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Editor's Note / Editörden

This special edition is comprised of scholarly papers on various topics about literature and culture presented at the Culture and Society in Literature Conference on October 6, 2017 organized by the Department of English Language and Literature at Atılım University to celebrate the 20th anniversary of the establishment of the university and the department.

In this special edition you will find papers by not only our own members of academic staff but also by colleagues from other universities in Ankara such as Hacettepe, METU, Ankara, Çankaya Universities and by Prof.Dr. Susana Onega from University of Zaragosa in Spain who kindly accepted our invitation to contribute to this conference. The papers presented at the conference focused on various literary and cultural issues, referring to the works of outstanding writes and poets such as Blake, Shakespeare, Chaucer, Naipaul, Jamaica Kincaid, Sarah Kane, Zadie Smith which was an occasian for exchanging views, sharing experiences for the participants. I hope you will find reading this special issue of the conference papers enjoyable and fruitful.

I extend my deep gratitude and thanks to the authors who contributed to this special issue.

Assoc. Prof. Dr. Lerzan Gültekin

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İçindekiler / Contents

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"In Blake's Shadow": The Visionary Aesthetics of Peter Ackroyd and Jeanette Winterson[1]

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Abstract

Starting from Hal Foster's distinction of a humanist and an anti-humanist trend within postmodernism, the essay goes on to argue that, although materialist critics tend to see Peter Ackroyd's and Jeanette Winterson's writings as examples of an experimentalist postmodernism characterised by metafictional playfulness and ideological depthlessness, in fact they respond to a well-thought out visionary aesthetics, whose roots go back to the supernatural conception of art and literature inaugurated by Plato and continued by Dante, Spenser, Shakespeare and Milton, that reached a climax in the Romantic aesthetics that runs from Blake, Wordsworth, Novalis and Goethe to Yeats and Eliot. By reading Ackroyd's and Winterson's fictional works and manifestoes from this visionary perspective, the article seeks to demonstrate that the parodic undermining of visionary motifs and the anti-mimetic insistence on the textuality of the created worlds that are recurrent feature of their works echo both Blake's conception of the creative imagination and the paradoxical leap of faith in transcendence that lies at the heart of his visionary aesthetics.

Keywords

Aesthetic humanism, creative imagination, Jeanette Winterson, creative imagination, modernism, Peter Ackroyd, poet as prophet, postmodernism, supernaturalism, visionary aesthetics, William Blake

PART I. The Visionary Aesthetics of Peter Ackroyd

In an essay fittingly entitled "(Post)Modern Polemics" (1984, 67–79), Hal Foster, after commenting on the great variety of points of view held by the critics when attempting to characterise the postmodern, argues that, in the field of literature, the word "postmodernism" is an umbrella term used to cover two main widely divergent modes. One, related to poststructuralism, would be profoundly antihumanistic in its metafictional critique of representation while the other would be neo-conservative in politics and deeply humanistic in its claim to return to history. Foster's distinction of a humanist and an anti-humanist trend within postmodernism brings to mind Peter Ackroyd's differentiation, in his MA Dissertation, *Notes for a New Culture* (1976),[2] between "modernism" and "aesthetic humanism," the terms he uses to describe two opposed attitudes towards self, world and language that, he argues, have competed against each other not only during the Postmodernist period but from the Restoration to the twentieth century. As I pointed out elsewhere (Onega 1999, 7n3), this dichotomy draws on T. S. Eliot's distinction in "The Metaphysical Poets" "between the time of Donne or Lord Herbert of Cherbury and the time of Tennyson and Browning; [. . .] between the intellectual poet and the reflective poet." According to Eliot, the metaphysical poets, like the Elizabethan and Jacobean dramatists and also like Dante and the thirteenth-century Tuscan school of lyric love poets, "possessed a mechanism of sensibility which could devour any kind of experience." But then, "in the seventeenth century a dissociation of sensibility set in, from which we have never recovered; and this dissociation, as is natural, was aggravated by the influence of the two most powerful poets of the century, Milton and Dryden." (Eliot 1979a, 2305). Starting from this idea, Ackroyd goes on to argue that, while for the humanists language

[2] As its title suggests, Ackroyd's thesis was written in response to T. S. Eliot's *Notes towards the Definition of Culture* (1948).

is transparent, a mere tool for the expression of human values and human nature, for the Modernists, language is an autonomous entity, a self-begetting universe of discourse without referent or content. According to Ackroyd, aesthetic humanism reached its peak in the 1930s and 40s thanks to the work of New Critics like F. R. Leavis, John Crowe Ransom and Cleanth Brooks, who defined literature in aesthetic and moral terms as the linguistic expression of human essence, and criticism as the study of style. This outlook on literature was strongly opposed by Modernist writers like James Joyce, Virginia Woolf or Alain Robbe-Grillet and, after the 1960s, by structuralist thinkers like Roland Barthes and Jacques Derrida. Ackroyd shares their view that aesthetic humanism is based on a false notion of the subject as a constant or identifiable, essential self. In fact, they contend, the subject is better described as a process, an interaction of material, historical, social and psychological factors, each of which is in turn determined by and forms part of numerous other processes. The construction of Ackroyd's characters is wholly in keeping with this definition. What is more, echoing the centrality granted to "writing" by Derrida (1967), Ackroyd rejects the traditional humanist distinction between the various kinds of discourse and between the association of literature with falsehood and of history and biography with truth (Onega 1996, 212). Thus, in novels like *The Last Testament of Oscar Wilde* (1983), or *The Lambs of London* (2004), Ackroyd self-consciously blurs the generic boundaries between history, biography and fiction, while in his most ambitious biography, *Dickens* (1990), he undercuts the traditional chronological arrangement of Dickens' life with seven metafictional Interludes combining historical events lived by Dickens with fictional episodes from his novels. The reader is surprised to find Dickens talking with his characters (100–105, 614–17); leading "A TRUE conversation" about the nature of poetry and art with T. S. Eliot, Thomas Chatterton and Oscar Wilde while they wait for William Blake (427–28); or even talking with Ackroyd himself about his biography (753–55). In the last but one Interlude Ackroyd is interviewed by an academic about his aim in writing the Dickens biography (892–96); while in the last one the writer confesses to the reader that he had "only dreamt once of Charles Dickens" and that, in his dream, "he was still alive even as [he] was writing [his] biography of him" (1059–60). Though realism-biased

critics tend to explain Ackroyd's constant trespassing on generic, ontological and chronological boundaries and his disregard for originality as examples of a Postmodernist playfulness totally devoid of ideological depth, in fact they respond to Ackroyd's well-thought out visionary aesthetics.

In a book on the evolution of the supernatural in English fiction, Glen Cavaliero offers a significant new perspective into the understanding of the difference between realist (or in Foster and Ackroyd's terms, humanist) writers like Henry James, Margaret Drabble, Iris Murdoch or A. S. Byatt, and Postmodernist writers with an anti-humanist aesthetics like Ackroyd, Iain Sinclair, Michael Moorcock or Jeanette Winterson. While Foster, as we have seen, characterises humanist writers as conservative, and anti-humanist writers as experimental, Cavaliero argues that the distinction really lies in the writers' response to "the claims of spiritual experience" (227): while realist writers see matter as the primary reality and can only account for the claims of spirituality in "intrusive or demonic forms" (227), supernaturalist writers have an older way of considering and experiencing the world:

> the magical imaginative view represented in the Neoplatonist, the alchemical, and the sacramental Catholic traditions, for which matter is itself the expression of spirit, finally only to be known (even if never to be finally understood) in corresponding terms: the physical world is both an image of the invisible one and an aspect of it (227).

As is suggested by Cavaliero's allusion to "the magical imagination," the origins of the supernatural, or visionary conception of reality may be traced back to what cognitive neuroscientist Merlin Donald calls "the mimetic mind" (16), that is to say, the ability to mime or re-enact events imaginatively after they have taken place. This exclusively human capacity to recreate past events imaginatively by means of gestures and language provided our archaic ancestors with a formidable tool not only for the transmission of information that was vital for the survival of the species but also, and most importantly, for the construction of myth, ritual, religion and literature, symbolic systems all of them aimed at coming to terms with self and world.

In the Western world the supernatural conception of art and literature reigned unchallenged from the ancient Greeks philosophers until the Age of Reason. Thus, in *Ion*, Plato described the poet as "a light-winged thing, and sacred" [534b], endowed by the gods with the capacity to access a transcendent reality inaccessible to the senses, and to transmit it to the rest of the community through the imaginative use of language. In other words, the Platonic poet is both a mediator between the world of Shadows (or material world) and the Absolute Logos (or objective world of Ideas) and a myth maker, someone with the imaginative capacity to translate the deep, penetrating and meaningful events and experiences of his own life (*ego*) into archetypal stories that give sense to human existence at large (*eidos*) (Smith 13–14). Edward Campion, a secondary character in Ackroyd's most visionary novel, *English Music* (1992), describes this process of translation from the particular into the general or archetypal as "an act of the imagination [that] resembles the unconscious experience of the child or lovers" (Ackroyd 1992, 224–25). As he argues:

> Only through an act of the imagination can we see the images of eternity in the recurrent forms of this world. It is to see identity persisting through changes, to see the archetypal form dwelling in substance. [. . .] Past acts or past traditions are not necessarily lost in time, therefore, because they can be recreated in the imagination: not relived as part of the endless cycle of the generations but restored in their absolute and unchanging essence (1992, 225).

Edward's contention that past acts or traditions can be restored in their absolute and unchanging essence through a creative act of the imagination perfectly synthesises Ackroyd's conviction that literature and art are not just mirrors to life but the chief lens of spiritual consciousness. Taken for granted by poets like Dante, Spenser, Shakespeare, and Milton, this Platonic conception of the poet as a myth maker, or inspired agent of transformation of the particular into the representative, and of poetry as the highest form of knowledge, was seriously challenged in the seventeenth century, provoking what Eliot describes as a dissociation of sensibility between the intellectual poet and the reflective poet. Still, although the

dominant mood in the Neoclassical period (1660 – 1798) was set by "intellectual" poets like John Dryden and Alexander Pope, Plato's visionary conception of poetry continued to inform the aesthetics of Romantic poets like Blake, Wordsworth, Novalis and Goethe, who argued that poetry was the only force capable of overcoming and renewing the spiritual barrenness brought about by Descartes' *cogito* and the turn towards scientific knowledge (see Onega 2014, 491). In "Fourfold Vision," a poem sent to his friend Thomas Butts in 1802, Blake distinguished four types of vision: the "Single vision" of materialism, the "twofold" vision of the "inward eye" open to nature, the "threefold" vision of dreams and the unconscious, and the "fourfold" vision or enlarged consciousness of poets-as-prophets endowed with the oracular gift of poetry, like Isaiah, Ezekiel, or Blake himself. The poem ends with Blake's earnest plead: "May God us keep / From Single vision & Newtons sleep" (1957, 818). These lines leave no doubt that the visionary poet and engraver considered the single vision of materialism a form of spiritual blindness to be overcome through the conscious effort to develop the other three. Echoing Blake, Wordsworth, in "Intimations of Immortality from Recollections of Early Childhood" (1807) described the development from birth to adulthood of human beings as an increasing process of "sleep and [. . .] forgetting" (l. 59). Born with the equivalent of Blake's fourfold vision, the Soul of the Child still remembers its Heavenly origins (ll. 60–66). "Shades of the prison-house begin to close upon the growing Boy / But he beholds the light, and whence it flows / He sees it in his joy" (ll. 68–71). The Youth "still is Nature's priest" (ll. 82), that is, he still possesses the twofold vision that connects him with nature. At last, however, "the Man perceives it die away, / And fade into the light of common day" (ll. 77–78).

John Fowles, a writer who was very much influenced by Wordsworth and who aligned himself with the imaginative and life-affirming values of "peculiar English visionaries such as Lawrence" (Fowles 1998, 230), described the impression made on him by the "inhuman" beauty of Spetsai, the Greek island that inspired him for the writing of *The Magus*, as a numinous perception of what he called its essential "beingness" and Lawrence "the existingness in things" (Fowles 1995, 91). What Fowles valued most in Lawrence's writings, and tried himself to achieve, was precisely the Modernist writer's capacity to evoke the intense and sudden

revelation of being that accompanies the perception of one's own existingness in nature, which in Fowles' case involved "the prohibition to destroy any form of life or cause unnecessary pain" (Onega 2013, 31). Translating this into Blakean terms, it may be stated that both Lawrence and Fowles considered the twofold vision open to nature as the first step in the development of the fourfold vision of the visionary poet, or, in Fowles' own terms, the acquisition of "whole sight," the higher form of consciousness cherished by the eponymous protagonist of *Daniel Martin* as an alternative to "desolation" (Fowles 1977, 7).

Lawrence's and Fowles' visionary aesthetics justify Cavaliero's contention of the continued existence of a supernaturalist trend in English literature running from the Neoplatonist, the alchemical, and the sacramental Catholic traditions to the present. In a lecture entitled "The Englishness of English Literature," Ackroyd expressed himself in striking similar terms to those of Cavaliero when he distinguished two basic types of human beings: "those who hold a secular view of the world and those who entertain a religious notion of life and death" (Ackroyd 1996a, 15). As he had already done in *Notes for a New Culture*, Ackroyd associated the emergence of the secular view, whose corollary in the literary field is aesthetic humanism (1996a, 15), with the Protestant emphasis on the moral value of individual experience, and he argued that the true English sensibility has its roots in the English Catholic tradition and is characterised by "a certain kind of Romantic or melodramatic vision, for high-spirited heterogeneity, for theatricality, for spectacle, for pantomimic humour" (1996a, 15). In agreement with this, Ackroyd's particular English canon is constituted by "energetic and individualist writers" like Sidney, Milton, Sterne, Gay, Blake, Chatterton, Dickens and Orwell, all of them writers with a conception of creative imitation in the medieval sense of the term, that is, as "the individual adaptation and reinterpretation of the best literary works in existence" (1996a, 17). Thus, while according to Harold Bloom, the younger poets stand in an Oedipal relation to their strong predecessors and are assailed by the "anxiety of influence" (1975), Ackroyd argues that the writers in the English visionary tradition do not seek to assert their individuality and originality, that their real aim is to find the "patterns of continuity" with the canonical works of the past that would provide them with

"the right kind of national image" (Ackroyd 1996a, 13) (see Onega 1999, 184; 1996, 212).

Ackroyd's idea that there are patterns of continuity connecting the successive generations of writers in the same cultural tradition can be traced back to the Modernists and further back to William Blake. As is well known, in "Tradition and the Individual Talent," Eliot argued that the existing monuments of literature form an ideal order among themselves, and that "[n]o poet, no artist of any art, has his complete meaning alone. His significance, his appreciation, is the appreciation of his relation to the dead poets, the dead artists" (1979b, 2294). In "A Room of One's Own," Virginia Woolf made a similar claim when she asserted that "masterpieces are not single and solitary births; they are the outcome of many years of thinking in common" (2001, 56). As I argued elsewhere, (Onega 1999, 98–9), this idea, later developed by Northrop Frye into a fully-fledged theory of literary modes (1957), was taken for granted by William Blake as he believed that the particular forms generated by each writer in the history of literature are projections of what he called "The One Central Form" of the imagination. Robert J. Bertholf and Annette S. Levitt offer indirect insight into Ackroyd's aesthetics in the "Introduction" to *William Blake and the Moderns* when they set Blake's conception of literary creation against Harold Bloom's theory of "the anxiety of influence" and give Blake's relationship to Milton as an example. As they explain, according to Blake, the poet's "occupations are not driven by a creative anxiety into intricate procedures of misreading in an effort to do away with his predecessors." On the contrary, the poet "seeks out both consciously and unconsciously influences, attunements, and disruptions that provoke his awareness of his engagement in a literary history of recurring forms." Therefore, "if Blake had not taken up Milton's *Paradise Lost*, for example, as a projection of what he called 'The One Central Form,' that omission would have been an indication that Milton's poem had so mismanaged itself that it was not part of the common form of the imagination's life." (Bertholf and Levitt, x). In other words, Blake thought that *Paradise Lost* was an important manifestation of the Central Form of the imagination. But he disagreed with Milton's interpretation of the Bible as he believed that the Puritan poet suffered from the single vision

of rationalism, which, as we have seen, he considered spiritually blinding and evil. Therefore, Blake wrote *Milton, a Poem* (1804) as his own complementary contribution to the One Central Form.

