant mechanical relation to the objects of his life, so that he produced the same sort of impression as a handle or a crooked tube, which has no meaning standing apart” (17).

This passage illustrates Marner’s total isolation mentally and physically except his obsessive desire for hoarding gold. There happens an incident which put the monotonous lifestyle of Marner in check. This is when Silas is robbed of his guineas by Dunsey. It is not until that event that he brings himself toward the community in order to find the thief. Eventually, the community which is very religious assist him. He even goes to suspect the wrong person. As time goes by, he discovers the thief dead near his cottage. He also attends the church thanks to Dolly who embodies Eliot’s humane religious views. What is more, the appearance of Eppie into his life has effected a great change in dealing once again with man.

## 2- Marner’s Return into community

Here, we are going to see the reason why Marner’s isolation has helped him get prosperous in the first place, and secondly, his return to the community life. The id in Marner’s personality is geared toward its desire to amass money. He is no more restricted by his superego in Raveloe. In Raveloe, his ego is totally attuned with his id, hence his exponential thriving in amassing money. Marner’s isolation helps him concentrate on his sole and obsessive idea of getting rich. This may be an unconscious retaliation to his being accused of stealing money.

Marner’s isolation can be assimilated to that of prophets and monks. Their id and superego are both set in God. In the following lines is described St John of the Cross’s spiritual isolation:





Into this happy night  
In secret, seen of none.  
Nor saw I aught,  
Without other light or guide  
Save that which in my heart did burn<sup>144</sup>.

Only that Marner's isolation is not spiritual but rather material. He plies himself at his machine day and night for gaining money. However isolated he is, "that which in [his] heart did burn" is saved thanks to a little girl, Eppie, who gets into his cottage. Since this little girl has no parent, he has decided to adopt her. This marked a significant incident in the novel for Marner's reintegration into the community life. As R.T Jones notes in the introduction of *Silas Marner* that,

"The transfer of his affections to a human being is brought about by two events: the theft of the gold, and the arrival of the child who becomes Eppie" (Introduction xi)<sup>145</sup>.

Eliot has described contrastingly the transition from the first motive of his life, the gold, to what would become his good luck, Eppie. When Marner saw the little girl, he thought it were his gold. The narrator says:

Gold - his own gold – brought back to him as mysteriously as it had been taken away! He felt his heart begin to beat violently, and for a few moments he was unable to stretch out his hand and grasp the restored treasure. The heap of gold seemed to glow and get larger beneath his agitated gaze. (96)

The theft and the appearance of Eppie in Marner's life make him have recourse to the community. As a result, Silas is reconnected to the community especially through Dolly who is a very religious person. When Marner has adopted Eppie, it is Dolly who helped him rear the child. She has given him shoes and garments and warned him not to spend money on baby-clothes: "'Eh, Master Marner,' said Dolly, 'there's no call to buy, no more nor a pair o' shoes; for I've got the little petticoats as Aaron wore five years ago, and it's ill spending the money on them baby-clothes, for the child'll grow like grass i' May, bless it – that it will'" (104).

The community has facilitated Marner's integration because of its conservative principles settled on moral values and piety. The community, compared with the industrialised country of Lantern Yard, is less materialist and care much about solidarity. Eppie turns out to be the saviour of Marner from his alienated lifestyle set on money searching. Contrary to the gold which Marner expects to find, he is welcome by a golden-haired child which brings up his humanity. It is once he regains his humanity that he could be happy unless he would feel isolated all his life long. After sixteen years of Eppie's adoption by Silas, he is totally integrated into the community. His id and superego are match well. He is no more confined to himself. He is accepted by everyone and becomes respected as he was before being accused

<sup>144</sup> St John of the Cross. *Canciones del Alma*, The Dark Night of the Soul, verse iii; Cisi. G. C. Graham. London, 1922, p. 29.

<sup>145</sup> R.T Jones. "Introduction". *Silas Marner*. By George Eliot. Hertfordshire: Wordsworth Classics, 1999. v-xv.



of theft in Lantern Yard. “Nobody was jealous of the weaver, for he was regarded as an exceptional person, whose claims on neighbourly help were not to be matched in Raveloe” (123). Eliot has written the novel in such a way that Marner’s moral decision in adopting Eppie, who lost her mother, resulted in his happiness. As William J. Long notes in his book *English Literature: Its History and its Significance for the Life of the English-Speaking World*:

Though profoundly religious at heart, she was largely occupied by the scientific spirit of the age; and finding no religious creed or political system satisfactory, she fell back upon duty as the supreme law of life. All her novels aim, first to show in individuals the play of universal moral forces, and second to establish the moral law as the basis of human society<sup>146</sup> (505).