In light of Bertholf and Levitt's remark that, if "there is one Central Form of the imagination, then the possibilities of imaginative literature are manifestations, as approximations, of that central form" (xi), it seems evident that Ackroyd's writing of his novel *Milton in America* (1996), was his own response to Milton's and Blake's poems, meant to enlarge the pattern of continuity already existing between his two strong predecessors by adding his own subjective vision to the One Central Form of the English imagination (see Onega 1999, 183). Ackroyd takes this idea to its ultimate consequences in *English Music*, a novel written between the biographies of Dickens and Blake, in which he tries to recreate the voices and styles of *all* the writers and artists in his particular version of the English canon so as to create "a joyous unison he calls English music, capable of expressing the essence of the 'true' Cockney visionary sensibility" (Onega 1999, 99). As participants in a history of recurring forms, the individual writers integrating this canon do not stand in a linear, father-son relationship of growing influence, but are rather seen to feed each other and exist in an atemporal and infinite present. This would explain why, for example, at the end of *Chatterton*, Thomas Chatterton, George Meredith and the fictional poet Charles Wychwood, who belong in different historical times and ontologies but share a common vision, are described joining hands in the atemporal World of Art they have themselves contributed to create through the power of their creative imaginations (Ackroyd 1987, 234).

Although in "The Englishness of English Literature" Ackroyd insists on the connection between visionary writing and Catholicism, in an earlier lecture entitled "London Luminaries and Cockney Visionaries" (1993b), he nuanced this assertion by admitting that, after the banishment of Catholicism from England, the English visionary sensibility survived in the various Dissenting factions that emerged in opposition to Anglicanism, rationalism and the Protestant ethics; and he also recognised that, "of course, very few of the writers and artists whom I

have been discussing had even the remotest connection with the Roman Catholic Church as such" (1996a, 18). This qualification is important not only because Blake forms part of this Dissenting tradition but also because it allows us to place Jeanette Winterson on a par with Peter Ackroyd as a key Postmodernist English writer with a visionary aesthetics.

PART II. The Visionary Aesthetics of Jeanette Winterson

Although Jeanette Winterson is a generation younger than Peter Ackroyd, as he was born in 1947 and Winterson in 1959, they both came to public notice in the 1980s, Ackroyd with the publication of his first two novels, *The Great Fire of London*, in 1982, and *The Last Testament of Oscar Wilde* in 1983, and Winterson with *Oranges Are Not the Only Fruit* and *Boating for Beginners*, both published in 1985. Although very different in form and contents, there is no doubt that these and their other fictional works stem from the same visionary aesthetics.

A determining factor in Winterson's life and career is the fact that she was adopted by a strict Pentecostal Evangelist couple and taken to the West Pennine town of Accrington, an industrial region with a strong Presbyterian, Baptist, Quaker and Methodist presence (Holland, 6–7; see also Onega 2018a). *Oranges* offers a comic and thinly disguised autobiographical account of Winterson's religious upbringing and of her difficult process of coming out as a lesbian woman. But, as the writer herself argues in her poetic manifesto, *Art Objects*: *Essays on Ecstasy and Effrontery* (1995), it is also a structurally complex and experimental novel, written in the tradition of the fictional autobiography set by Gertrude Stein's *Autobiography of Alice B. Tocklas* and Virginia Woolf's *Orlando* (Winterson 1995, 50), or also, as Lyn Pykett convincingly argues (58), in that of the *Künstlerroman* set by Joyce's *A Portrait of the Artist as a Young Man*. Echoing Ackroyd, Winterson describes herself in *Art Objects* as the inheritor of the experimentalist and visionary tradition initiated by Romanticism and continued by High Modernism (30), in line with "D H, Marianne Moore, Gertrude Stein, Virginia Woolf, Sitwell, Mansfield, Barney, Radcliffe Hall, Eliot, Graves, Pound and Yeats" (1995, 126). Also like Ackroyd, she defends the autonomy and independence of art (1995, 10) and its exclusive concern with "genuine aesthetic considerations," and rejects the utilitarian and moralistic functions attributed to it by advocates of realism (1995, 18). Echoing

Plato, the Romantics and the Modernists, Winterson defines art as a heightened form of knowledge that far surpasses that of science and technology, and she qualifies her staunch defence of originality and innovation by acknowledging that her work should be seen as her individual contribution to a common tradition: "I do not mean that in new work the past is repudiated; quite the opposite, the past is reclaimed. It is not lost to authority, it is not absorbed at a level of familiarity. It is re-stated and re-instated in its original vigour."(1995, 12). As she reflects:

> The cave wall paintings at Lascaux, the Sistine Chapel ceiling, the huge truth of Picasso, the quieter truth of Vanessa Bell, are part of the art that objects to the lie against life, against the spirit, that is pointless and mean. The message coloured through time is not lack, but abundance. Not silence but many voices. Art, all art, is the communication cord that cannot be snapped by indifference or disaster. Against the daily death it does not die. (1995, 19–20)

Winterson's description of art as a "communication cord" conveying a truthful message coloured by "many voices" echoes both Ackroyd's patterns of continuity connecting the individual writers of all periods to a common tradition, and Blake's concept of the One Central Form of the imagination, while her consideration of art as impervious to indifference or disaster brings to mind Fowles' advocacy of "whole sight" as an alternative to desolation.

A key notion in Plato's and Aristotle's conception of art that is also a salient feature of the visionary aesthetics endorsed by Ackroyd is the consideration of speech (*logos*) as the primary act of creation (*poeisis*). Similarly, Winterson places language at the centre of all types of artistic creation and defines the artist as "*an instrument of transformation*" (1995, 25; emphasis in the original), someone with the capacity to "translate" the particular occurrences of everyday life into the universal language of art. Just as Ackroyd considers biography, fiction and history simply different forms of writing, so Winterson argues that the various arts differ only in that they make use of different "foreign" languages that require a significant effort to command: "an effort anathema to popular culture. Effort of time, effort of money, effort of study, effort of humility, effort of the imagination." (1995, 16). In order to carry out this task of translation or transformation of the

particular into the representative, the writer must be gifted with an exceptional sensibility combined with an outstanding control over words and a passion for language that could not be felt for anything or for anyone else. As she observes: "The common theory of the artist as one possessed is well known, but I think it truer to call the artist one in possession: in full possession of a reality less partial than the reality apprehended by most people." (1995, 168). After thus giving an ironic turn to Plato's definition of the poet as shaman, she argues that the true writer is characterised by an obsessive "single-mindedness" of purpose, "an elusive chase after perfection [comparable to the search for] a Holy Grail" (1995, 168–69).

In keeping with her visionary conception of the artist as myth maker, Winterson points out that the only events of the individual life that are liable to be "translated" into the language of art are the penetrating and meaningful events that produce complex emotions and give rise to strong cultural taboos, such as sex, falling in love, birth and death (1995, 113). Thus, in her search for a higher and unitary truth, capable of providing "the shape we need when our own world seems most shapeless," the artist creates "emotion around the forbidden" (1995, 114). In keeping with the subtitle of her poetic manifesto: *Essays on Ecstasy and Effrontery*, Winterson expresses the emotional intensity required for artistic creation as "the ecstasy of the privileged moment," a heightened and cathartic experience that brings about "insight," "rapture" and "transformation." (1995, 5–6). Her words bring to mind Stephen Dedalus' "enchantment of the heart," the medical expression he uses in *A Portrait of the Artist as a Young M*an to describe the epiphanic moment of creation when he manages to transform his personal feelings for a girl into a villanelle.[3] What Joyce's artist in the making describes in terms of religious ecstasy and epiphanic inspiration, Bernard, the writer in Virginia Woolf's *The Waves*, expresses as a collapse of the barriers

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[3]   Towards dawn he awoke. O what sweet music! His soul was all dewy wet. […] His mind was waking slowly to a tremulous morning knowledge, a morning inspiration. A spirit filled him, pure as the purest water, sweet as dew, moving as music […]. An enchantment of the heart! The night had been enchanted. In a dream or vision he had known the ecstasy of seraphic life. […] In the virgin womb of the imagination the word was made flesh. (Joyce, 201).

between self and world: "one of those sudden transparencies through which one sees everything."[4] In either case, the effect of the creative act is one of liberation from the limitations of human nature and the acquisition of true knowledge, or in Blake's terms, of the fourfold vision of the poet-as-prophet allowing for the perception of the things' essence, what Fowles called their "beingness" and Lawrence "the existingness in things."

After his epiphanic experience, Stephen Dedalus is no longer tempted by the idea of becoming a Catholic priest and decides instead to become "a priest of the eternal imagination" (Joyce 205), thus rejecting the possibility of "wielding calmly and humbly the awful power of which angels and saints stood in reverence" (146). His decision foreruns that of the fictional Jeanette in Winterson's first novel, *Oranges Are Not the Only Fruit*. Not only is the purblind heroine taught by her deeply religious adoptive mother to believe in a transcendent reality inaccessible to the senses, she is literally trained to become a religious leader with the formidable task of converting the heathen of the earth. Her mother's plans are, however, destroyed by Jeanette's falling in love with a girl. At the climactic moment of having to decide between acknowledging her homosexuality, and so become a mature lesbian woman, or comply with the astringent morality of her religious community, and so be unhappy and self-fragmented forever, Jeanette presents her crux in sheer Blakean terms as having to choose between being a "priest" or a "prophet." As she reflects:

> I could have been a priest instead of a prophet. The priest has a book with the words set out. Old words, known words, words of power. Words that are always on the surface. Words for every occasion. The words work. They do what they're supposed to do; comfort and discipline. (Winterson 1990, [161])

As she further notes, while the priest's power lies in the enforcement of ready-made dogmas, "[t]he prophet has no book. The prophet is a voice that cries in the wilderness, full of sounds that do not always set into meaning. The prophets cry

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[4] "I made a phrase—a poem about a wood-pigeon—a single phrase, for a hole had been knocked in my mind, one of those sudden transparencies through which one sees everything." (Woolf 1992, 161).

out because they are troubled by demons" (161).

The literary conceptualisation of the visionary poet-as-prophet may be traced back to "The Defence of Poesie" (1595), where Sir Philip Sidney describes the poet or "Vate" in Platonic terms as "a diviner, foreseer, or Prophet" (1995, n.p.). However, it was Blake who fully thematised this concept and handed it over to the Romantic poets, who further explored it, as Percy Bysshe Shelley does, for example, in *A Defence of Poetry* (1973, 748). In "The Marriage of Heaven and Hell," (*circa* 1790), Blake draws a sharp distinction between priests and poets-as-prophets. He characterises the priest as "the villain" who conceptualises the metaphors of desire, giving birth to transcendental gods and dogmas that he uses as instruments of power, while the prophet is "The just man" inhabited by "Poetic Genius" (plates 11 and 12), someone whose "senses discovered the infinite in everything" (plate 12) (Blake 1956, 252–53). The distinction is further developed by Blake in *The Book of Urizen* (1794), where the correlation between Urizen, the archetype of the "Priest," and Los, "the Eternal Prophet," provides the poem's central and recurrent theme (see especially plate 20, Ch. IV. 2) (see also Onega 2004, 236; 2006, 50n.30).

With these ideas in mind, it seems evident that by writing *Oranges Are Not the Only Fruit* Jeanette Winterson was situating herself in Blake's shadow, or as Blake would have put it, adding her own subjective version of the difference between single vision and poetic insight to the One Central Form of the imagination. The fictional Jeanette's dismissal of the comfortable and socially respectable life of a Pentecostal Evangelist priest for the solitary and precarious life of a prophet crying out her own truth in the wilderness of materialism situates her in the position of Blake's prophet Los in *Jerusalem* at the climactic moment of his declaration of individual creativity and freedom when he tells his weeping Spectre: "I must Create a System or be enslav'd by another Man's / I will not Reason & Compare; my business is to Create" (Blake 1983, 111) (see Onega 2006, 28–30; 2012, 188). This fact reveals the fictional Jeanette not so much as the protagonist of a lesbian *Bildungsroman* in the realist tradition of coming out, but, as Winterson forcefully argues in *Art Objects*, as the protagonist of a fictional autobiography in the Modernist tradition, with Winterson's *alter ego* revealing herself as a visionary poet in

the making. In the later novels, Winterson's protagonists will invariably enjoy an inborn prophetic vision comparable to that of Wordsworth's children. This is the case, for example, of Jordan in *Sexing the Cherry* (1989), Stella in *Gut Symmetries* (1997), Ali in *The.PowerBook* (2000), or Perdita in *The Gap of Time* (2015). In other novels the purblind protagonists will be taught to develop this prophetic vision by a wise old man, as happens to Silver in *Lighthousekeeping* (2004); or even led to the metaphysical World of Art by Sappho, the mother of love poetry, as happens to Handel and Picasso in *Art & Lies* (1994) (see Onega 2018b). This fact points to Winterson as a writer in the supernatural or visionary tradition running from Plato, Dante and Sidney, through Blake, Wordsworth and Shelley, to Joyce, Woolf, Lawrence, Fowles, and Ackroyd.

Conclusion

In his biography of William Blake, Peter Ackroyd points out that, unlike the ancient Greeks, Blake did not believe in a metaphysical realm beyond or above the human plane of existence, that he was convinced that the only way of transcending the human condition and our life in time is by means of the imagination, which Blake considered to be Man's spiritual or cosmic body (Ackroyd 1995, 351). This conception of the imagination is crucial for the understanding of Blake's system, since at the heart of his visionary outlook on artistic creation lies a leap of faith in transcendence. Like Blake, Ackroyd and Winterson postulate the higher truthfulness of a reality imagined into being by the poet-as-prophet and transmitted through the highly troped and symbolic language of literature, but they deny the existence of a metaphysical reality above or beyond the phenomenological world. Blake's way out of this apparent contradiction was to contend that truth cannot be told properly without belief immediately following, thus making the truthfulness or falsehood of the imagined world wholly depend on the writer's (and the reader's) capacity to take the vision as true. As I argued elsewhere (Onega 2004, 241), "this anti-visionary pull in Blake's system may be said to forerun the parodic undermining of visionary motifs and the anti-mimetic insistence on the textuality of the created worlds that has become a recurrent feature in the writings of Peter Ackroyd, Jeanette Winterson, Angela Carter, Martin Amis and other visionary writers belonging to the Postmodernist period." (See also Onega 1997, 184–204; 2002, 251–82).

Taken together, the work of these visionary English writers justifies Hal Foster's contention that, side by side with a neo-conservative humanist trend there is also in the Postmodernist period a profoundly antihumanistic and experimental trend characterised by its metafictional critique of representation. As we have seen, Ackroyd equates this experimental trend with Modernism and blames the New Critics for the centrality granted to the humanist aesthetics in the twentieth century. Foster's and Ackroyd's outlooks on Postmodernism are reinforced by Patricia Waugh's contention in *Practising Postmodernism. Reading Modernism* (1992) that we should reject the view of cultural materialist critics that the rise of Postmodernism brought about a radical break with Modernism and Romanticism as, in fact, "Postmodernism as an aesthetic and body of thought can be seen as a late-flowering Romanticism" (3). Echoing Waugh, Jürgen Schlaeger, in an article entitled "Cultural Poetics or Literary Anthropology?" (1994), contends that the incapacity of most materialist critics to provide a satisfactory theoretical paradigm for the analysis of literature has to do with the fact that they "have ignored the knowledge to be gained from literature and have focused their attention on its social functions instead" (66), to the detriment of the conceptualisation of literature as a heightened form of knowledge in its own right. Schlaeger's alternative proposal is to approach literature from what he calls "a literary anthropological perspective," specifically aimed at the study of "such historical aspects as man as a myth-maker" and at the analysis of "the construction of world views through narrative fictions" (77).

Patricia Waugh's contention that we should address Postmodernism from an aesthetic perspective that would take into consideration its relation to Romanticism, and Jürgen Schlaeger's recommendation that we bring to the fore the anthropological links between literary creation and myth-making, may be said to express in theoretical terms the same ideas that inform the poetic manifestos and the writing practice of Peter Ackroyd and Jeanette Winterson, two salient Postmodernist English writers with a visionary aesthetics, seeking to establish the patterns of continuity with their strong predecessors that would allow them to add their own individual creations to the One Central Form of the English imagination.

20

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21

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"In Blake's Shadow": Peter Ackroyd ve Jeanette Winterson'da Vizyoner Estetik Anlayışı

Öz

Materyalist eleştirmenlerin Peter Ackroyd ve Jeanette Winterson'ın eserlerini üstkurmaca (metafictional) oyunları ve ideolojik düzlemdeki derinlik eksikliği ile karakterize edilen deneysel postmodernist yazının örnekleri olarak görme eğilimlerine karşın, bu çalışma, Hal Foster'ın Postmodernizm akımı içinde yer alan hümanizm ve karşıt-hümanizm akımları arasında yaptığı ayrımdan yola çıkarak, Ackroyd ve Winterson'ın eserlerinin, kökleri aslında sanat ve edebiyatın doğaüstü (supernatural) olduğu kavramına dayanan ve Plato tarafından başlatılan, Dante, Shakespeare ve Milton tarafından da devam ettirilen; Blake, Wordsworth, Novalis ve Goethe'nin önderliğinde de Romantik estetikte doruk noktasına ulaşıp; Yeats ve Eliot'a kadar da süregelen, üzerinde iyice düşünülüp çalışılmış vizyoner estetik (visionary aesthetics) anlayışına karşılık verdiği görüşünü tartışmaktadır. Bu çalışma, Ackroyd ve Winterson'un kurgusal yapıtlarını ve bildirilerini vizyoner estetik bakış açısıyla okuyarak, onların yapıtlarının sıkça rastlanan bir özelliği olan vizyoner motiflerin parodi olarak anlam kaydıran etkisinin ve yaratılan dünyaların metinselliği üzerindeki anti-mimetik baskının, hem Blake'in yaratıcı hayal gücü kavramını, hem de vizyoner estetik anlayışının özünde yatan, paradoksal olarak aşkınlık (transcendence) inancına geçişi çağrıştırdığını savunmaktadır.

Anahtar Kelimeler

Estetik hümanizma, yaratıcı hayal gücü, Jeanette Winterson, yaratıcı imgelem, modernizm, Peter Ackroyd, kahin olarak şair, postmodernizm, doğaüstücülük, vizyoner estetik anlayışı, William Blake

Representations of Space as "Heterotopias" in *Heart of Darkness, A Small Place*, and *The Enigma of Arrival*

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Abstract

As many contemporary theorists such as Lefebvre and Bhabha have claimed, the concept of place as a physical location is no longer valid, places have become spaces with meaning; and representations of space accordingly reflect abstract, cultural, ideological and often complex and contradictory meanings. In this context, "Postmodernism" has developed, within its theoretical framework, new concepts of place and space such as Jameson's "hyperspace", but the term "heterotopia" as a new term which represents place/space has been established as a powerful critical term in literature. Heterotopia as a term describing space (as described by Foucault) is space that has more layers of meaning or relationships to other places than immediately meets the eye. As opposed to "utopia", heterotopia is a parallel space that contains the undesirable or the unpleasant along with the pleasant and desirable. The aim of this paper is to analyze representations of space in three postcolonial novels. (J. Conrad, *Heart of Darkness*; J. Kincaid, *A Small Place*; V.S Naipaul, *The Enigma of Arrival*) as "heterotopias" where colonizing cultures meet or clash with colonized cultures creating a "third space" in which new hybrid identities are formed, bringing a new interpretation to the concepts of cultural identity and cultural difference in postcolonial studies.

Introduction

Academics and students of postcolonial studies tend to prefer themes dealing with colonial and postcolonial construction of identity more than any other theme, and papers abound on such subjects as othering; stereotyping, mimicry, hybridity, alienation and the like; yet issues of place and space have always occupied an important place both in postcolonial texts and post-colonial studies alike; such as place-displacement; the relation between place and self; the construction of place; the difficulty in describing place etc. Yet recently, representations of place as meaningful space have gained a new significance; papers on representations of space have begun to outnumber other topics which in turn have created a new need to look at "space" as a concept not as a linguistics sign only.

What is meant by "space" as a post-colonial, postmodern, feminist and contemporary concept?

Henry Lefebvre in his book *The Production of Space* (1974) thoroughly investigates the concept of space in its historical context from classical to modern times. He claims that "space" has always had philosophical meanings and often given divine attributes which included it in the realm of the absolute (236), but says Lefebvre the absolute is everywhere and nowhere and unchanging. Its "representational" space. Whereas adds Lefebvre space in modern times has developed from being a geographical mathematical concept, an empirical scientific definition to abstractions of meaning that are heterogeneous and multiple (245;299).

Thus place as we know it does not exist anymore. Places are spaces with meaning. Place as a physical area, a geographical location becomes meaningful with lived experience. Culture and history have created layers and layers of meaning in places and turned them into spaces.

Foucault in his lecture "Des Espace Autres" given in 1967, referring to Lefebvre stresses that in our lives we no longer express development or change in terms of "time" but in terms of space, he furthermore talks about the problematization of space, and adds;

> the present epoch will perhaps be an epoch of space.
> We are in the epoch of simultaneity; we are in the epoch
> of juxtaposition, the epoch of the near and far, of the side
> by side, of the dispersed […] there is no transparent or
> neutral space […] (1)

Gupta and Ferguson in "Beyond Culture: Space Identity and Politics of Difference" (1992) state that representations of space as autonomous has enabled the power of topography to conceal successfully the topography of power" (8)

Jameson in *Postmodernism and Cultural Logic of Late Capitalism* (1984) talks about "postmodern hyperspace"; spaces that are "reterritorialized" and "reconceptualized" through power structures.

Thus we are to understand that spaces are complex constructions, networks of power structures often intersecting with one another.

Representations of space are not direct reflections of real life places, they may be reflections of cultural meanings, religious meanings or ideological meanings and the like, varying with individual or cultural groups. Following post colonialism all places are hybridized and reterritorialized through new global interconnections. Postcoloniality has further problematized the relationship between space and culture, now cultural areas overlap several nation states and occupy wider spaces.

Thus, representations of the world as a collection of countries, each embodying its own distinctive culture and society is an over simplification.

Postcolonial studies has overlapped with postmodernity in a number of ways; the postmodern idea that space has been reconstructed and reconceptualized and that ideology and power play an important role in the production of space is also shared by postcolonial theory.

"Heterotopia" as a term describing space, is a term which enters literature by way of postmodernism. Foucault again in "Des Espace Autres" uses the term "heterotopia" to describe spaces that have more layers of meaning or relationships to other places than immediately meet the eye; he compares "heterotopia" with "utopia", utopia is an idealized space and "heterotopia" is a parallel space that contains the undesirable or the unpleasant to make a space a utopia. Heterotopias are spaces that exhibit dual meaning; according to Foucault heterotopia can be a single real place that juxtaposes several spaces (1-8).

Laura Rise in her 2003 article, "Of Heterotopias and Ethno-spaces: Production of Space in Postcolonial North Africa" claims that identity is destabilized by heterotopic spaces, because they exhibit dual meanings. She further claims that (based on Foucault and Lefebvre) heterotopias are found in every culture and that they are material places that serve as mirrors of other real sites and destabilize meanings, as a cemetery (the city of the dead) would destabilize a living city by building a relationship between the living and the dead; meaningful but uncomfortable. (39)

Homi Bhabha in an interview by Jonathan Rutherford published in *Identity: Community, Culture, Difference* (1990) talks about the concept of "third space" as the space of hybridity; which is a postcolonial theory of identity and culture; to Bhabha third space is where the oppressed and the oppressor come together and new hybrid positions emerge.

> Rather hybridity to me is the "third space" which enables
> other positions to emerge. This third space displaces the
> histories that constitute it, and sets up new structures of
> authority, new political initiatives, which are inadequately
> understood through received wisdom. (211)

Edward Soja, a postmodern political geographer, joins in the discussion of "third space" theory in his book, *Third Space: Journeys to Los Angles and Other Real and Imagined Places* (1996) and claims that "third space" often crosses boundaries of established norms, it is where;

> everything comes together, subjectivity and objectivity,

the abstract and the concrete, the real and imagined; the
knowledge and the unimaginable: the repetitive and the
differential, structure and agency, mind and body, consciousness
and the unconscious, disciplined and the trans disciplinary,
everyday life and unending history". (57)

Thus such analytical discussions forces academics to revaluate once more the concepts of culture and cultural difference.

This paper claims that "space" as represented in the novels under discussion are complex "heterotopias" in which cultural ideologies overlap, opposites are juxtaposed, layers of meaning, and hybrid positions are exhibited akin to what has been called third space by Bhabha and by Edward Soja.

The three novels discussed in this paper are structured around the metaphor of space.

The first novel to be considered in this context, *Heart of Darkness* by Joseph Conrad, is in fact a novella of the colonial period and an early representation of the ideology of European colonialism.

The time of the story is early 20thc. during one of the ugliest phases of European colonialism; the setting is the Belgian Congo in Africa where the natives are being exploited for ivory by Belgian and European trading companies. The degree of the exploitation is reflected firstly in the title with the word "Darkness" and epitomized in the dying words of Kurtz "the horror, the horror". (1941) who is the major but little seen character of the story. The term "incomprehensibility" as the narrator Marlow puts it as he is trying to define and comprehend the meaning of the experience in the Congo, has provoked innumerable interpretations in the literary world and still looms large over English Studies.

Another much debated subject has been the question of whether Marlow (and Conrad himself) shares in this colonial project and its ideology, since he seems to be part of the mission, for financial reasons or for adventure as he claims; yet his sardonic ironic statements and observations are revealing of the reality behind the facade.

The novella is a story within a story, Marlow the narrator is an old experienced sailor who is recounting a youthful adventure to his sailor friends who are all past their prime.

As Marlow's story unfolds, we see him journeying in a boat up the river Congo, from the outer station of the company to the inner station where Kurtz, the legendary agent of the company, legendary because he has collected the greatest amount of ivory, is lying sick. Marlow's duty is to retrieve Kurtz hopefully before he dies.

As the boat goes deeper and deeper into the jungle, Marlow finds himself in strange unrecognized grounds, alien to everything he has known and experienced so far; in trying to understand the meaning and nature of the jungle, he begins to reconceptualize the place turning it into a space of complex meanings. To him the jungle seems to have a secret life of its own hidden under the stillness and the stillness seems ominous.

> […] this strange world of plants, and water, and silence,
> and stillness of life did not in the least resemble a peace.
> It was the stillness of an implacable force brooding over
> an inscrutable intention. It looked at you with a vengeful
> aspect. (1914)

The jungle dominates the novel, it is central to the meaning of the story, its "inscrutable" intention, its evil intent as Marlow puts it threatens the colonizers to the depths of their being; no longer controlled by the laws of their civilization they are now on strange grounds open to the temptations of the jungle.

> […] all that mysterious life of the wilderness that stirs
> In the forest, in the jungles, in the heart of wild men.
> There is no initiation either into such mysteries. He has
> to live in the midst of the incomprehensible, which is
> also the detestable. And it has a fascination too that goes
> to work upon him. The fascination of the abomination
> […] you know (1893).

Marlow's representation of this new neutral space as possessing some kind of evil intention is also based on his utter ignorance of the natives, his judgment of them is based on the idea of the "other"; yet he at the same time has had initiation into the ambitions of the white man's heart. "The fascination of the abomination" is the greed in white man's heart. Marlow sees that the white are taken over by the "conquering darkness" of the jungle as he observes how the natives are exploited at various stations and the full length of the futility and devastation which ironically clashes with the imperialist ideology of bringing civilization.

> [...]. Strings of dusty niggers with splay feet arrived and
> departed; a stream of manufactured goods: rubbishy cottons,
> beads, and brass wire sent into the depths of darkness, and
> in return came a precious trickle of ivory". (1902)

But are the natives abominable, are they part of the conquering darkness? As Marlow and a few whites float up the river with a bunch of hungry and tired cannibals, Marlow wonders why the cannibals don't eat them since they are humans with human needs and are much stronger than the whites:

> Yes, I looked at them as you would on human beings,
> with a curiosity of their impulse, motives, capacities,
> weaknesses when brought to the test of inexorable physical
> necessity. Restraint! What possible restraint? Was it
> superstition, disgust, patience, fear of some kind or
> primitive honor (1920)

Marlow when he finally meets the dying Kurtz sees that Kurtz has no restraint which the hungry natives possessed. "My ivory… My Intended, my ivory, my station, my river, my-everything belonged to him" (2.29). The jungle, that conquering darkness, had completely taken over Kurtz.

The African jungle is a "heterotopic" space which juxtaposes the colonizer and the colonized, primitive culture and civilized culture; the space of international imperialism with the space of wild primitive life. So the jungle is also a "third space" an in between space, a discontinuous space of different realities.

When in the end Marlow goes to meet in Brussels Kurtz's intended after his death and lies to her about Kurtz black mistress in the Congo, he wonders if he too could have been claimed by the powers of darkness. "The thing Marlow was to know after he found Kurtz in his death bed […] was what he Marlow belonged to, how many powers of darkness claimed him for their own […]" (1943-47)

The novel reflects the anxiety of representation according to Homi Bhabha. To Bhabha the "incomprehensible" as stated by Marlow is associated with the production of transcultural narratives and he quotes from Fredric Jameson; who says:

> I take such spatial peculiarities as symptoms and
> expressions of a new and historically original dilemma
> one that involves our insertion as individual subjects
> into a multidimensional set of radical discontinuous
> realities […] (216)

Jamaica Kincaid novella *A Small Place* is the story of a very specific geographical place (like the Congo in Conrad's novel) a small idyllic island, Antigua in the Carribean, once a British colony and one of the smallest among Caribbean Islands. The novel is not set on this island, it is about this island, it is about how this place by juxtaposing and simultaneously bringing together, the local and the far, the beautiful and the ugly the utopic and dystopic, the colonized and the colonizer becomes a "heterotopic third space".

In the first chapter the writer narrator looks at the landscape from the eyes of a tourist who has just landed on the island and is overtaken by the spectacular view. She addresses the tourist as "the tourist person".

> As your plane descends to land, you might say,
> what a beautiful island Antigua is, more beautiful
> than any other islands you have seen, and they were
> all very beautiful in their way… (3).

the sun shines and the climate is deliciously
hot and the tourist is admiring and delighted,
emerging from the customs into the hot
clean air "immediately you feel cleansed,
immediately you feel blessed" (3).

This first look at Antigua is continually undercut by the narrators asides on the real Antiqua; the taxi driver cheats, he is reckless and the roads are very bad. The tourist passes by a broken down dusty building which turns out to be a school; another broken down building once the library, destroyed in the earth quake has a sign which reads "Repairs are pending" the sign has been there for a decade with its unfulfilled promise; at the hotel the tourist does not know that the shower which refreshes him and the contents of his lavatory end up in the ocean where he will be swimming.

Kincaid pictures not only devastation behind the facade of the beautiful island but also corruption. Besides the American Embassy the most remarkable building on the island, rises another remarkable mansion the home of a drug smuggler who is so rich that he buys cars in tens; of an expensive Japanese model because the two main car dealers in Antiqua are in business with a certain Japanese car firm; all cars new or old make a strange noise, for they use leaded gasoline imported by some crook. Nobody has heard of unleaded gasoline on the island.

The narrator attracts your attention once more to the beautiful space of the island for contrast with what lies behind it:

Antigua is beautiful. Antigua is too beautiful.
Sometimes the beauty of it seems unreal…, for
no sunset could look like that; no real sea-water
could strike that many shades of blue at once;
no real sky could be that shade of blue another
shade of blue, […] and no real cloud could be
that white […] no real day could be that sort of
sunny and bright […] (77-78)

In spite of the beauty, Antiqua is no utopia as indicated by the corruption, people live in it as if they live in a prison, for says Kincaid "they have no big historical moment to compare the way they are now to the way they used to be. No historical Revolution, no revelation of any kind, no Age of Anything" (79)

For they have seen the world through England only, as Kincaid claims in her rage and frustration:

"I met the world through England, and if the world
wanted to meet me it would have to do so through
England" (33)

Her language becomes fiercely ironic as she says the English should never have left home for they loved England therefore everywhere they went they turned into England;

But no place could really be England, and nobody who
did not look exactly like them could ever be English;
so you can imagine the destruction of people and the land
that came from that. (24)

She calls the British colonialists "criminals", as she does so, she realizes that the only language in which she can speak of this crime is "English", the language of the criminal, but the criminal deeds must also be spoken in this language:

You loved knowledge, and wherever you went
You made sure to build a school, a library yes,
and in both of these places you distorted or erased
my history and glorified your own (36)

Thus Britain is included into the picture through Kincaid's long soliloquy in this manner and the beautiful idyllic island which at one look is utopic is turned into a dystopia; the visible beauty along with layers and layers of devastation and corruption create a heterotopic space, a hybridized space of dual meanings, destabilizing the meaning of what we think as real.

Yet, the third space if we may speak of third space, has not created hybrid identities

but a childlike peoples who are mimics of their masters

"When the slaves were freed" adds Kincaid;

> once they threw off the master's yoke, they no longer were "human rubbish" as the colonizers would see them, neither are they "noble and exalted" as history would have them (80-81)

For the coming together of the two cultures has completely erased the local one and left a childlike peoples who mimicked their masters in the worst possible way.

Conrad's narrator Marlow was also aware of the extent of colonial exploitation, how under the guise of bringing civilization to natives it brought devastation and corruption, but Marlow was more observant than committed, whereas Kincaid's narrator is emotionally involved filled with rage, demanding compensation and retribution which does not seem to be possible as things stand.