### Conclusion

This paper has made a critical interpretation of isolation in George Eliot’s *SALAS MARNER*. In the novel, the protagonist, Salas Marner, is confronted with the compelling social and religious aspects of his time, the Victorian period. As a result, he gets isolated from his community. This work intends to unravel and understand the main reasons leading to Marner’s isolation as well as his reintegration by the end of the novel. To this end, I have used the New Historicism as well the psychoanalytical theory to get a significant interpretation as regard the issue of isolation evoked in the novel. I have come to the conclusion, among others, that the industrialisation of the nineteenth century had had harmful effects on individuals. It has chiefly contributed to the isolation of Marner since materialism has settled and nobody could trust nobody.

The effects of the industrialisation are seen in the treason of Marner by his best friend, and his isolation for the sole purpose of amassing money. Eliot has sharply pointed out the contrast between the gold he is striving after and the golden-haired little girl who enters into his life as a light which casts out the darkness. She shows that love for one’s like is better than plying oneself over commodified labour. Whereas the gold may be lost forever, affections and sincere relations with one’s like can never die.

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**I. INTERNATIONAL ANGLO-AMERICAN CULTURAL AND LITERARY STUDIES  
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ENVIRONMENTALISM AND THEATRICALITY IN STEPHEN KEKEGHE'S "*POND OF LEECHES*"

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**Abstract**

In recent times, man has realised that the destruction of flora and fauna is tantamount to rescinding himself. That is to say an attempt towards self-annihilation. Humanity has severally tempered with the environment in a quest to attaining survival-ability and comfort-ability. Nevertheless, the saying that "what seems to keep live takes it also" seems to be more realistic in the present circumstance than ever before. Without gainsaying, it has been perceived that misfortunes such as diseases, chaos, flood, famine, natural disasters, have to a large extent, emanated from man's tinkering with the environment. In view of this, environmentalism was birthed, not only by people who crave development of an but by those who genuinely sought to overcome, or prevent an eruption of environmental rage that could eventually return man to its early state of dust. It is also pertinent to note that theatre, as a discipline has, for several decades, engaged environmental concerns through theatrical riggings such as play creation, performativity, conscientization, representations and imageries. This article is aimed at teasing out environmental underpinnings in Stephen Kekeghe's "*Pond of Leeches*", with a view to answering hypothetical questions which have remained overwhelmingly disturbing in the Niger Delta region of Nigeria. In addition, it would make attempt to identify theatrical representations of environmentalism and imageries of degradation of the environment. To this end, the article deploys critical analysis with emphasis on environmental pragmatism as theoretical frame of reference and draws inferences accordingly.

**Keywords:** Environmentalism, Theatricality, Pond of Leeches, Niger Delta region.



## **LINGUISTICS**

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The earliest activities in the description of language have been attributed to the 6th-century BC Indian grammarian Panini who wrote a formal description of the Sanskrit language. Linguistics is the scientific study of human language. The main purpose of the study of Linguistics in an academic environment is the advancement of knowledge. Linguistics is primarily descriptive. The fundamental principle of humanistic linguistics is that language is an invention created by people. Linguistics is related to philosophy of language, stylistics and rhetoric, semiotics, lexicography, and translation; philology, from which linguistics emerged, is variably described as a related field, a subdiscipline, or to have been superseded altogether. Linguistics is a multi-disciplinary field of research that combines tools from natural sciences, social sciences, formal science, and the humanities. Linguistics is the study of languages, and as such, is of great importance to language teachers. Linguistics helps teachers convey the origins of words and languages, their historical applications, and their modern-day relevance. Combined, this approach to teaching language helps students gain a better, more in-depth understanding of their assignments and work product expectations.

**Keywords:** Language, Knowledge, Research, Rhetoric, Philosophy.





## TAMIL CULTURE

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**INTRODUCTION:** My abstract is about Tamil culture. Tamil culture is the culture of the Tamil people. Tamil culture is rooted in the arts and ways of life of Tamils in India, Sri Lanka, Malaysia, Singapore, and across the globe. Tamil culture is expressed in language, literature, martial arts, painting, technology, etc.

**LANGUAGE:** Tamil language is venerated in literature as “TAMILANNAL,” mother of Tamil. Tamil language saves the proto-Dravidian in modern Tamil language. It is different from all other languages.

**TRADITIONAL WEAPONS:** Valari (throwing iron sickle), Surul Vaal (curling blade), Vaal (sword) + Ketayam (shield), Itti or Vel (spear), Savuku (whip), Kattari (fist blade), Veecharuval (battle Machete), etc.

**ARCHITECTURE:** The most important temple for architecture is TANJORE temple, MEENAKSHI AMMAN temple, BRIHADEESWARAR temple, etc. They are known for architecture and painting.

**ARTS:** There are lots and lots of arts in Tamilnadu such as Bharatanatyam (Tamil classical dance), Sadirattam (mohiniattam), Karakattam (Tamil ancient folk dance), Koothu, Kaliyal, Devarattam (A dance of warriors), Kai-silambam (A folk dance holding silambam in hand), Paraiattam (A folk drums and dance), Kavadiattam (dedicated to the Tamil God Murugan), Kummiyattam (female folk dance), Bommalattam (Puppet dance), Puliyattam (Tiger dance), Mayilattam (Peacock dance), oyilattam (dance of grace), etc.