The Enigma of Arrival

How are spatial meanings established? Who has the power to turn places into spaces? Naipaul himself as the narrator of the novel comments on this as such:

> Land is not land alone, something that simply is itself.
> Land partakes of what we breath into it, is touched by
> our moods and memories. (301)

The Enigma of Arrival is a novel about land, places which are spaces where different cultures and different identities meet to create new meanings. The narrator is Naipaul himself and the greater part of the novel is meditation upon the diverse meanings of existence, identity, creativity presented through representations of space.

It is unlike Naipaul's previous novels in that it is autobiographical. Indian Caribbean born Naipaul, who had left his home Trinidad with an Oxford scholarship to become a writer, is now a successful British naturalized novelist who has been living in England for twenty years.

The main story takes place in one location actually, in a rural part of England in a cottage and its vicinity which Naipaul temporarily rents to get away from his fear of change and death, accompanied by a writers' block. The cottage is in Wiltshire

in the town of Salisbury, an English town which the writer narrator had known from a painting by Constable, the cottage is within the grounds of an old manor with a view of Stonehenge.

It is a place of escape, a place to get away from, as he tells us, the weariness which he has experienced many times before and which now has caused him to rent the cottage and to reflect on his inability to fit in or belong to one culture even after twenty years.

> not only the weariness of the writing, but also the weariness of being in England, the rawness of my nerves as a foreigner, the weariness of my insecurity, social, racial, financial; and to put an end to the distortion of personality that had begun on the very day I left home […] that day when the Pan American plane, taking me up a few thousand feet above the island where I had lived all my life, had shown me a pattern of fields and coloures I had never seen before (144)

The title of the novel fits perfectly with this feeling of estrangement, it is taken from a painting by the surrealist painter Chirico and pictures two people who have landed from a ship, looking lost and forlorn. The painting was named by the French poet Apollinaire who like Naipaul must have felt the same dislocation and estrangement displayed in the painting.

The narrator discovers more about the place he had escaped to as he begins to take long walks on the countryside and to give it meanings. As a writer intellectual seeped in English literature and culture his early representations of the space around the cottage are artistic and literary.

The name of the village, Walldenshaw and the manor grounds are first linguistic references "walden and shaw meant wood"; Stonehenge was historical, there was a fairy tale feel about the place when it snowed. He took long morning walks deep into the country, past the cottages and farmyards and is overwhelmed by the sense of space.

> The setting felt ancient: the impression was of space,
> unoccupied land, the beginning of things (25)

The beginning of things indicates as in Conrad's novel the primordial, before civilization and before the industrial revolution. Thus he idealizes his surroundings and the people in it. One of the tenants Jack, whom he admired for having built a garden at the edge of a swamp, seems a remnant of old peasantry, "like a butterfly who had survived time" Jack's father-in-law "a Wordsworthian" figure in a lake district solitude; it seemed to Naipaul that he had a historical part of England all to himself.   A country church he went by was part of the wealth and security of Victorian Edwardian times; the town Amesbury was an old place where Guinevere King Arthur's Queen met her lover Lancelot. It was an unchanging world, a slow movement of time; things don't change, death does not threaten perfection. His landlord does not represent imperial decline, but a continuation, the gardener was dressed in a country gentlemanly style, the farm manager and his wife had no decay in their eyes.

In short he creates a utopian space, which really does not exist. For the small valley which seems so secure, is surrounded by the activities of modern metropolitan life, highways with heavy traffic, new buildings rising to the sky, airplanes flying over, and a military base nearby from where guns are fired. The land is already a heterotopia.

In time he comes to realize that his landlord is not so rich as he thought him to be, he is a sick man; there are no idealized lives or people on the manor, there is a murder, a love triangle, a divorce among the tenants, his favorite tenant Jack dies; the new dairy man is ugly, the new tenants looked on the land as merely work; the old farm was broken down and a new pre-fabricated shed was put in its place, everything was being renewed or discarded. The place had become ragged and devastated, no romanticism existed.

He comes to realize that this utopic space he had created was all an illusion:

> The emptiness, the spaciousness through which I had
> felt myself walking was an illusion as the idea of forest
> behind the young pines. All around and not far away were
> roads and highways, with brightly colured trucks

> and cars like toys. Stonehendge, the barrows and tumuli
> outlined against the sky; the army firing ranges, […]
> The old and the new […] (p.15)

Yet the novel ends in a positive note inspite of his disappointment, with the acceptance that things inevitably change and each generation remake their own identities and their own lives.

The final chapter of the novel goes back to the beginning of the story, to his decision to write about the experience of the manor under the title of *The Enigma of Arrival*. This decision which comes to him following his younger sister's death, his return to Trinidad for her funeral means the breaking of the writer's block. As he observes how his city, Trinidad and the Carribean and its inhabitant have changed both physically and culturally, his fear of decay is replaced by an acceptance of change and flux and new identities achieved in the face of change and intercultural relations.

As he looks back at his life left behind he says:

> We had made ourselves a new. The world we had found ourselves in […]
> was one we had partly made ourselves […] we couldn't go back. There
> was no ship of antique shape now to take us back. We had come out of the
> nightmare; and there was nowhere else to go. (317)

This is his third space, the acceptance of his dual identity and the fact that one has to continue in the face of change.

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Heart of Darkness, *A Small Place* ve *Enigma of Arrival*'da "Heterotopyalar" Olarak Mekânın Temsilleri

Öz

Birçok çağdaş eleştirmen ve kuramcının (örneğin, Lefebvre ve Bhahba gibi) ileri sürdükleri görüşlere göre, günümüzde "yer" veya "mekân" kavramı, fiziksel konum anlamını taşımanın ötesinde, soyut anlamlar, kültürel anlamlar veya çeşitli karşıt anlamları biriktiren yerler olarak tanımlanmaktadır. Bu bağlamda "Postmodernizm" de kendi kuramsal görüşleri çerçevesinde yeni mekân kavramları geliştirmiştir, Jameson'ın "hyperspace" kavramı gibi. Bunlar arasında sıklıkla kullanılan bir terim olarak "heterotopya" kavramı edebiyatta yerini almıştır. "Heterotopya" çoğul-uzam anlamı taşır, kısaca mekânların bir takım soyut, çoğul ve karşıt anlamları taşıyan birleşik uzamlar olduklarını ileri sürer veya öyle tanımlar. Bu çoğul uzamlar yani "heterotopya"lar ideali gösteren "ütopya"ların aksine, olumlu anlamlarla, olumsuz, rahatsız edici anlamların bir arada var olduğu, çoğul karmaşık, karşıtlık içeren çok kültürlü uzamlardır. Bu çalışmanın amacı, İngiliz Edebiyatının koloni sonrası dönemine ait olan adı geçen üç romanda (J. Conrad, *Heart of Darkness*; J. Kincaid, *A Small Place*; V.S Naipaul, *The Enigma of Arrival*.) "heterotopya" veya çoğul uzamların kolonialist, işgalci kültürlerle, kolonileşmiş kültürlerin çatıştıkları mekânlar olmaları sonucunda, bir üçüncü kültür mekan'ının oluşması yani yeni bir çoğul uzamın oluşması ve bu durumun kültürel kimlikleri nasıl etkilediğinin incelenmesidir. Böylece koloni sonrası dönemi "kültürel" kimlik sorunsalına yeni bir bakış açısı getirmektedir.

Anahtar Kelimeler

Mekân, heterotopya, ütopya, çoğul-uzam, üçüncü uzam, çok kültürlülük, kültürel kimlik, koloni sonrası edebiyat.

Reinforcing or Defying Authority? The Ironical Position of Theatre in Medieval and Renaissance England

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Abstract

This paper aims to point to the delicate balance between Authority –that of the Church or the State- and the Theatre in Medieval and Renaissance England. The question is whether Authority has established absolute 'control' over alternative discourses presented by the Theatre. The discussion of the topic will fall into two parts: first, the position of religious theatre in Medieval England with the Catholic 'Church' as Authority; then the relationship of secular theatre, with 'State' as Authority during Queen Elizabeth's rule in premodern England. The concluding statement will be that in England, it has been beyond the capacity of any kind of Authority to maintain an absolute control over the theatre.

Keywords

Liturgical drama, Church, secular drama, State, playfulness, freedom, limitation.

My talk aims to point to the delicate balance between Authority –that of the Church or the State- and the Theatre in Medieval and Renaissance England. The question is whether Authority has established absolute 'control' over alternative and oppositional discourses presented by the Theatre. Our discussion of the topic will fall into two parts: first, the position of religious theatre in Medieval England with 'Church' as Authority; then the relationship of secular theatre with 'State' as Authority during Queen Elizabeth's rule in premodern England .

The Medieval Start

Popular history of theatre has propagated the conviction that drama and theatre in England was initiated in the late 10th century in the Church as part of the Easter service, and with that start, we –today- call 'Medieval Theatre' flourished.

In his article, 'Drama in Britain', however, Clifford Davidson warns us against assuming that the medieval heritage of drama and theatre owes solely to the Church. For him 'The development of vernacular drama is now understood as a complex process for which no single explanation is adequate' (http://bit.ly/2fYY2P7). So the question whether the roots of medieval drama in England is limited to the teachings of the Church, or whether other dramatic traditions existed, is still the subject of enquiry and research.

What we know for sure is that in Medieval England, theatre was employed for promoting Christianity and even when it moved away from the Church it retained its religious character. In other words, the theatre of ancient Greece and Rome, which had been crushed by the Church so as not to blur the minds of the Christian folk, had appeared in Christian dress in medieval times (Brockett, *Essential Theatre*, 82).

Liturgical Drama (drama in the church) was born in the form of a four-line playlet inserted into the Easter Service. The first episode to be dramatized was the celebration of Resurrection. It presents the arrival of three women at the tomb of Christ and the announcement by an angel that Christ has risen, with the rejoicing that follows.

As the whole church communion was in Latin, the plays were also acted and chanted in Latin by priests and choirboys. The stage consisted of mansions which

served as decor and a platform for the performance. The aim was to instruct the churchgoers (a great majority of which was illiterate and obviously ignorant of Latin) through visual means that would help their understanding of the Christian teaching. The spectacles also impressed people by the magnificence of the religious atmosphere they created.

Liturgical drama gained popularity right from the start, as the performances also served as a sort of entertainment. Yet, such activity was strictly under the control of religious authority. In other words, theatre's function was to reinforce the Authority of the Church.

Soon, however, the church altar proved too inconvenient for the developed action of such plays; besides, the including of comic or farcical scenes in the plays (performed during Christmas) disturbed the authorities. Since the public enjoyed these plays, they could not be stopped. As a result, drama and theatre first moved into the church yard, then into the market place. Thus theatre broke its strict bonds with the Church and became a property of the people, although religious themes continued. From then on, a delicate balance would be maintained between Authority and the art of the Theatre.

In the marketplace theatre was taken over by tradeguilds and practiced in vernacular/everyday language. With the following new forms of religious drama like mysteries (presenting scenes from the Bible) and and miracles (presenting scenes from the lives of saints), the performances went on for centuries on certain religious days of the year.

This brings us to the 14th century, the time when the great Mystery Cycle plays were created. Dealing with themes taken from the Old and New Testaments, these plays that made up parts of the mystery cycles of York, Chester, Coventry and Wakefield became extremely popular.

In England, it was the responsibility of trade-guilds, which flourished in the 13th century, to train the actors and finance the productions. As the number of plays grew in time, the keen competition between the trade-guilds that were employed in the production increased. Scenic effects designed to astonish and hold the

audiences grew in number. More humour, more comedy and even farce came to be employed as time went by. Although the texts retained their religious character, theatre was gradually moving towards Autonomy. As the master craftsmen that ran the tradeguilds were also highly religious, the delicate balance between the authority of the Church and the art (or craftsmanship) of the Theatre was still maintained. Yet, theatre had already manifested itself as more entertainment than religious instruction. It was becoming an event which people valued for artistic enjoyment. Luis Vargas points out that in this phase of medieval theatre, descendants of ancient mimes, the minstrels and wandering tumblers, may have also been called upon, to add their skill to the production of these theatrical spectacles (79).

Mystery plays were performed both on platforms or on movable stages or 'pageants' -wagons that moved from one part of the town to the other- to present the different scenes from a mystery cycle.

Corpus Christi (body of Christ) Festivals that were instituted to honour Jesus in the sacrament of the Last Supper were extremely popular. Corpus Christi, observed 60 days after Easter, fell variously from May 21 to June 24 (Brockett, *Essential Theatre,* 85). The following paragraphs are devoted to an account of E. Martin Browne's imaginary as well as imaginative description of English medieval drama and theatre, through which he takes us back to the time of such a festivity.

We are in the town of York, where Mystery Plays are performed. Many of the citizens of York are taking part in one of the 48 scenes, which form the cycle of plays presented from dawn till dusk. Very early in the morning, we see outside the wall of the city, hundreds of men running hither and thither to pull into order the pageants (carts or wagons), some one storey high, some two, all elaborately decorated. Each pageant is going to present a single scene in the 'history of the world'. Therefore, each scene or play has its own moving stage on wheels and they follow one another round the town to 12 stopping places, which are mostly city squares. The first performance is at 4.30 a.m. and the last will be lighted with torches in the evening. Spectators will either move along with the wagons or sit

at a certain convenient spot to watch all the scenes, as each pageant reaches in proper order, each one of the twelve stations.

Browne continues by drawing our attention to a two-storey wagon, representing Heaven above and Hell beneath. We first behold God the Father, alone in the universe. He is dressed in a special costume that makes Him recognized easily. He first creates the nine orders of angels to surround and worship him. He singles out Lucifer as the bearer of light. But Lucifer is stricken by pride and wants to usurp God's place. Therefore he must be cast out of Heaven. This casting out is dramatized in the pageant by means of a trap-door through which Lucifer and his followers were quickly transferred from the Heaven above to the Hell beneath. Just imagine the fun of watching evil creations being kicked out of Heaven!

In the next pageant wagon comes the scene of the creation and the fall of man. A few episodes later Christ is born. Then we see some of his miracles. Then He is crucified, dies, is buried and finally resurrected. The cycle ends with the Last Judgement and the 'history of the world' is completed (8-12).

At the time York and other cycles of mystery plays were developed, the trade guilds that were responsible for such festivities were led by rich master craftsmen, who aimed at improving and perfecting such spectacles. The corporation of the city controlled the allocation of the plays and tried to give each guild the play most suitable to it. They gave to shipbuilders, the play of Noah's Arc, to the goldsmiths the play of the three kings who required crowns and gifts, and to users of nails, the nailing of Christ to the Cross. In this way the skill of each craft was used for the presentation of the plays. (Browne, 9-10).

With the exception of important characters from the Bible, the players that took part in the performances wore everyday clothes and all spoke in their native, vernacular language. They were all amateurs, who aimed at a better performance rather than promoting religious fervour. It would not be hard to assume that by the 14th century, theatre in England was now controlled by the principles of craftsmanship in staging and performance. 'Playfulness', which turns theatre into entertainment had taken almost full control of the stage.

Moralities (plays aiming at giving a moral lesson through the personification of universal human virtues and vices) were also making their appearance. These plays represented an important departure from religious themes.

We should keep in mind that mysteries, miracles and moralities were 'anonymous' until the 'interlude', the latest genre of medieval drama appeared. Interludes were plays with farcical flavour, which, for the first time in the history of English drama, began to appear under the name of their authors. It should also be remembered that with the advent of the interludes, playwriting became an individual act and paved the way to the appearance of a whole body of dramatists in the Renaissance. Thus, by the end of the medieval period, theatre was beginning to assert itself as an autonomous art aiming at instructing and entertaining spectators.

The Renaissance and the Time of Monarchy

In England, the spirit of Reformation was near at hand and England was moving away from its Catholic and feudal roots. The rule of Elizabeth I (1558-1603) marks the period during which all remnants of the Catholic faith went through a process of being crushed. As Davidson puts forth, a good number of medieval texts 'were destroyed as dangerously papist under the pressure from the Protestant authorities ('Drama in Britain' http://bit.ly/2fYY2P7). True enough, for it was a time when the stained glass of churches were replaced by plain glass so as to wipe out the traces of figures or designs reminiscent of the Catholic faith.

At the same time, the codes of the Monarchic State were being established. In other words, the State had overtaken the power of Authority. Therefore, Theatre had to make a new start and establish a new kind of delicate balance, this time with 'State' as Authority.

In his book *Will of the World*, on the other hand, Greenblatt also points out that because the mystery cycles in Corpus Christi pageants were not strictly Catholic, they lingered on into 1570's and 80's (37). Moralities were also popular at the time. It follows that in his childhood Shakespeare, being the son of Stratford's bailiff, was most probably a spectator in such festivities.