**FESTIVALS:** We usually celebrate our Pongal festival known as harvest festival. The most important Tamil festivals are Pongal, a harvest festival, that occurs in mid-January, and Puthandu, the Tamil New Year, which occurs on 14 April. Both are celebrated by almost all Tamils regardless of religion. The Hindu festival Deepavali is celebrated with fanfare. Other local Hindu festivals include Thaipusam, Panguni Uttiram, and Adiperukku.

**Keywords:** Tamil, Pongal, Tanjore, Murugan, Puthandu



## **STUDIES ON ENGINEERING APPLICATION DOMAINS OF INDUSTRY 5.0 IN INDIA**

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### **ABSTRACT**

Global population has reached 8 billion with a baby girl Vinis Mabansag born in Tondo, Manila on 15th November 2022, Tuesday as per the United Nations. As the population increases the material requirements will also be increased. Manufacturing has to cater the needs of the people on Earth with the available resources including technology.

With the advent of technologies in the yester- centuries like Steam engine, Electricity, Computers, the Internet & Robotics various industrial revolutions have been evolved. These include Industrial Revolution 1.0 (1760-1840), Industrial Revolution 2.0 (1871-1914), Industrial Revolution 3.0 (1970-2012), Industrial Revolution 4.0 (2011 and beyond) and Industrial Revolution 5.0 (2020 and beyond). After the initialization of digital India, AI and Internet, the manufacturing industry has undergone significant changes on the technology front. Most of the industries are embedding emerging technologies into various manufacturing machines/ processes to improve productivity, quality, reducing cycle time and quantities down to 1 with flexibility.

Industry 5.0 emphasis on the integration of human hands and brains back into the industrial framework which focuses on transforming factories into the Internet of Things (IoT), smart facilities that use cognitive computing, collaboration with robots (cobot) and link via cloud servers. Man and machine coming together to improve the means and effectiveness of production are known as the Fifth Industrial Revolution 5.0. In India there are large number of micro small medium enterprises which produces 40 percent of national Industrial production.

It seems not much work has been done in industry 5.0 application domains and hence in the present work, an attempt has to be made to identify specific engineering application domains for Industry 5.0 considering its sub-systems for global society.

**Keywords:** Industry 5.0, Cobot, Digital Twins, Small to Medium Enterprise



**EDUCATION, REFORMATION, AND WOMEN EMPOWERMENT: READING  
PERIYAR'S VIEWS ON THE EMANCIPATION OF WOMEN**

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**ABSTRACT**

This paper is an attempt to understand Periyar and his approach to liberating women from age-old customs and practices and his viewpoints to liberate women. Thanthai Periyar who was very unique in his approach towards a liberation theory has influenced all walks of society and has formulated his approach based on rationalism and humanitarian theories. He has vehemently criticized religious institutions and shown light how the institution called religion became a tool to exploit the ignorant masses. He has from the beginning written extensively for the emancipation of women. In this paper, we would like to study the importance of Periarist feminism in the contemporary world. Periarist feminism has based on rationalism and he liberated the womenfolk from the clutches of religion. Here our attempt is not to look at the exploitation meted out by the religious, but how Periyar has been successful in liberating the women in Tamil Nadu who were under the suppression of many institutions among this religion was one of the prominent tools. We have formulated our theories from the writings of Periyar and his many speeches. We have also looked at the Self Respect Movement and its various resolutions. We have outlined a few areas such as Marriage System, Gender Equality, Women's Education and Employment, Property Rights to Women Widow Remarriage, Pregnancy, Childbirth, and Family Planning, and others to critically study the thoughts of Periyar on women's liberation.



**THE OLDEST EVIDENCE OF POLITICAL SYSTEM IN THE ANCIENT  
ARABIAN PENINSULA, AL-MAQAR CIVILIZATION AS A MODEL**

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**ABSTRACT**

The Saudi General Department of Antiquities and Museums in 1988 discovered six collective burials at the so-called industrial site "Al-Maqar" in Aseer. Some prehistoric tools were among the finds in the site, with sculptures of the horses and a dagger. The excavation's report neglected studying this dagger, the reason why it existed in these burials, and its purpose. This dagger was not the only object representing the political influence, as it was accompanied by another object that represented Wadjet-eye amulet. The report itself has failed to describe and date these objects.

The significance of this study is clarified by historically contextualising the data in order to identify the function of this scarab. Indeed, due to the purposes of this object in Egypt at the time, was it used as a seal or as a protection amulet? This is considered as it only bears the signs of the name Amun.

In addition, this paper attempted to determine the scarab's date, resulting in dating it to the reign of Ramesses III or his successor at the latest. This reflects the Egyptian presence in the Late Ramesside era, in the northwest of the Arabian Peninsula.

**KEYWORDS:** Dagger - Al-Maqar–Arabian Peninsula



### XIII-XVI ƏSR YAZILI ABİDƏLƏRİNDƏ TÜRKMƏNŞƏLİ ARXAİZMLƏR

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#### ÖZƏT

Müasir ədəbi dilimizdə arxaizm olaraq qəbul olunan leksik vahidlərin bir qismi dialektlərdə, bir qismi isə fərqli anlam və ya şəkillərdə izahlı lüğətlərdə yer alır. Ancaq köhnəlmiş sözlərin böyük əksəriyyətinə orta əsrlərdə qələmə alınmış yazılı abidələrin dilində təsadüf edilir. Həmin abidələrin istər tarixi leksikologiya, istərsə də müasir ədəbi dilimizin qorunması və öz daxili imkanları hesabına inkişafı yolunda qiymətli xəzinə olduğu danılmaz faktlardandır.

Bu gün bir çox bədii əsərlərin lüğət tərkibində orta leksikaya rast gəldiyimiz ayrı-ayrı əsrlərə məxsus klassik ədəbi nümunələrin dilində də həmin uyğunluğu görmək olur. Hətta ana dilində qələmə alınmış və bizə gəlib çatmış ilkin bədii örneklərdə türkmənşəli sözlərin böyük çoxluğu formaca və mənaca heç bir ciddi dəyişikliyə uğramadan hal-hazırda işlənir. Bununla yanaşı, orta əsr yazılı abidələrin dilində elə leksik vahidlər vardır ki, yalnız həmin dövr üçün xarakterik olmuşdur. Sonrakı əsrlərdə artıq istifadə dairəsi məhdudlaşmış həmin sözlər istər türkmənşəli, istərsə də alınma sinonimləri ilə əvəzlənmişdir. Misal olaraq, “al” (hiylə), “aymaq”/ “ayıtmaq” (demək), “duş” (yuxu), “dün”/ “tün” (gecə, dünən), “ər” (kişi), “əsən” (sağ), “görlü” (gözəl), “ilətmək” (çatdırmaq), “irmək”/ “irişmək” (çatmaq), “kiçi”, “qarındaş”, “qılmaq” (etmək), “sunmaq” (təqdim etmək), “uçmaq” (cənnət), “us” (ağıl), “ün” (səs) kimi türkmənşəli arxaizmlər həm XIII-XVI, həm də sonrakı əsrlərdə müşahidə edilir. Ancaq “aldamaq” (aldatmaq), “ağırlamaq” (əzizləmək, hörmət etmək), “bayıq” (doğru), “çav” (şan, şöhrət), “diqlənmək” (dincəlmək), “kələci” (söhbət), “qaqımaq” (əsəbiləşmək), “oxumaq” (çağırmaq) və s. orta əsr abidələri üçün səciyyəvidir. Göründüyü kimi, bu leksik vahidlərin bəzilərinin müasir dildə qarşılığı alınma sözlərdir. Onların araşdırılması və yenidən işlənməsi dilimizdə sinonim cütlüklərinin sayının artması və alınmalardan istifadənin azaldılması üçün faydalıdır. Çünki dilin əsas varlığı, mövcudluğu, inkişafı, davamlılığı birbaşa olaraq onun leksikası ilə bağlıdır.

**Açar sözlər:** ədəbi dil, leksik vahidlər, orta əsrlər, arxaizm, bədii nümunələr





## ABSTRACT

Some of the lexical units considered as archaism in our modern literary language are found in dialects, and some have different meanings or images in explanatory dictionaries. However, the vast majority of obsolete words are encountered in the language of written monuments written in the Middle Ages. It is one of the undeniable facts that these monuments are a valuable treasure in terms of historical lexicology and the preservation and development of our modern literary language at the expense of its own internal capabilities. Today, the same compatibility can be seen in the language of classical literary examples belonging to different centuries, where we find a common lexicon in the vocabulary of many artistic works. Even in the original artistic examples that have come down to us, written in their native language, a large number of words of Turkic origin are used today without any serious changes in form and meaning. In addition, there are lexical units in the language of medieval written monuments that were characteristic only for that period. In the following centuries, those words, whose scope of use was already limited, were replaced by synonyms either of Turkic origin or borrowed. For example, "al" (trick), "aymaq"/ "ayıtmak" (say), "duş" (sleep), "dun"/ "tun" (night, yesterday), "er" (man), "esen" (right), "gorklu" (beautiful), "iletmek" (deliver), "irmek"/"irishmak" (reach), "kichi", "garındash", "gılmak" (do), "sunmak" (introduce), "uchmak" (heaven), "us" (mind), "un" (sound) Turkic origin archaisms are observed both in the XIII-XVI and later centuries. But "aldamak" (deceive), "agırlamak" (respect), "bayık" (true), "chav" (glory), "dişlenmak" (rest), "keleci" (conversation), "gagimak" (get angry), "oxumak" (call), etc. typical for medieval monuments. Apparently, the equivalent of some of these lexical units in the modern language are loanwords. Their research and using in language again is useful for increasing the number of synonym pairs in our language and reducing the use of borrowings. Because the main existence, development, continuity of the language is directly related to its lexicon.