All the same, it was the time for professional, commercial, secular theatre to appear. In his book *Shakespeare's Freedom*, Stephen Greenblatt points out that

'the playing companies profited from the deliberate strangulation of medieval theatrical rituals that had been too closely linked to the festival calender of the outlawed Catholic Church. As Louis Montrose tells us, 'the beginning of the fully professional, secular and commercial theatre of Elizabethan London coincided with the end of the religious drama and the relative decline of local amateur acting traditions in England' (183). Montrose also points out that Shakespeare marks this cultural conjuncture in *A Midsummer Night's Dream*, by juxtaposing his production of the play, which is an obvious product of professional, commercial theatre, against the comic metadramatizing of Bottom the Weaver and other tradeguildsmen in their process of producing an amateurish theatrical spectacle (183).

Elizabeth's time of the Renaissance was an era of national growth, commercial activity, geographical expansion, and international economic relations, as well as one of growing interest in knowledge and culture. Besides wiping out the remaining traces of Catholicism, the State aimed at a strong structuring of the monarchic system so as to control political, social and economic factors all at once. For Montrose the social and political framework was as follows:

> Within the Elizabethan society relationships of authority and dependency, of desire and fear were characteristic of both the public and the domestic domains. Domestic relations between husbands and wives, parents and children, masters and servants were habitually politicized: the household was a microcosm of the state (176).

Within this framework, secular, commercial, professional theatre would be a convenient device in establishing the desired values in premodern England. It followed that theatre was once again to be employed as a tool in reinforcing the will of Authority.

The rise of secular, professional theatre begins with Elizabeth's licencing in 1574 of the Earl of Leicester's Company run by James Bourbage and four other partners of his, 'to play plays for the recreation of our loving subjects' (Montrose, 53). The founders of this new kind of theatre were middle-class craftsmen; yet,

they were different from the devoted tradeguildsmen of medieval times, because they were the products of England's new phase of capitalistic innovations and global expansion (see Montrose, 199).

Public theatres that opened for business in the1570's were financed by the capital of prosperous London merchants. Thus, professional theatres were patronage based and market based modes of cultural production (Montrose, 75). They were licenced and controlled by the State, but they also belonged to the people. In their new status, theatres of Elizabethan London would represent a challenge to traditional modes of thinking as well as to the paradigm of authority; for, as Montrose tells us, 'they would present an alternative framework, a theatrical world picture' (209).

This theatrical world picture was strengthened by an innovation in the art of the actor. In this new age which encouraged individual prosperity and where theatrical companies and playwrights were in constant competition, the actor's craft would also flourish. The act of 'personation', which means 'individual characterization', was the actor's new challenge in interpreting his roles (Andrew Gurr, *The Shakespearean Stage*, 99-100, in Montrose). The stock character-types of medieval drama were too simple for the ambitious actor. His new task was to interpret the multi-dimensional characteristics of Hamlet, Othello, Lear and the like. And playwrights wrote long soliloquys for such new stage-individuals. As Andrew Gurr tells us, 'by 1600 characterization was the chief requisite of the successful player' (*The Shakespearean Stage*, 99-100, in Montrose). Not only the ticket-payers but also the authorities would get easily carried away by the performance of the actor and perhaps fail to notice that the actor or the playwright was trespassing the limits of the social-political framework imposed by the codes of the State as Authority. This was the kind of magic that the theatrical world picture contrived.

The commercial profit professional theatre expected to gain was dependent on whether they could please the theatre-goers from all ranks that cherished a good variety of tastes. Unlike the situation in our time, illiterate people -and the population of London was mostly illiterate- were also devoted theatregoers, for

in the theatre they were able to hear what they were not able to read. In short, the 'spectator' had also become the 'audience.' As Gurr tells us, playgoers, now themselves paying directly for their entertainment, were motivated exclusively by the pleasure they expected from their pennies' (*Playgoing in London*, 117). The religious rituals of the past and the didacticism of the moralities were long forgotten. 'The moral requirement faded as the commercial incentive grew' (Gurr, *Playgoing in Shakespeare's London*, 117).

The development in the composition of character and the art of the actor as well as the fact that play-goers were now paying for their entertainment, thus furnished the theatre with a power of its own. Professional theatre had now to establish an even more delicate balance in its ironical status between the Authority of the State and the expectations of the theatre-goers. Montrose describes the position of theatre in those circumstances as 'contained subversion', in other words as 'limited freedom' (104). If a playwright trespassed the boundries of his freedom, he would find himself in prison. James Shapiro tells us that of all the playwrights of the 1590's, Shakespeare alone had managed to avoid a major confrontation with Authority (126)**.**

Let us now see how a playwright or rather the playwright Shakespeare could defy the principles and rules representing the strong will of the monarchy, and still ward off censorship and keep out of prison.

Montrose asserts that the 'representation of Elizabethan system of domestic and social relations based upon hierarchical distinctions of gender, generation and rank is significantly different in the state homilies and in handbooks on marriage and domestic conduct from what it is in Shakespearean comedy' (122). In his comedies Shakespeare neatly balanced the opposition between 'law and desire', and 'reason and appetite' through the social institution of marriage that accords with the preachings of the time. By his comic plots that glorified the institution of marriage, Shakespeare must have pleased the State as Authority. Yet, by implicit touches that hardly disturbed those in power, he managed to upset the imposed hierarchical order. He defies, for example, in *A Midsummer Night's Dream*, the authority of kings over their subjects and that of fathers over children, by bringing

about the union of Hermia and Lysander, in spite of the impositions by Theseus, the ruler, and Egeus, the father, to get her married to Demetrius.

We also find that Shakespeare implicitly upsets the norms of the male-dominated society in his time, by changing the position of women from that of a sexless object of desire and that of a silenced wife, to a human being, who expects to be loved properly. In an age when marrying for love was fairly new (Shapiro, 129), Shakespeare's creation of the loving couple and the war of the sexes in the relationship of Beatrice and Benedick in *Much Ado About Nothing*, upset the socially accepted direction of desire from the male toward the female. In *As You like It* Rosalind teaches her loved one Orlando the art of wooing, while in *The Merchant of Venice*, Portia secures the lifelong loyalty of her husband, Bassanio.

The hierarchy in social ranks are also implicitly disturbed in comic plots. In *Much Ado About Nothing*, simple townspeople like Dogberry and Verges are glorified as decent citizens, while Don John of gentility and his followers are condemned for knavery. Montrose identifies Bottom also as a representation of socio-economically self-sufficient artisans, merchants and yeoman, a group to which Shakespeare's father belonged (181). We also remember that, at the time, a good many members of this social group were involved in the practice of buying for themselves and those in their family the title of 'gentleman' and Shakespeare was one of them.

Shakespeare was an artist who favoured the idea of a strong monarchy. As Helgerson points out, 'the central problematic of Shakespeare's history plays' was 'the consolidation of monarchic rule' (in Montrose, 77). Yet, Greenblatt puts forth that he was 'allergic to the absolutist strain' that prevailed in the world he lived in (*Shakespeare' Freedom*, 3). Therefore, as Shapiro tells us, for Shakespeare, one important way of warding off censorship was also his structuring of dialogues. He had his way of 'juxtaposing competing political arguments, balancing them so neatly that it was impossible to tell in favour of which the scales tipped' (129). For such discourse, his history plays, and among them, *Richard II* would yield the best examples.

Shakespeare's most effective weapon in defying the absolutist attitude of the State was 'historification' –the practice of taking the action of a play to a distant place in the past. The best example is the tragedy of *Hamlet*. Shakespeare's social and political criticism of his time is best engraved in the following lines from Hamlet's 'to be or not to be' soliloquy:

> For who would bear the whips and scorns of time,
> The oppressor's wrong, the proud man's contumely,
> (…), the law's delay,
> The insolence of office, and the spurns
> That patient merit of th'unworthy takes
> (Act II, scene i)

In those lines Shakespeare was implicitly referring to the 'here' and the 'now' of Elizabeth's England. And the audience enjoyed sharing the power of social criticism generated on the stage by their playwright. The protest expressed in those lines would hardly pass unnoticed by State as Authority. Yet, those were lines from a great play, with Richard Bourbage, the top tragic actor of the time, playing the leading role. And this was one of the moments when the power of the theatrical act was felt most profoundly. The authorities kept quiet, for, after all, all that happened in the play had taken place in the medieval past in a distant country called Denmark.

So, in spite of all the efforts of State as Authority for containment (*limitation*), there was, after all, 'a social agreement, a willingness on the part of the elite (…) to permit the artist's freedom to exist' (*Shakespeare's Freedom*, 120). Line 9 of Sonnet 66, which runs as 'art made tongue-tied by authority' must have also been tolerated in terms of such a social agreement.

Let us leave the concluding statement of our discussion, to Louis Montrose. He says, 'It was beyond the capacity of the Elizabethan state to achieve the uniform and absolute containment (*limitation*) of alternative and oppositional discourses.' He adds that 'such control is as yet beyond the power of any state' (104).

Scott thinks that women are confined to men's houses, and they are subjected to male rules and male oppression in marriage. Mr Morgan is a man whose idea about marriage is shaped by religious and patriarchal ideologies. Therefore, he expects his wife to submit to his will without showing any resistance. He clearly expresses that he does not want his wife and her friend Miss Mancel to shake his authority by questioning his manners: "Madam, my wife must have no other companion or friend but her husband; I shall never be averse to your seeing company, but intimates I forbid; I shall not choose to have my faults discussed between you and your friend" (Scott 1986, 80). Mr Morgan's strict orders forbidding his wife from having an intimate relation with Miss Mancel are an example of verbal oppression. On the other hand, his rejection to Mrs Morgan's desire of seeing Miss Mancel, with whom she is "[u]nited from their childhood," is not based on a sound reason (Scott 81), but it is a sign of male whimsy about having a domestic recognition. Therefore, Mr Morgan is "[an] arbitrary husband" who limits his wife's freedom arbitrarily to make her completely obedient to him (Scott 1986, 81). He also expects her to submit to his will about domestic affairs. Mrs Morgan wants her servants to "enjoy the comforts of plenty, and when sick, receive the indulgence which that condition requires" (Scott 1986, 84-85), but Mr Morgan does not want his conducts about domestic economy to be discussed, and he accuses his wife of "extravagance" (Scott 1986, 85). As Mrs Morgan suffers from erratic domination of her husband, she is considered to be "a victim" confined to the restrictive conjugal life (Scott 1986, 85). However, the author is not against marriage, she just reconstructs the marriage discourse of patriarchy which degrades women as inferior to her husband. She regards matrimony as "a general duty" and "as absolutely necessary to the good of society," but she argues that women should be equal partners of their spouses, and she believes that economic liberation of women has a crucial role in creating equality between married couples (Scott 1986, 115). The ladies of Hall supply women with money to prevent men from oppressing women through their economic power. Miss Mancel gives a bride "a fortune," and provides her with the capital to make her "have share of employment and contribute to the provision for her family" (Scott 1986, 114). In

so doing, Miss Mancel helps the young woman to be a partner, not a subordinate, to her husband in the management of their domestic economy.

Arguing that women's inferiority is imposed by male discourse, Scott criticizes the fact that men manipulate their socio-economic privileges to dominate females. The author challenges patriarchal discourse which regards women as weak and ignorant creatures. She asserts that if women, like the ladies of the Hall, have the opportunities to have their own money, and to receive an education which aims to cultivate their mind, they can be emancipated from male oppression. She also defies male ideology by stating that it is not women's mental or physical inferiority but it is male discourse which is responsible for the deprivation of females of the same economic, educational, and occupational rights as men. In order to prove the validity of her idea, she forms a matriarchal society governed according to Christian values which are against discrimination, subjugation, and manipulation. In this utopian world of women, women are not dominated by men, but they are provided with socio-economic opportunities to prove themselves equal to men. Moreover, the writer claims that the domestication of women as an obedient wife and a nurturing mother is a patriarchal strategy to prevent the female sex from having an active role in public sphere which is dominated by men. Therefore, she subverts matrimonial discourse of patriarchy which confines women, the inferior sex, to the domestic sphere. Instead of a marriage based on the supremacy of men, she offers a matrimonial model in which the couples share equal domestic and social roles. Showing that women's oppression is ideological and man-made, Scott defies male discourse which disempowers woman as a domesticated, inferior, and dependent being.

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Otoriteye Bağımlılık ya da Karşı Çıkış: Tiyatronun Ortaçağ ve Rönesans İngiltere'sindeki İronik Konumu

Öz

Bu bildirinin amacı, 'Otorite' konumundaki Ortaçağ Kilisesi ve Rönesans İngilteresi'nde Otorite'yi simgeleyen Devlet ile Tiyatro arasında kurulmuş olan duyarlı dengeyi incelemektir. İncelemenin konusu bu iki dönemde tiyatronun Otorite'nin kesin denetimi altına girip girmediğidir. Tartışma iki ayrı bölümde yer alacaktır. Önce Katolik Kilisesi'nin Otorite'yi temsil ettiği Ortaçağ İngilteresi'nde dinsel tiyatronun konumu incelenecek, sonra da Kraliçe Elizabeth'in yönetimindeki Modern Öncesi dönem İngilteresi'nde yeşeren dinden bağımsız tiyatronun Devlet ile olan ilişkisi tartışılacaktır. Tartışmanın vardığı sonuç, Tiyatro'nun, İngiltere'nin bu iki döneminde de Otorite'nin mutlak denetimi altına girmemiş olduğudur.

Anahtar Kelimeler

Kilise tiyatrosu, Kilise, din dışı tiyatro, devlet, oyunsuluk, özgürlük, sınırlama.

V iolence and Sarah Kane's "Blasted"

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Abstract

As opposed to several psychologists' and claim that personel factors are responsible for the existing violence, GAM (General Aggression Model), put down by Anderson and Carnagy, posits that aggression and the resulting violence are caused by a combination of personal and socio-scultural conditions. In other words, violence is caused by a conjuction of numerous proximate and distal factors. Proximate factors consist of personal variables and situational factors while distal factors include biological and environmental variables. That is to say, social behaviour depends on personal self-regulating processes and the ,nd,v,dual's environment. Not only scientists but also dramatists are interested in the issue of violence because a play is a mirror held to the happenings in a society. Sarah Kane, a representative of in-yer-face theatre, is also a dramatist who is interested in the issue of violence. Her play "Blasted" is a prof of the validity of the claim that not only personal factors but also socio-cultural conditions are responsible fort he existing violence in society.

Keywords

Aggression, violence, in-yer-face theatre, Sarah Kane, Blasted, GAM theory, socio-cultural conditions

Oxford English Dictionary defines violence as "Behaviour involving physical force intended to hurt, damage, or kill someone or something"("violence",www.en.oxforddictionaries.com). This human behaviour is not a new phenomenon. Archeological findings and history show that violence existed even in hunter societies, among Greeks, Egyptians and Romans and today it has assumed a global scale. In one form or other it is present in daily life, in the street, in schools, in homes, in shops. What can be the reason for violence to be persistently present in societies? How is it possible that human beings who are supposed to be the the most civilized of all species are capable of displaying violence? One of the most frequently discussed issues in the scientific and legal communities is the issue of violence. Differing opinions as to the real cause of violence have led many scholars to work on this point. They have put down several theories but they seem to have dealt with only one specific aspect of violence and they have failed to offer an overreaching framework. Freud says that in all men there are destructive, therefore anti-social, anti-cultural trends. They are destructive impulses directed against the external world under the influence of human id (19). He also claims that violent instincts are born afresh in every child, (41) while Nietzsche argues that violence is innate and "is hard wired in human constitution"(Young 140). Carl Jung, for his part, explains it with the human unconscious which has personal and collective aspects. He posits that if fears, feelings of guilt and a sense of inferiority remain repressed and not integrated into the conscious ego, it is projected unto others. Therefore, according to Jung the source of violence is the process of protection and scapegoating (Campbell 69-87). Ernest Becker, an anthropologist, explains violence with the fear of mortality (1-336), while German psychologist Alice Miller relates it to personal history, more specifically, to violence experienced as children (alice-miller.com/interview).American psychiatrist James Gilligan, on the other hand believes violence is the result of being humiliated (110). Soren Kierkegaard, for his part, says that violence is "ill will towards self in the process of becoming" (*56).

It is not only psychologists and anthropologists who are interested in the issue of violence. 20th century dramatists also have shown an interest in the issue. Edward Bond, one of the first dramatists in the 20th century to include violence in his

drama, says that violence is not a function of human nature but of human societies. "Because", he continues, "Human nature is not fixed at birth, it is created through our relation to the culture of our society" (12)."Therefore, violence lies not in our instincts but in our social relations. We are violent because we have not yet made those relationships civilized "(9). He further adds that violence is not caused only by physical threat but also by threats to human dignity" (17). The reason for this interest of playwrights in the issue of violence is the fact that all artists, including dramatists reflect what they see around themselves in their art works. Like all artistic creations, drama may be considered as a mirror held to the world in which the dramatist is living.