**Keywords:** literary language, lexical units, middle-age century, archaism, artistic examples



## CONCEPTS OF DOMESTIC SPACE AND THE NEW FAMILY IN *RABBIT HOLE* AND *CLYBOURNE PARK*

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### American Stage: Hegemony of the middle-class white family

Advancing the argument of American identity from a domestic point of view, this article focuses on the reflection of American identity in private spaces. The portrayals of American houses and protective family cycles in contemporary plays go through a significant evolution, and thus the American family on stage requires a new assessment. This article evaluates portrayals of American characters in their residential spaces and identifies major changes in terms of shifting representations of femininity, familial and individual reactions towards a disruptive event, the decline of patriarchy, and the generation gap through David Lindsay-Abaire's *Rabbit Hole* (2007 Tony winner) and Bruce Norris' *Clybourne Park* (2012 Tony winner). These commercially and critically successful pieces of mainstream American theater share several features which constitute significant differences in portrayals of the American family on stage.

Several features are common in both plays. First, the end of patriarchy and the emergence of dominating female protagonists are clearly visible; after decades of women's struggle for equal representation, the American stage hosts well-established and independent female characters who are not necessarily bound to their houses by domestic roles. Household chores are often equally divided or women have willingly taken the responsibility. Second, when disruptive events in each play reveal the need for familial unity, comfort is offered by someone outside the family due to the impotence of family members. Third, transformations in American society are reflected through a comparison between the older and younger generations. Younger people are more cognizant of multiculturalism and pluralism, more tolerant of others, and more willing to learn about others whereas older characters are more willing to conserve their values and stick to their life-style. Although these plays by white American male playwrights are mostly about middle-class, white families, their approaches to social and cultural topics include constructive and progressive features. Like twentieth century American domestic plays, *Rabbit Hole* and *Clybourne Park* center on a traumatic event within different family structures and investigate these families' ability to cope with its stresses.<sup>147</sup> The variety of families portrayed is promising but

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<sup>147</sup> It would be, however, anachronistic to reduce the pivotal aspect of these plays to the point that they take place in a domestic area. Contemporary American domestic realism, as the most fertile and flexible mode of American theatre, keeps audiences in their seats while providing opportunities for playwrights to survive. These plays are often capable of successfully exploring the inner depths of human experience, offering psychological insights, political criticism and spiritual counsel not because they take place in private zones, but because they reveal conflicts and contradictions inherent in the society.



contemporary American domestic realism requires more participation from other ethnic and gender minorities to display a fair spectrum of shifts in cultural and social life. The families analyzed here are white, heterosexual, and of a relatively affluent background. Despite the racial, sexual and economic normativity in these plays, they, nevertheless, reflect changes in the power dynamics in contemporary American society.

Lindsay-Abaire describes his play *Rabbit Hole* (2006) as “a play about a bereaved family, but that does not mean they go through the day glazed over, on the verge of tears, morose or inconsolable” (64). Becca and Howie’s four-years-old son, Danny, died eight months before the first scene because he had followed their family dog into the street through the door that Howie has left unlatched while Becca was answering a call from her sister. Therefore, everybody including Becca’s sister shares a feeling of guilt for Danny’s death. Lindsay-Abaire tells the story of a despondent family and signals the difficulty of loosening a traumatic event. Despite differences and misunderstandings among most family members, family eventually becomes the main factor reuniting members after all the difficulties they endure.

Similar to *Rabbit Hole* in many aspects, Bruce Norris’ *Clybourne Park* (2011) is also praised for “ripping the Band-Aid off the American epidermis, the one covering the oozing sore of race relations in the U.S.A.” (Simakis) Written as a sequel to Lorraine Hansberry’s *A Raisin in the Sun* (1959), *Clybourne Park*’s first act turns to a white couple who decide to sell their house to the Youngers (the African-American family in Hansberry’s *Raisin* which ends before the Youngers arrive in Clybourne, a white-dominated neighborhood). There is no black population there, and other white property owners are concerned that their presence might trigger a “contamination” leading to a decrease in real estate prices. Act II unfolds the process of gentrification in Clybourne years later and the uncomfortable zone of racial and financial discussion among the Americans from diverse backgrounds.