It is for this reason that history of drama is filled with plays reflecting the violence that has existed in different ages and in different societies. Political, familial and sexual violence existed in Greek mythology and drama because as Nietzsche said "the ancient Greeks, the most humane men of ancient times have at the root of their nature a wanton cruelty, a tiger-like pleasure in destruction" (Young 139).

Ancient Rome was a warrior state and it meant a great deal of human suffering, and blood shed. The soldiers were relentless and if any unit disobeyed they were killed by their comrades. The unmercifulness of soldiers was due to the atmosphere of violence prevailing in the country. Likewise, whatever existed in the form of tragedies, including those written by Seneca were full of terrifying scenes and characters and presented strong tales of crime and suffering.

The examples of violence in different periods of history and their reflections in drama may be extended. The examples given so far may indicate that there is a correlation between social conditions together with the personality of people and the material used in the dramatic output of a period. That is, the characters in a play reflect the culture- produced violence in a society.

The aim of this paper is to prove the validity of the claim that not only personal factors but also socio-cultural conditions are responsible for the violence witnessed everywhere, by using the example of Sarah Kane's" Blasted"which is an example of in-yer-face-theatre. The supporting theory will be General Agggression Model

put down by De Wal, Anderson and Bushman (245-254).

Anderson and Carnagy define violence as "the predominant evil in societies which is an intentional act of causing harm to others" (169) According to them aggression is harm –intended behaviour against another individual, while violence is extremely high physical action, such as murder. General Aggression Model developed by Anderson and Carnagy posit that aggression and the resulting violence are caused by a combination of personal and cultural factors. They suggest that a person's social behaviour is shaped by his present environment, and his personality which is a set of stable knowledge structures that an individual uses to interpret events and guide his behaviour (173). Anderson and Carnagy also postulate that violence is caused by a conjunction of numerous proximate and distal risk factors. The first group consists of such personal variables as genetic factors, personality traits, the individual's interpretation of events, his beliefs, and his typical responses to events and such situational factors as presence of guns, alcohol, drugs, frustration, personal exposure to violence, physical discomfort or pain. Distal factors, on the orther hand, include biological and environmental variables. Biological factors consist of brain or genetic disorders and environmental factors include cultural norms, maladaptive families, deprivation, difficult life conditions, and violent neighbourhood (Anderson and Carnagy 183). In other words, social behaviour depends on personal self-regulating processes and on the individual's present environment. Anderson and Carnagy also claim that affective, instrumental, impulsive, premeditated, proactive and reactive aggressions are the six types of aggression (171).

In line with this theory, it may be claimed that the specific aggressive and violent behaviour displayed by characters in Sarah Kane's play *Blasted* are the outcome of a combination of personal and socio-cultural conditions in the twentieth and 21st centuries.

20th century witnessed great material achievements but the peaceful balance people sought was shattered by two great world wars and an economic depression. Politico-economic experiments in Fascism, Nazisim, and Communism, anti-intellectualism in thought, and different experimental trends were the natural

outcomes of the intellectual and emotinal restlessness, anxiety, fear and frustration generated in the 20th century. The changing world map, the general decline of economy and increasing unemployment led to a world without a perspective for future. As a result of the existing conditions human relations took on new definitions, understanding of morality changed, communication technologies replaced direct personal contact. Instances of global political strifes, bomb explosions, highjacking of airplanes and domestic violence became routine practices.Continuing social disturbances in the 21st century and feelings of discontent, together with economic hardships added to people's fears, insecurity, and bewilderment.

Swiss scholars Walter Burkert, Réne Girard and Jonathan Z. Smith draw attention to another fact that in the 20th century and during the following two decades of the 21st century, more and more blood and violence began to "lurk fascinatingly at the heart of religions" (32). They further add that all orders and forms of violence are founded on institutionalized religions. "Therefore", they say, "violence has always been present in the centre of human life" (33). Sacrificing of animals, the crucifiction of Christ, the bloody Crusades, the violent intolerance of all monotheistic religions and the present-day Jihad in Islam are all examples of the presence of violence in religion. These examples may be said to point out that religions may revert to violence to achieve their goals. It may be the religious leaders contributing to violence by supporting wars and terrorism to establish the power of religious authority, or it may be the political leaders exploiting religion for their own personal benefit or for establishing their ideologies. Thus the presence of violence in societies in the form of wars or terrorism is always perpetuated.

Furthermore, the rapid development of computer technology and the creation of internet web have helped people to be exposed easily to violent stimuli. The result has been a shocking, global increase in cyber-aggression and victimization because perception and lived experience are very important to people, especially to children, since they practise what they see. (Runions, et al. 9-26). Likewise, extended exposure to violent media entertainment leads children to accept

violence more easily. Anderson and Bushman point out that modern society must beware of creeping cultural shifts toward greater acceptance of violence (27).

Besides these factors, easy availability of guns, alcohol and drugs contribute further to the escalation of violence. In a report on gun crime issued by UN in 2014 USA was reported first, Chile second and Turkey third (unodc.com). In 2012 alone, a UNODC report reveals, half a million people were killed worlwide, intentionally (unodc.org). In 2009, according to official figures issued by Turkish government, with 13424 murders Turkey ranked first among Nato countries, while Spain was 20th with 34 murders (OJP.USDOJ.GOV). The same source reported Turkish crime rates increased 58% between 2011-2014. (endow.org/.../229-fast-facts).

As far as rape goes it has been difficult to compile all cases of rape because a large number of them go unreported. According to a database compiled by OECD of the 1071 reported rape cases in 2008 Turkey was ranked 30th among 84 countries (Oskay 11) . Ministry of Justice issued available 2009 figures which showed that murder rate of women in Turkey increased by 1400%. In 2002, 66 women were murdered while 953 women were murdered during the first six months of 2009 (voanews.com.). In 2017 homicide rate in Venezuella was 84.92 per 100 000 (data.worldbank.org). In 2016 in Honduras murder rate was 74.6 per 100 000 (pri,org). According to a study undertakaen by Cambridge University in 2015 Sudan had a crime rate of 85.7 per 100000 while Isle of Man had only 15.10 . The shocking crime statistics around the world suggest that there is a correlation between crime rates and cultural and social conditions of a country. The less civilized or developed a country is, the higher is the crime rate.

This is the cultural atmosphere of modern man's society and it is in this atmosphere that he develops violent tendencies. Society and life of modern man are observed also by dramatic artists who mirror the anxieties, preoccupations, emotions, frustrations, and nightmares that exist in society. Their observations are reflected in their plays. To do this dramatists have needed a new approach to represent the disturbing and confusing material they wished to use in their plays. The new theatre is not speculative, it is experiential. In-yer-face theatre,

a term coined by Aleks Sierz, is the new theatre which has presented a break with conventional codes to confront the audience with the shocking and the vulgar. Characters use filthy language, display nudity and have sex in full view of the spectators. Sierz claims, the plays associated with in-yer-face-theatre are those that take the audience "by the scruff of the neck" and shake it "until it gets the message"(4). Characters suddenly become violent and perform all kinds of atrocities. Writers push the boundaries of what is unacceptable (Sierz 5). Thus the audience experience the emotions presented on the stage rather than identifying themselves with the characters

Sarah Kane, a 20th-century English dramatist wrote *Blasted* as a mirror to reflect the violence deeply embedded in daily life. Most of her characters are, or were subjected to violence, cruelty, torture and cannibalism. The play is a mirror held to the atrocities taking place all the time in modern society and is about a middle-aged journalist Ian and a child-like young woman Cate who are reuniting at a hotel room in Leeds. Ian works as a local reporter and reports events related to violence. When he reports his language is neutral. It sounds as if he is reporting an unimportant, ordinary event and not what, for example, a serial killer did. He tends to blame the victim and not the victimizer. Apart from his work as a journalist, throughout the play there are implications that he is involved in some sort of a secret business. He is always in a state of nervous agitation, is expecting a call from an unidentified person, is fearful and takes out his gun whenever there is a knock on the door. While talking with Cate he mentions that he might have murdered some people as a part of his duty to his government. This may have been the reason for his detached neutral way of reporting a violent incident because frequent exposure to violence desensitizes people and may lead them to exercise higher aggression to others (Dewal, et al. 251).

As he is talking, or dressing, or undressing he gets fits of coughing and suffers from a terrible pain in his lungs and stomach but does not hesitate to drink bottles of gin. He is intoxicated all the time. He probably is consumptive or has lung cancer. With his attacks of pain and coughing he attracts Cate's sympathy and he wants to have sex with her but she refuses. To this refusal he reacts with verbal

attacks on Cate and her brother and humiliates them. He calls them retarded, stupid, and then says that he wants to protect Cate and that he loves her. So he oscillates between love and hate, between good and bad moods. As a result of his defective emotions he treats her as an object. He is a person of weak or transitory social attachments and uses aggression coldly to control others, thus fitting Clark Mccauley's definition of a psychpath (www.hfg.org/hfg_review/main.htm).

In the meantime he tells that he is divorced from his wife and his relations with his son are not as they should be. Thus his unstable family life, and his weak social attachments are revealed. Once again he makes advances to Cate who is constantly stuttering, giggling and sucking her thumb but she refuses and laughs hysterically. Then she has a fit that leaves her unconscious. She is seemingly slow-witted, child-like and has been subjected several times to violence in the form of rape. As a result of her refusal and her passing out Ian's mood changes, his irritation and frustration increase. His verbal violence escalates and his repressed and oppressed anger develops into physical violence and he rapes Cate. This way he punishes Cate with his violent response to her humiliation of him (Salkovskis, Paul (www.theconversation.com/.../51533). Thus the hotel room becomes a scene of domestic violence. In short, Ian's unstable self-esteem, his lack of long-term goals, his uncaring attitude toward violence, Cate's provocation, his frustration, his fearful expectations of external interferences, his changing moods together with the effect of alcohol, and the presence of his gun reinforce his aggression. In addition, his biological condition of stomach and lung discomfort and pain, his anger at Cate and his lacking a proper family escalate Ian's aggression and make him ready for displaying violence.

His violence is affective, that is, impulsive, unplanned, and is reactive. His violence is also called hostile violence and is driven by anger. As Anderson and Bushman' s General Aggression Model suggests a conjunction of multiple personal, social and cultural factors have formed the basis of and have triggered Ian's violence. The violence Ian displays, consists of three phases. The first is the input of personal and situational variables, the second is the influence of these inputs on his internal state and the failure of his mental appraisal and the third

phase is his being led to the final impulsive act of violence (34)

The next morning Cate wants to leave and goes to the bathroom. While she is there a soldier breaks into the hotel room. Then the room is hit by a bomb and is shattered to pieces. This suggests that the same hotel room is now converted to a war zone, i.e. it is no longer a domestic place but is a public ground. Whatever is going to happen there will represent what might take place in the outside world.

The unnamed soldier is hungary both for food and sex. He devours the breakfast Ian had ordered and then begins looking for Ian's girl friend to have sex with but Cate had escaped from the bathroom window. The soldier begins talking about the atrocities of the civil war outside and tells about the acts of violence he has committed. He has raped women and children and tortured and killed men. He also talks about how his girl friend was raped, murdered and chopped up and her eyes were eaten by a group of men. Their cannibalism reminds the cannibalism practised by primitive tribes to give fear and show scorn for or take revenge or punish the enemy. Having been both a participant of and a witness to brutal scenes, the soldier is filled with hatred, revenge, fear and frustration. Thus he believes he has a moral justification for violence. The gun he is carrying is also a support for his violent acts. Then wih the gun put to Ian's head the soldier rapes him, sucks out his eyes and eats them and commits suicide. His cannibalism is not a survival technique but is the result of his traumatic experience of witnessing the cannibalistic actions performed on his girl friend (McKenzy qtd. in Rachel Bell). It is a psychological response of anger and frustration which may have been caused by separation from loved ones (Corveth, 359). His violent act is revenge and at the same time punishment. His is an instrumental type of violence because he is avenginging his traumatic experience not on the victimizers but on someone else whom he is using as an instrument for his revenge on behalf of his girlfriend, that is, he is making reparations to her (Corveth 357). Also with this act he is relieving the depressive guilt of his previous violence. Violence-inducing factors such as deprivation, exposure to violence, witnessing of fear inducing events, and different life conditions lead the soldier to use reactive violence which is a response to prior provocation and is accompanied with anger (Dodge and Coie

1150) . His violence is premeditated. It is deliberate, slow and instrumental, that is, violence is not directed against the person to be avenged but against another person.

The initial event of war has occured, causing violence to undeserving innocent individuals. The soldier's violence is a proof that violence breeds violence and that it follows a cycle of escalation. That is, an initial event occurs and it is retaliated from a biased perspective by a higher level of retaliation which escalates and the final stage is self-inducing violence, i.e. suicide (Anderson and Carnagy 180) . The soldier is brought to this point because by his violent acts he has diminished his pain and has internalized his anger. Besides he has a lower sense of belonging since the loss of his girlfriend. It implies that he has no other important attachments in his life. This, added to other social factors such as having no other employment, loneliness and repeated exposure to violence and to fearful situations of war have led him to suicide (Anderson and Carnagy 253).

Then Cate returns to the hotel room with a baby a woman gave her outside but the baby dies and they bury it under floor boards. Cate goes out again to find food but the blinded Ian cannot wait for her return and he digs out the baby's corpse and devours it. This impulsive violence is not only because of hunger but is also bred by the soldier's violence and is a psychological response of anger and frustration (Corveth 359). Both domestic and public violence performed in the same hotel room are connected and the dividing line between victim and victimizer is wiped out. Thus Sarah Kane reveals the perpetuation of human violence in society.

After awhile Cate comes back with some food but she is bleeding, implying that she has been raped by soldiers. Ian wants to commit suicide because, like the soldier, both actively and passively, he has experienced a great deal of violence and he has witnessed the soldier's suicide. However, he cannot succeed. Eventually he "dies with relief". In the last scene Cate is feeding him and although it is not explicit, the scene is supposed to be taking place in hell.

Sarah Kane created all this monstrocity connected with the war time as a result of the brutal war in Bosnia. With the extreme happenings in the play Kane is attempting

to hold a mirror to the sexual, verbal and physical violence in society The play is filled with filthy language and obscenities. There is nudity, sex, cannibalism, rape, homosexual rape, unlimited alcohol consumption, suicide, murder, humiliation and violence. All of her characters are victims of violence, cruelty, torture and an endless cycle of cannibalism. In Kane's world violence is inescapable because, in addition to the existing negative socio-cultural conditions in society, individuals have enduring motivations, attitudes, values and beliefs that develop out of their prior history (Salkovskis www.theconversation.com/.../51533).

By shocking her audience and by putting them into direct contact with violence Kane is drawing attention to the traumatizing events in society and the harm violence can cause human beings. This, she feels, is her mission because she believes that "Violence is the most urgent problem we have as species and the most important thing we need to confront" (Kane in Giammarco).

In conclusion, it may be claimed that in this play Sarah Kane presents cruelty and violence deeply embeded in daily life and through the characters of Ian, Cate and the soldier who have been exposed to both proximate and distal social and cultural factors Kane is creating the prototypes of Dewal, Anderson and Bushman's General Aggression Model on stage. Thus she reveals her view that violence is not only in the person but also it is in the culture. It is the society with its socio-culural make-up and the personality of the individual that are responsible for the presence of violence in society. So it may be posited that unless socio-cultural conditions in a society are improved, violence will perpetuate.

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Şiddet ve Sarah Kane'in "Blasted" Adlı Oyunu

Öz

Anderson ve Carnagy şiddetin, psikologların ve antropologların iddia ettikleri gibi yalnızca kişisel faktörlerden kaynaklanmadığını aksine, kişisel faktörlere ek olarak, sosyo-kültürel faktörlerden kaynaklandığını ortaya attıkları GAM (Genel Agresyon Modeli) Teorisi ile açıklamışlardır. Anderson ve Carnagy'ye göre, şiddet pek çok yakın çevre ve uzak çevre faktörlerine bağlıdır. Yakın çevre etkenleri kişi ve kişinin durumu ile ilgili faktörler iken, uzak çevre etkenleri biyolojik ve çevresel faktörlerden oluşmaktadır. Diğer bir deyişle, sosyal davranışları belirleyen, bireyin kişiliği ve çevresidir. Şiddet konusu ile ilgilenenler yalnız bilim insanları değildir. Aynı zamanda oyun yazarları da oyunlarında şiddet konusunu işlerler. Yüz-yüze tiyatro türünün temsilcilerinden Sarah Kane de "Blasted" adlı oyununda toplumda var olan şiddeti yansıtmış şiddetin yalnızca bireyin eğilimlerinden değil, aynı zamanda da sosyo-küştürel etkenlerden kaynaklandığını göstermiştir.

Anahtar Kelimeler

Agresyon, şiddet, yüz-yüze tiyatro, Sarah Kane, "Blasted", Genel Agresyon Modeli Teorisi, sosyo-kültürel etkenler

Edible People: Food as Social Marker in Chaucer's *The Canterbury Tales*

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Abstract

Chaucer in his work *The Canterbury Tales* makes extensive use of food culture in the depiction of the pilgrims and also in the delineation of the characters in the tales that the pilgrims narrate on their journey. The use of food culture is employed through the literal use with reference to the rules, regulations, laws, religious and medical beliefs related to food items, ingredients and preparation methods. However, Chaucer also employs food culture metaphorically to imply the status, class, estate, and character traits of the fictional figures as well as to emphasize the power relations between the classes and genders. The weaker ones and those of lower status and generally the females are described as the prey of the stronger characters or as edible food items that the stronger ones consume.

Keywords

Chaucer, The Canterbury Tales, food culture, food imagery, hunt topos

Chaucer in *The Canterbury Tales* depicts not only some thirty pilgrims on their way to Canterbury, but also presents many characters in the tales that the pilgrims narrate. In quite a number of these depictions, especially in the portrait gallery presented in *The General Prologue,* he makes use of food culture in the delineation of the characters. In fact *The General Prologue* begins with the narration of Chaucer the pilgrim's comment on how the pilgrims assembled at the Tabard Inn and how they met each other at the table and how they were well served by the inn keeper Harry Bailey. Chaucer employs food culture in his work both in a realistic setting and in a metaphoric way. In medieval England food was an extremely important marker of class, identity, estate, religion and gender. The sumptuary laws that were enforced in the Middle Ages basically aimed at drawing the boundaries between the classes, meticulously based on their annual income by stating in detail which groups, classes, estates and religious sects could exercise certain rights and what was forbidden to certain groups. These laws explicitly laid out the rules about costume, various items of adornment and colours that people could wear and there were also restrictions about who could consume certain foods and spices. These laws defined what kind of bread was to be consumed by each group, who were allowed to consume various meats and spices, and under what conditions, as well as clearly stating what was forbidden to certain sects (Adamson 83, Anderson 137, Cosman 1976, 105). Food became an indicator of class, status and wealth. The religious beliefs also played an important part in defining the food culture of both the laity and the clergy. The Church presented a long list of fast days both in the regular week and also all through out the year, the most well known ones being Fridays and Lent, requiring abstinence from various foods by all (Meade 1988, 97). The Church laid down the dietary rules to be followed by the clergy and religious houses which demanded a vegetarian diet, avoiding red meat consumption due to the belief in taming the flesh, avoiding gluttony and the related bodily temptations (Coulton 1955, 269). In addition to the restrictions on the food items, laws and customs also restricted and regulated the amount and the frequency of the foods to be consumed.

Moreover, due to the medicinal beliefs and the formulation of the bodily humours it was a direct agent in the management and cure of the bodily excesses and deficiencies. It was believed that the deficiencies and excesses in the humours could be cured or controlled by the types of food that could balance these irregularities. Also certain foods were thought to influence certain bodily desires. Hence, it was believed that there was a very close connection between the body

and the consumption of certain food items (Anderson 140-41, Scully 40ff).

Anderson underlines the fact that food is an agent in defining one's identity and place in society and, like many other food specialists he also adds that, it is a communicator of class, ethnic identity, lifestyle, affiliation, and other social positions, moreover he states that food is "second only to language as a social communication system"(98). Chaucer relies on food references when he is depicting some of the pilgrims in *The General Prologue*. This is especially true for the portraits of the Monk, Prioress, Franklin and the Summoner. He describes their table manners, the types of food they consume and their food choices. In addition to these literal food culture references he makes metaphorical use of food culture. These references enhance the description of these characters by indicating their estates, religious identities and at the same time they also display their aspirations, presumptions and sins. In a similar vein, in the depiction of some of the female characters in the fabliaux such as Alison in *The Miller's Tale* and May in *The Reeve's Tale* women are depicted in food references and terms indicating the female body as an object of consumption.

The mention of food items in the portraits in *The General Prologue* make literal use of food culture and it can be asserted that in comparison to other contemporary literary works *The Canterbury Tales* makes extensive use of food culture. References to some items of food in feasting scenes of romances to indicate the courtly richness and festivity, and the mention of some food items in estates satire was common, but Chaucer employs food culture in a very intensive way. Basically in *The General Prologue* there are literary references to food items, consumption habits, food taboos which enhance the depiction of the characters, indicating their class, estate and personal traits. However, Chaucer also employs food similes and metaphors to emphasise class, gender and power hierarchies. As the critics point out Chaucer relies heavily on similes and metaphors which are rooted in the daily common experiences of medieval English society. Especially in the creation of the characters similes play an important part and a significant amount of these similes are from food culture.

The first food reference in relation to the characters in *The General Prologue*

is in the Knight's portrait who has the highest status among the pilgrims. It is stated that "Ful oft tyme he hadde the bord bigonnev / above alle nacion in Pruce" (A 52-3). In the Middle Ages the seating arrangement at the table was of great importance, those who were of the highest status would be placed on the high table (Cosman 1976, 4). Additionally, the most important person would be seated closest to the salt cellar which was the most important item on the feast table. Hence, the term we still use today "above the salt" which means the most noble and honourable person. The Knight is served at the table by the Squire; it was his duty to carve the meat and to serve it with ceremony. Another important food stuff was bread, which was the staple food of all classes. However, it was also used as a status indicator; the brown bread was served to the lowest class, white bread to the nobility, the freshest to those with the highest status and the staler ones to the less important (Colquhoun 2007, 74). The crust of the fresh bread would be offered to the most honourable. This is also where the term "upper crust" comes from.

The two religious figures who are depicted after these personages are the Prioress and the Monk who have taken monastic vows of abstinence and seclusion. In keeping with these monastic laws they have to be strictly vegetarian. In the Middle Ages the consumption of the flesh of the four legged beasts were forbidden but the two legged were allowed (Coulton 1955, 270). Hence, the references to poultry dishes in the Monk's portrait might be allowed, however, although there is no direct reference to the Prioress's consumption of red meat, since she feeds her dogs with it we can assume that she also eats this forbidden dish. Additionally, the mealtimes in monasteries were supposed to be silent with a member reading aloud from the Bible. But this obstacle was overcome by sign language. The Prioress's table manners are more suitable for a romance lady rather than a member of the nunnery. She does not spill her food which is important as they used their fingers and only spoons were provided at the table. Everyone would bring their own knives and it took at least three centuries for forks to be used in the West. Since there was only one drinking cup for two people the way she licks her lips clean is also more of a courtly manner. These food details are used to indicate the status, identity and estate of the characters.

The Cook in *The General Prologue* is depicted only through food culture. His skill in all the culinary arts is listed in detail to imply his professional ability, but at the same time some details are used to raise suspicion about his honesty and hygiene. The other character in *The General Prologue* whose portrait contains food items is the Franklin. As he belongs to the newly rich class, due to upward mobility he tries to assert his status through the abundance and variety of food he provides on his table. Unlike the usual tables which rest on trestles and are removed after the meals his table is kept set as a display of edible riches confirming his newly achieved status.

Since quite a number of critics have commented on the literal use of food culture in the *General Prologue* (see Bowden 1967 and Mann 1973) in this study I would like to focus on the metaphoric and symbolic use of food culture and food items in *The Canterbury Tales*. The first examples that I would like to examine are those where consciously or unconsciously an analogy between the human body and food to be consumed is established. In these references the power relations in the society is reflected in similes, where the stronger or the dominant power is represented as the consumer and the weaker is equated to various food items to be consumed. One of the striking examples is the Wife of Bath, who in her personal prologue is giving the account of her marriages and is trying to establish the acceptability of remarriage of widows. She draws her references from biblical sources and tries to establish the usefulness of marriage as opposed to virginity by using the bread metaphor. While admitting the superiority of virginity she says: "Lat hem be breed of pured whete-seed,/And lat us wyves hoten barly-breed; / And yet with barly-breed Mark telle kan/Oure Lord Jhesu refreshed many a man." (*The Wife of Bath's Prol.* 143-44).

In the Middle Ages bread was the staple food of all classes and it basically came in different colours ranging from white to quite dark according to the quality and fineness of the ingredients. Wheat, rhy, barley, oats, spelt were some of the grains that were used for bread making. Wheat was generally used to produce white bread intended for the upper classes (Montanari 1995: 46-47). The lower classes consumed black bread made from less fine meal and a mixture of various grains.

Hence, the Wife of Bath is accepting the secondary and lower status attributed to wives by the patriarchal medieval system. More significantly, although she is arguing for more freedom for women she is in a contradictory manner presenting the female body as food to be consumed by males. She is contributing to the dehumanisation and objectification of the female. In her Prologue she furthers the metaphor and in relation to her present advanced age she says: "The flour is goon; ther is namoore to telle; / The bren, as I best kan, now must selle;"(*The Wife of Bath's Prol.* 477-78). She continues using the metaphor, since she is no longer young and fruitful she must market the left over husk. She equates herself to consumed flour and she refers to herself as foodstuff or goods to be sold and consumed by others.

In *The Miller's Tale* Alisoun, the Miller's wife, is presented in a series of similes all taken from daily life. She is resembled to fresh flowers, young animals and food items. She is "blake as any sloo"- the pun functions to point to a black plum like fruit which is edible (*The Millers Tale* 3246). She is said to be "softer than the wolle of a wether" (3249), where again the simile is directly related to a consumable domesticated farm animal defining the female as the meat which is desired by the three male characters in the fabliaux, namely her husband Jankyn, the lover Nicholas, who is an Oxford clerk, and the unsuccessful suitor Absolon.

Her agile body and playful frisky nature is depicted by means of two species of young farm animals as seen in the following lines: "Thereto she koulde skippe and make game, / As any kyde or calf …" (*The Miller's Tale* 3259-3260). Both of the references are to fresh and tender meat which is a desirable delicacy to be consumed by the wealthy and the rich. In Adamson's words: "Food, as the most immediate human need, was a favorite way for the nobility to show their wealth and their exquisite taste, and thereby affirm their status." (83). As Montanari also points out, meat was especially a marker of social status and wealth through which the power dynamics and hierarchies are underlined in the *The Miller's Tale* (1995 39, 63). Jankyn's possession of his wife and access to her body is equated with the rights of the wealthy to consume meat and especially the tender meat of the young domestic animals.

Alison is described also with reference to desirable fruits and drinks: the narrator says "Hir mouth was as sweet as bragot or the meeth, / Or hoord of apples in hey or heath." *Miller's Tale* 3261-62). She is resembled to a country drink or mead made of honey, all sweet to the palate and to be consumed. In addition to the similes of edible animals, the fruit references enhance the analogy between the human body and edible food stuffs. The reference to apples is of special significance because they are referred to as a hidden treasure, and at the same time the apple's association with gluttony and lechery which were accepted as the basic reasons why Adam and Eve were exiled from the Garden of Eden. Again Alisoun is equated to tempting and prised edible food items. It also in a sense foreshadows the adulterous act to take place between Alisoun and Nicholas. Additionally, Absolon the unsuccessful suitor addresses Alisoun in terms of sweet tasting foods and spices. Moreover, he expresses his longing for her in terms of edible material, he says "I moone as dooth a lamb after the tete" (*The Miller's Tale* 3704). He resembles himself to the lamb wishing to suck the milk of the ewe which is again her bodily food product. These young bodies are all described in edible terms.

In the *Merchant's Tale* January who is stated to be an aging knight uses his superior status and economic condition to pick a young wife; he expresses his wish most appropriately in food metaphors, he says;

> I wol noon oold wyf han in no manere.
> She shal nat passé twenty yeer, certain;
> Oold fish and yong flesh wolde I have fayn.
> Bet is," quod he, "a pyk than a pykerel,
> And bet than old boef is the tender veel.
> I wol no woman thritty yeer of age;
> It is but bene-straw and greet forage (*The Merchant's Tale* 1418-20).

He establishes an analogy between a young wife of 20 years of age with meat and fish. His choices are appropriate for his position as he is in a social position not only to consume the best and the freshest and the most expensive of the available meat, it is also appropriate for his gender. Biebel specifically comments on Chaucer's food references and she argues that there is a discernible pattern in

relation to meat consumption. She says that generally the meat consumers are males and the females are stated to be vegetarian, hence there is the motif where the male hunts and finally consumes the female (22-23). Similarly, Carol J. Adams in her book *The Sexual Politics of Meat* points out that people of power have always eaten meat, and says "Dietary habits proclaim class distinctions, but they proclaim patriarchal distinctions as well"(4). She furthers her arguments also by presenting a detailed analysis of the analogy between meat and the female body both of which are consumable flesh.

In addition to the direct food references Chaucer also makes use of the hunt *topos* where the power relations between the ruler and the ruled, the powerful and the feeble, and the male and the female are emphasised. The hunt *topos* is employed in *The Merchant's Tale*, *The Miller's Tale*, in *The Prologue of The Wife of Bath* and also in the portrait of the Monk. In these references the hunter and the prey may be both humans, the hunter human and the prey animal or both may be animals.

In *The Merchant's Tale,* January on the night of the consumption of his marriage is clean shaven, but his bristly face is given in a simile resembling him to a shark: "With thikke brustles of his bred unsofte, / Lyk to the skyn of houndfyssh, …" (*The Merchant's Tale* 1825-1826). The simile is significant and must be taken within the context of a meat eating predator as the shark does not appear in any of the bestiaries and seems not to have any other symbolic significance except for the relationship of the hunter and the prey and the powerful masculine consumer praying on the flesh of the female who is May in the case of the tale.

Another use of the hunt *topos* appears in the speech of the Wife of Bath. The Wife of Bath in her prologue, while commenting on the necessity of beguiling husbands uses the metaphor of the cat and mouse, she says:

> I holde a mousse herte nat worth a leek
> That hath but oon hole for to sterte to,
> And if that faille, thane is al ydo; (*The Wife of Bath's Prol.* 572-74)

The Wife of Bath refers to herself as the weaker creature in the encounter between the prey hunting cat and the small and helpless prey, the mouse. If she does not

devise tricks by providing more than one hole as an escape route, she will fall prey to her husband who will devour her. In *The Miller's Tale* Chaucer employs the same simile in describing the attraction of Alisoun, the carpenter's wife, to Absolon as follows:

> To looke on hire hym thoughte a myrie lyf
> She was so proper and sweet and likerous.
> I dar wel seyn, if she hadde been amouse,
> And he a cat, he wolde hire hente anon. (*The Miller's Tale* 3343-47)

The literal and the metaphoric hunt is employed in the portrait of the Monk in *The General Prologue*. He is depicted as a good rider and it is specifically pointed out that he owns good horses and "loved venery," and his favourite hunt is of the hare. At this point it is necessary to dwell on the significance of the activity of the Monk both in itself and as a method of food acquisition. Montanari also emphasises the importance of the "forest" as a source of food and how it played a great role in the definition of the identity of the nobility.   Montanari points out that "Hunting was the true image of war, on a practical and technical level as much as on a metaphorical one… Hunting fully expressed the culture of strength and violence that was consecrated in the practice of war" (1999, 178-79). Hence, Chaucer by stating that the Monk enjoyed hunting very much, and it was his favourite activity, is in fact underlining his noble status and his masculine powers. In addition to the activity of the hunt in general, Chaucer specifies the kind of hunt the Monk participates in, and the specific prey he is fond of chasing and hunting. According to the hunting manuals of the Middle Ages the prey were also classified in an hierarchical order. These detailed manuals classified the prey as noble and as vermin, and the hare is stated to be among the "noble quarry," and as Almond states this prey was accepted by English and French hunters in the Middle Ages as noble prey and was regarded with "great esteem" (67), and Almond underlines the fact that "their lawful pursuit identified the hunter as "gentil hunter'"(61). Through the hunt *topos* and the related rituals and classifications Chaucer implies the social status of the Monk. The portrait also refers to the sturdy horses and the hounds of the Monk. This detail which the Ellesmere Manuscript also depicts is

significant because it points out the fact that the Monk hunts the hare *par force*, which "was a microcosm of the most complex and subtle aspects of the medieval chase" and it also "distinguished the socially accomplished hunter" and it was the most appreciated hunt form especially in England (Cummins 119). The activity of the hunt was not just the killing of the prey but it also embraced the rituals of cooking and the consumption of the flesh of the edible prey. This indicates the fact that the Monk is not only fond of hunting the hare but also of consuming it (Cummins 116). In England, the forests belonged to the king and the privilege of their use was granted to the aristocracy. Some times the local bishops and abbeys would be granted their use. Hence, the use of forests were an indication of "privileges associated with power," (Montanari 1994, 43). He is among those who are allowed to go hunting which qualifies him as noble or of upper class, his skill in hunting underlines his good horsemanship and abilities in the hunt indicate his manliness (See Cummins 3). The hunt of the hare also is significant because it symbolically was associated with sexual power. Due to its reproductive powers it was also associated with lechery. Beryl Rowland draws attention to the fact that Chaucer's Monk "hunted not only the first beast of the forest but the animal sacred to Venus" (92). She also comments on the sexual symbolism of the hare both in literature and the visual arts which equated it to the hunt for the sexual favours of the ladies. Hence, the food item and hunting choice of the Monk are strongly related and emphasize his "manliness" in terms of physical and sexual performance where the hunter prays upon and devours the body of the prey.