### 1. The demise of patriarchy

Becca’s constantly clean and well-organized house is proof of her motherly skills and personal maturity, but her family doubts whether her sister Izzy, who often hangs around pubs and has a messy house, is capable of raising a child. In addition, Becca demonstrates a great deal of expertise in baking. Although appreciation for domestic skills might seem the appraisal of a patriarchal value system, the way these skills are portrayed in the play is not intended to degrade the position of women in society. The reconciliation Becca and Izzy experience before the latter gives birth signals the eroding patriarchal values, as Izzy does not fit into the description of a virtuous mother. Although the quality of domestic service by women functions as an agent and product of cultural and social perception, Becca as a role model, a conscientious housewife and mother celebrates her clumsy sister’s pregnancy. Apart from Becca’s personal level of integrity and familial background, this might be why it is so difficult for her to accept her child’s death.

Becca’s potential for self-invention and rehabilitation becomes a key factor in her portrayal whereas her mother is the opposite. Her mother’s irrelevant and ill-informed opinions on politics, including her politically incorrect admiration for the Kennedy family based on her personal inclinations, demonstrates her superficiality which is also reflected in her incapability of coping with her son’s loss. Becca’s struggle with memories isolates her



from the outer world, and the only way out of this chaos becomes her reconciliation with the fifteen-year-old Jason, who has accidentally killed her only child. Her relatively positive approach to reconciliation with her son's accidental killer and her encouragement to her mother to act sensibly point to Becca's capacity for personal maturation. Her mother, on the other hand, either ignores her son's absence or does not feel remorseful for his death.

Act II in *Clybourne Park* is also a testimony of younger generations' partial superiority in terms of equalitarianism and level of tolerance towards each other compared to what it was like fifty years ago in Act I, where the stress on domestic space highlights the representations of the patriarchal family construction. When Karl insists that Jim, another guest in Russ' house, stay, he tells Russ that he does not mean to usurp his authority since it is Russ' "castle", and he is "the king" (56). Although this statement sounds overtly Victorian, it accurately reflects the spirit of the 1950s and 1960s, whose oppressive atmosphere is partially responsible for the sexual revolution and counterculture movements as a reaction. When Albert tries to calm Russ down, the latter reminds him that this is his space, "Putting your hands on me? No, sir. Not in my house you don't" (97). The house Russ is selling is his warranty contract with society; in this context it is a guarantor for the freedom and control of the property owner. This is exactly the reason that the Youngers also want to reside in Clybourne Park. This move will elevate their social status to complete independence and freedom.

At the end of Act I, as everyone leaves, Bev and Russ are finally alone in their house. At this point, Norris depicts the solitude of women in the 1950s. While they keep packing, Russ talks about how it is going to be great for him to have a short commute. On the other hand, his wife, Bev, does not have any choice in how to spend her time. While Russ consoles her that he will be at home as soon as his work is over, she responds ironically, "What'll I do in between?" (99) This question indicates the repressive characteristic of domestic space that has been harshly criticized in modern American drama, especially by feminist playwrights. The impact of feminist criticism and the advance of women's rights are represented in the second act as an answer to Bev's question.

Although *Clybourne Park* is strongly associated with independence and freedom, it is still a domain of males, not females. There is, however, a substantial difference in the representation of women in Act II. Female characters are not as submissive as Bev and Betsy. *Clybourne Park*'s second act, like *Rabbit Hole*, reflects the demise of patriarchy. Although the private sphere has been traditionally seen as the realm of females, and the public sphere has been dominated by males (Gallagher 277), the absence of bullying fathers and husbands, or demanding partners on the contemporary American stage reflects cultural and socioeconomic progress. The prominence of politically correct characters is a significant result of workshops, readings, and artistic influences. The process of multiple edits inhibits "a writer from thinking outside the box," (Hosking) as Lindsay-Abaire points out, but the outcome is usually appropriate plays which conform to middle-class values. Playwrights, however, have a clear progressive response to the tyranny of patriarchy which domestic realism usurped for a long while. Family politics are no longer necessarily carried out between father and son or father and wife. The new dialectic of families requires more participation as well as more dispersed, equalized, and reversed power dynamics.

## 2. Disruptive events and the despair of family

The trauma in these plays is initiated through the loss of a beloved person. Reminiscence or repression of an absent character on stage, like Becca's brother and child, or



the Youngers' son, is a frequently used element in playwriting techniques. Different from a flashback, in reminiscence, the dialectic between memory and forgetting plays an important role in self-representation. For example, Becca intentionally records another TV show on one of "Danny's tapes" which her husband, Howie, secretly watches when she is not around. She removes Danny's pictures and his memorabilia. Losing a brother to drug addiction, Becca uses emotional shutdown to reduce her pain. Previous experience of such a loss has an impact on her to escape reality rather than face the agony of it.

BECCA: He's everywhere, Howie. Everywhere I look, I still see Danny. [. . .] I can't move without—I mean, Jesus, look at this. (Grabs a spiky toy dinosaur from nearby.) Everywhere. Do you even know? (Grabs a kid's book from a stack of magazines.) Here: Runaway Bunny for godsake. The puzzles. The smudgy fingerprints on the door-jambs.

HOWIE: I like seeing his fingerprints. (28)

Grief for the death of a beloved one, as illustrated above, in all three plays brings family and community members closer to understanding their incapability to assist each other. In each of these separate cases, characters without family sources of consolation—Becca in *Rabbit Hole*, Bev in *Clybourne*—receive assistance from figures outside the family circle. This situation opposes, to a certain level, the subliminal message embedded in American political discourse since 2001. Being a wary and dutiful citizen was defined as keeping an open eye for strangers and people outside of one's circles. Playwrights, however, have indirectly responded through an alternative path where outsiders became friends or saviors. This might be considered as a therapeutic and optimistic contribution of the American drama to overcoming domestic troubles. This overtone, endorsing social integration in domestic realism, is a novel response of the American commercial stage often criticized for being "conscientiously devoted to manufacturing escapism and obscurantism" (Brustein xiii).

The way characters present themselves within their private spaces shapes their personal identity and the balance of power in the house. Their actions offer an insight into continuity and change in cultural patterns, shifts that determine national policies. For example, the lack of family members' commitment to the production of collective good in the family accentuates their eagerness to promote their individual concerns. The concept of miscommunication within the family is at the center of *Clybourne Park* whose first act is marked by the Youngers' verbal subterfuge, and the second act by the disorder caused by each character's enthusiasm to be heard and reluctance to listen. Rather than reach a consensual and harmonious settlement, the individuals take the initiative and claim that he/she is the one to lead the others just like Howie in *Rabbit Hole*. This action is a reminder of a competitive culture in which individuals aspire to take control of their own and others' lives. These plays narrate individual aspirations within families in times of crisis from the perspectives of different characters, allowing readers/audiences to better appreciate the human dimension of the events. The inclusion of an outsider into family politics opposes the politically embedded xenophobic atmosphere of millennial America and functions as a healing factor for family solidarity.

### 3. Transformation through old-young generations

*Clybourne Park* portrays a generation gap in two societies separated by fifty years. There is no direct criticism or reference to a generational gap through characters in the play, but both acts engage the issue. Word games, confusion, politically in/correct jokes, and





prejudices changing thorough time are some elements Norris employs in his play. Although Norris, in essence, illustrates that humanity has not been advanced as much as we assume, the egalitarian and tolerant nature of millennial America, compared to the sixties, constitutes a major difference. Needless to say, the depiction of contemporary America is superior to America fifty years ago despite its flaws.

*Rabbit Hole* also highlights the identity of a millennial mother and points out the differences between Becca and her mother. More liberal and educated, Becca confronts her mother's coping with stress:

Did Izzy tell you I was taking a continuing ed. class? We're reading *Bleak House*. Isn't that hilarious? He handed out the syllabus and I just laughed. Bleak House. Of course no one knew what I was laughing at, which was great. It's in Bronxville so no one knows about me. I'm normal there. That's what I like best about it. I don't get "the face" every time someone looks at me...Anyway, I like it. I like that I'm just a lady taking a class. (118-20)

Nat resorts to the comfort of religion after her son's suicide whereas Becca takes refuge at a continuing education class. Reading literature becomes a shelter against dialogue with her husband or other people. The savior position that written word is assigned to serves as a testimony to the twenty-first century's adoption for new kinds of literacies. Communicating or seeking therapy in written forms of language reigns over the spoken word in Becca's case. Exhausted with the assumptions of people surrounding her, Becca struggles with the identity attributed to her by others. Unlike her mother, she prefers to fight against it and literary arts help her reshape her identity. Thus, the impact of literature on Becca's rehabilitation is a crucial difference between her and her mother. Younger generations in *Rabbit Hole* feel better if they escape the family circle. This voluntary exile introduces these female characters to self-realization and the amelioration of grief despite their inability to restore their familial order.

The point that American society has reached in terms of racial, social, and cultural terms is not compatible with the older generations' identity and their upbringing. Therefore, contemporary playwrights use middle-aged or younger characters to oppose their discourse and offer a more multicultural and egalitarian vision of sociocultural issues.

### **Significance of the family**

In *Rabbit Hole* private property is a special concern for the playwrights. The house becomes a symbol for America's divided structure and it is a decisive element separating social classes in *Clybourne Park*. A similar type of elaboration is applied in *Rabbit Hole*: Howie cannot express his anger at Jason, who accidentally crashes his car into Danny, at least not until Jason's unexpected arrival at the open house session months later the accident. Howie asks him to leave because of the "family visiting." (37) This request suggests that there is a cycle here, and Jason is not part of this cycle. Although Howie is simply making up an excuse to get rid of Jason, his primary protective shelter is family. Jason's violation of physical boundaries –though polite and kind—releases Howie's submerged anger. The moment their place is "occupied" literally and metaphorically, dramatic conflict takes place. Interestingly, the place where Howie seeks solace does not offer a refuge from the outside or from his own problems. Rather than being forgiven or cleared for his involvement in the boy's tragic death, Jason is blamed for his unannounced arrival at the family's home. His entry justifies Howie's anger. Personal space and private property are integrated into



American ideology and are important values, the violation of which is usually not tolerated. Bruce Norris highlights this situation in *Clybourne Park*. 9/11 has been a significant event in American history to reinvigorate the concern for boundaries and identity.<sup>148</sup> Physical boundaries are notably significant for the Americans since private property and its protection have been an indispensable part of the American ideology as opposed to socialist ideologies and European welfare theories. Staged five years after 9/11, *Rabbit Hole* conveys similar concerns through an American family's experience of loss and instability.

The finale of the play is synonymous with what America faced after 9/11. If this one family is considered to represent the emotional situation of the country whose sons and daughters are killed by an intruder, or an outsider, the reconciliation with the other reiterates a decisive shift in attitudes and values differing from the mainstream media and the discourse of war. Although the attacks on the World Trade Center and Pentagon were deliberate to the victims involved in them and to their families, they came as a shock which was very similar to the shock that Becca and Howie experience after their son's fatal accident. Like Becca and Howie, different people grieved and reacted in different ways. There was a lot of anger, a lot of sadness, denial, and finally acceptance of the truth that nothing can bring the lost lives back, but the lives of the living must go on.

*Clybourne Park*, which is also an investigation of society from different but similar aspects, portrays two different periods of America. If Act I can be divided into two parts, the first one portrays a regular family getting ready to move. This part can be called the private domain. On the other hand, the coming of neighbors inverts the whole play into an investigation of racial and social politics through family norms. The Stollers are content without outsiders. For them, outsiders mean disruption, bad memories, and an unwanted violation of their domestic space, especially for Russ. Like Howie in *Rabbit Hole*, Russ does not welcome investigations concerning his son's death. The untold part of this plot is about Russ and Bev's son, Kenneth, who returns home from the Korean War, and his transition to civil society becomes more challenging than anyone expects. In addition, he is accused of killing innocents in the Korean War. Kenneth cannot stand the pressure and isolation any longer and commits suicide by hanging himself in his room. Russ feels extremely angry and disappointed with his neighborhood. He believes that they are the main reason for Kenneth's suicide, due to their hostile attitude. *Clybourne Park*'s first half portrays an America dealing with racial prejudices among problems of veterans and Norris shows us in the second act that despite all the civil and social advancements, society still breeds a lot of prejudice due to the lack of communication among layers of it.

### Conclusion

Another social resemblance that both plays contain, in terms of the social and political timeline, is the proximity of these plays' psychological environments to the national mindset.

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<sup>148</sup> This attitude, in general, exemplifies the preventative methods after 9/11. A family-centered shield, watchdogs at schools and neighborhood report programs promote the message to be cautious against those who do not belong to local neighborhoods. It has become imperative to keep all in the family, and anything suspicious outside local circles must be prevented to avoid a moment of danger. Although it does not seem directly affiliated, the incident of Trayvon Martin who was killed due to his suspicious attire and actions around a Florida neighborhood has echoes of this policy.



It was a time of grief and agony for a long while after 9/11. People kept watching horrifying scenes on TV such as other Americans jumping off the World Trade Center or New Yorkers looking for their relatives, still hoping to find them. Despite the lack of any direct references to 9/11 or its conclusions, the psychology of those years correlates more with Becca's agony over losing her only child and Howie's feeling about his personal space being invaded by outsider(s). The solution Lindsay-Abaire suggests is to embrace someone outside of their routine circle of friends, namely the person who inadvertently kills their son, sounds more constructive and less xenophobic. Things off the stage, however, did not happen as the playwright proposed. Instead, the American government wanted to take revenge; a war broke out and more than a million people died.

What is promising in these literary texts is that recognition or reconciliation comes with the acknowledgement of others. American drama, albeit not universally praised for this tendency, boosts a multicultural vision of American society. In response to the concern that Samuel Huntington raises in his book *Who We Are* (2004), American drama reassuringly responds that white, Christian, middle-class, legally married families struggling with their problems are still the conventional pillar of this society at least for now. Recognition of others and their values, however, of which Huntington is skeptical, strengthens the unity rather than damages it at least on the fictional world.

Old elements in a new generation of playwrights continue to exist. The reappearance of similar images and patterns of action involves interesting sophistications. On the face of it, Lindsay-Abaire and Norris are in touch with new modes of perception. Both playwrights try to put some new wine in this old bottle. For example, the decline of patriarchal figures and the prominence of dominant female characters signal a more egalitarian dramatic style. The shift of American feminism from familial oppression to campus rapes and equal pay is also a signal for a better family perception within gender equality groups. This liberal attitude has also changed the concept of domestic space, which is a significant factor in analyzing the generation gap. Positively, the transformation between generations highlights more rational and pluralist identity traits compared to parents and ancestors. Despite the lack of representation of economically and ethnic minor groups, American domestic drama remains the dominant technique for the articulation and production of American values as well as the reflection of cultural identities in the twenty-first century.

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