In conclusion it can be said that Chaucer makes use of food culture in *The Canterbury Tales* in diverse ways; he employs food references as markers of class, status, estate and gender. Additionally, through food metaphors and similes Chaucer reflects medieval power relations and hierarchies where the weaker, the subservient and the vulnerable are given in edible food analogies. Although most of the characters described in such analogies are women it is not always limited to this gender.

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Yenilebilir İnsanlar: Chaucer'in *Canterbury Hikâyeleri*'nde Yemek Kültürünü Sosyal Statü Belirtisi Olarak Kullanması

Öz

Chaucer, *Canterbury Hikâyeleri* eserinde Canterbury'e giden hacıların portrelerini çizerken ve daha sonra kurgu gereği bu hacıların yolda birbirlerine anlattıkları hikâyelerdeki karakterleri betimlerken, yemek kültürü ögelerinden geniş ölçüde yararlanır. Bu yemek ögeleri, zamanın yiyecek maddeleri ile ilgili kurallar, kanunlar, uygulamalar, dini ve tıbbi inanç ve uygulamalar, malzemeler ve yemeklerin hazırlanışı ile ilgili tüm göndermeleri içermektedir. Fakat Chaucer bu eserinde yemek kültüründen doğrudan kullanıma ilave olarak metaforik anlamda da yararlanarak, yemek ögelerini yarattığı karakterlerin toplumsal statülerini, ait oldukları veya öykündükleri sınıfı, ait oldukları gurubu ve karakter özelliklerini vermek için sınıflar ve sosyal cinsiyetler arasındaki kuvvet ve iktidar ilişkilerini de yansıtmak için kullanmaktadır. Zayıf olanlar veya daha alt statüde olanlar ve çoğunlukla kadınlar, daha kuvvetli olanların avı olarak ya da diğerlerinin tüketebileceği yiyecek maddeleri olarak betimlenmektedir.

Anahtar Kelimeler

Chaucer, Canterbury Hikâyeleri, yemek kültürü, yemek imgeleri, av teması.

Stylistics in Poetry

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Abstract

It is inevitable to study the language used in literary texts in order to understand and them. Stylistics is an approach that is used to reveal the meaning and value of a text by revealing the special usage of language. For this reason, Stylistics forms an important bridge between language and literature. It supports the readers' instinctive perception and response to literary texts, and bases their interpretations on reliable, strong linguistic evidence. It is usually considered that to understand and interpret the language of poetry is difficult. This can be attributed to the fact that the poet uses foregrounding elements in order to attract the reader's attention. For this reason, parallelism and deviations are used to foreground some parts of a text. Looking at such parts is the work of the stylistics and it helps to analyze literary texts systematically. The purpose of this study is to illustrate basic features of stylistics and show how to use it in analyzing poetry. To illustrate how we can do this kind of analysis, Roger McGough's poem "Comeclose and Sleepnow" which is presented in Mick Short's "Language and Style" Web Course is presented as an example.

Keywords

Style, Stylistics, Literature, Poetry, Linguistic analysis, Literary Analysis.

Introduction

The aim of this study is to present the characteristics of stylistics and poetry, its special language and steps to analyze the language and its effects using stylistic analysis. There are different views on what poetry is and what it does. The most influential one comes from T.S. Eliot. He expresses his views about poetry as follows:

> "A poem may appear to mean very different things to different readers, and all of these meanings may be different from what the author thought he meant. For instance, the author may have been writing some peculiar personal experience, which he saw quite unrelated to anything outside; yet for the reader the poem may become the expression of a general situation, as well as of some private experience of his own. The reader's interpretation may differ from the author's and be equally valid-- it may even be better. There may be much more in a poem than the author was aware of. The different interpretations may all be partial formulations of one thing; the ambiguities may be due to the fact that the poem means more, not less, than ordinary speech can communicate."

Verdonk (2002: 11) states the following as characteristics of the language of poetry:

> "…its meaning is often ambiguous and elusive; it may flout the conventional rules of grammar; it has a peculiar sound structure; it is spatially arranged in metrical lines and stanzas; it often reveals foregrounded patterns in its sounds, vocabulary grammar, or syntax, and last but not least, it frequently contains indirect references to other texts".

Short states that the most efficient approach to analyze the language of poetry and its effect is Stylistics as it is "an approach to the analysis of literary texts using linguistic description" (1996: 1). Stylistics is approach. For Leech (1969: 1) stylistics is "simply the study of literary style", or "the study of the use of language in literature".

The Purpose of Stylistics

Stylistics enables students to reach an aesthetic appreciation of a text which connects its specific linguistic features with intuitions about its meanings.

Stylistics uses linguistic analysis to understand how messages are conveyed. Wales (2000: 331) argues the goal of most stylistics "is not simply to describe the formal features of texts for their own sake, but in order to show their functional significance for the interpretation of text; or in order to relate literary effects to linguistic 'causes' where these are felt to be relevant".

According to Widdowson (1975) stylistic is the link between linguistics and literary criticism: In the following diagram he sums up the mediating role of Stylistics.
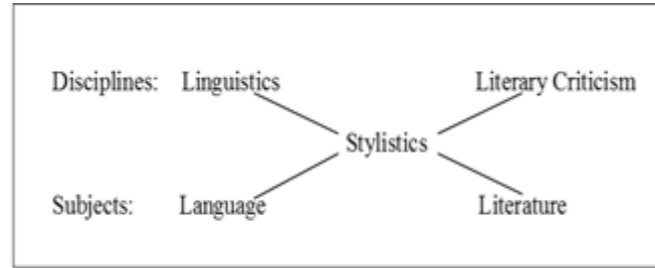
A Brief History of Stylistics

Mick Short on his web page "Language and Style Course" describes a brief history of Stylistics as explained and summarized below[2]:

The Stylistics approach in Western Europe and North America grows out of the earlier critical approaches associated with Practical Criticism and New Criticism. Nineteenth-century literary criticism concentrated on the author, and in Britain the text-based criticism of the two critics I. A. Richards and William Empson (his pupil) rejected that approach in order to concentrate on the literary texts themselves, and how readers were affected by those texts. This approach is often called Practical Criticism, and it is matched by a similar critical movement in the USA, associated with Cleanth Brooks, René Wellek, Austin Warren and others, called New Criticism.

New Criticism was based almost exclusively on the description of literary works as independent aesthetic objects, but Practical Criticism tended to pay more attention to the psychological aspects involved in a reader interacting with a

[2]   Mick Short *Language and Style Course*. http://www.lancaster.ac.uk/fass/projects/stylistics/introduction/history.htm

work. However, these two critical movements shared two important features: an emphasis on the language of the text rather than its author and an assumption that what criticism needed was accounts of important works of literature based on the intuitional reading outcomes of trained and aesthetically sensitive critics.

According to Mick Short there is another important strand of influence in the development of Stylistics: In the early years of the twentieth century, the members of the Formalist Linguistic Circle in Moscow (the Russian Formalists), also rejected (like I. A. Richards) undue concentration on the author in literary criticism. They favoured the analysis of the language of the text in relation to psychological effects of that linguistic structure. The group contained linguists, literary critics and psychologists, and began to develop what became a very influential aspect of textual study in later Stylistics, called foregrounding theory. This view suggested that some parts of texts had more effect on readers than others in terms of interpretation, because the textual parts were linguistically deviant or specially patterned in some way, thus making them psychologically salient (or 'foregrounded') for readers.

The Russian Formalists were, in effect, the first stylisticians. But their work was not understood in the west because of the effects of the Russian Revolution in 1917. After the revolution, formalism fell out of favour.

Roman Jakobson became one of the most influential linguists of the twentieth century, and the reason for his considerable influence on Stylistics was because he linked various schools of Linguistics together. He left Moscow at the time of the Russian Revolution and moved to Prague, where he became a member of the Prague Structuralist circle, who were also very interested in the linguistic structure of texts and how they affected readers. Then, when problems occur in Czechoslovakia, Jakobson moved to the USA. He carried the approach which later became called Stylistics with him, and helped those who wanted to develop Practical and New Criticism in more precise analytical directions.

The Theory of Foregrounding

The theory of foregrounding is probably the most important theory within Stylistic Analysis. The most fundamental area of stylistic analysis is foregrounding. It

deals with how writers highlight/foreground parts of texts which are especially important interpretatively by breaking the rules of language.

Foregrounding Through Deviation

One way to produce foregrounding in a text is through **deviation**. There are different kinds of deviation such as discoursal, semantic, lexical, grammatical, morphological, phonological and graphological, external and internal deviation.

Lexical Deviation

Lexical deviation is usually associated with neologism, which is misunderstood as a 'violation of lexical rule'. In neologism, an existing rule (of word-formation) is applied with greater generality than is customary. Neologism, or the invention of new 'words' is one of the more obvious ways in which a literary writer may exceed the normal resources of the language.

These new words are call Nonce-Formations if they are made up 'for the nonce', i.e., for a single occasion only, rather than serious attempts.

Examples:

The English rule of word-formation permits the prefixation of fore to a verb, to convey the meaning 'beforehand', as in foresee, foretell and foreknow. Without noticing oddity, we would use verbs such as foresell or foreappear.

T.S Elliot in his The Waste Land uses the verb foresuffer in the line:

'And I Tiresias have foresuffered all'
Spenser creates new words like shaggy-bearded,
Hopkins has the widow-making, unchilding and unfathering.

Quite a number of widely used English words originated in poetry, such as

assassination (Shakespeare),
blatant (Spenser),
casuistry (Pope)
There was a balconyful of gentlemen. (Chesterton)
We left the town refreshed and rehatted (Fotherhill)
They were else-minded then, altogether, the men. (Hopkins)

"Don't be such a harsh parent, father!"

"Don't father me!" (H. G. Wells)

I was explaining the Golden Bull to his Royal
Highness, "I'll Golden Bull you, you
rascal!" roared the Majesty of Prussia. (Macaulay)

Graphological deviation

This can occur in any sub-area of graphology, such as shape of text, type of print, grammetrics, etc.

Shape of text

40-Love

middle	aged
couple	playing
ten	nis
when	the
game	ends
and	they
go	home
the	net
will	still
be	be
tween	them

The shape of the above poem shows that there is a net between the couple. It actually emphasizes the emotional gap between the couple. The title refers to 40 year-old love or a tennis match score 40-zero (40-Love is a scoring term in tennis. Tennis scoring is love, 15, 30 and 45 in sequence. Love here means zero).

l(a
le
af
fa
ll

s)
one
l
iness
e.e. cummings

The poem is arranged vertically in groups of one to five letters. When the text is laid out horizontally, it reads as l(a leaf falls)oneliness — the image of a single falling leaf is a symbol for loneliness, and this sense of loneliness is enhanced by the structure of the poem.

Type of print

Literary writers also choose to express their ideas by managing the type of print which may include italics, bold print, CAPITALIZATION and decapitalization, etc.

Syntactic Deviation

This refers to the departures from normal grammar structure:
Out of the bosom of the Air,
Out of the cloud-folds of her garments shaken,
Over the woodlands brown and bare,
Over the harvest-fields forsaken,
Silent, and soft, and slow
Descends the snow.
        — "Snowflakes" by Longfellow

Here we have deviation from SVO syntactic order which is very typical of poetic language.

Heavy is my heart,
Dark are thine eyes.
Thou and I must part
Ere the sun rise.
        —"Slowly" by Mary Coleridge

Foregrounding Through Linguistic Parallelism

Another way to produce foregrounding in a text is to introduce extra linguistic patterning into a text. The most common way of introducing this extra patterning is by repeating linguistic structures more often than we would normally expect to make parts of texts parallel with one another. Forms of parallelism: e.g., rhyme, assonance, alliteration, meter, and semantic symmetry.

The seed ye sow, another reaps;
The wealth ye find, another keeps;
The robes ye weave, another wears;
The arms ye forge, another bears.
        — "Song to the men of England" by P. B. Shelley

If you prickle us, do we not bleed?
If you tickle us, do we not laugh?
If you poison us, do we not die?
And if you wrong us, shall we not revenge?
        — The Merchant of Venice Act 3, scene 1   Shakespeare

The above rhetorical parallel question structures uttered by Shylock foregrounds that Jews suffer, bleed, and die just like Christians do and just as susceptible to the urge of revenge.

Repetition

Gold! Gold! Gold! Gold!
Bright and yellow, hard and cold, molten, graven, hammer'd and roll'd,
Heavy to get and light to hold
        — By Thomas Hood

The woods are lovely, dark, and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.
        — "Stopping by woods on a snowy evening" by R. Frost

Repetition of the last two lines above emphasize that he has lots of things to do before he dies.

Procedure for Simple Stylistic Analysis

1. Write down your initial reactions and responses to the text as you read. A record of your intuitive understanding will be essential later on.

2. While looking at a particular text, note down any linguistic features which are particularly noticeable. These features may be noticeable because: they recur with unexpected frequency in the text (parallelism); they deviate slightly from what might be considered grammatically or lexically usual;

3. Explain their importance and associated effects.

Stylistic Analysis of COMECLOSE AND SLEEPNOW by Roger McGough [3]

This section presents an examination of a poem at a number of different language levels looking at the foregrounded features as exemplified by Mick Short in his *Language and Style* web course in order to teach the steps to follow in a stylistic analysis of poetry (see also http://www.lancaster.ac.uk/fass/projects/stylistics/sa1/analyse.htm for a detailed analysis). In this analysis of the poem, not everything in the text is analyzed but focused on only the things which seem to be foregrounded and relative interpretatively.

The poet, Roger McGough is the most famous of the Liverpool Poets. Described by Carol Ann Duffy as "the patron saint of poetry" he is still one of the most well-known English poets.

McGough embraces freedom of expression through his poems' subjects and verse structure. He focuses primarily on the ordinary and every day, and his poetry is both accessible and popular. He considers poetry a form of subversion. He often uses various forms of humor, particularly wordplay, to confront serious topics in an effort to expose the subjectivity of reality.

Steps to Follow

Step 1: Reading the poem

The first step is to read the poem a number of times so that you feel you are

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[3]   The analysis of this poetry is taken from Mick Short's *Ling 131: Language & Style* online course (http://www.lancaster.ac.uk/fass/projects/stylistics/sa1/analyse.htm) in order to exemplify steps to follow in stylistic poetry analysis.

familiar with it, and understand it at least in a general way.

Step 2: Writing down a general intuitive understanding of poem

The next step is to write down your general intuitive understanding of the poem. You will need this to refer back to as you go through the various stages of analysis. Try to write more than a few words - a paragraph of a few lines.

"We can say that this poem represents the post-coital thoughts of a man in bed with a younger, sexually inexperienced woman. He is thinking about the feelings of guilt she will have when she wakes up in the morning, and he appears to have a rather ironic attitude towards her naivety in having such feelings of guilt. Indeed, the attitude of the man towards the woman seems patronising, almost cruel, and we feel that we are probably meant to be critical of his patronising attitude".

Step 3: Identify graphical deviations

Beginning with the title, go through the poem line by line, and note down any graphological deviations explaining them and their effects.

The poem does not have line-initial capitals or punctuation. This is typical of McGough's poetry generally, and indeed of many 20th century poets. These orthographical features thus mark the era the poem comes from as post-19th century, and are unlikely to have much internal foregrounding significance because of their general prevalence in the text.

The title of the poem is foregrounded in a standard way by the capitalization and bold typeface. But more importantly there is no space between the words 'come' and 'close' and between 'sleep' and 'now'. The title is, in fact, two coordinated main clauses, and in each clause the 'word space' is omitted between the verb and its adverb modifier.

This graphological 'closeness' can be seen as symbolic orthographically of the meaning suggested. If the man is 'telling' the young woman to 'come close' in bed, then their bodies will be touching and there will be no space between them. 'Sleepnow' can have a similar interpretation, but in terms of time, not space. The sleep is portrayed as being immediate. The cosy relations are portrayed in the title.

In line 7 there is a repetition of the title, with its 'graphological closeness' effects, and comes at the beginning of the second sentence of what is a two-sentence poem. The capital 'C' can thus be explained by the fact that it comes at the beginning of the first word of the sentence. We see this capitalisation as foregrounding the repetition of the title, and so re-suggesting the cosy atmosphere with which the poem starts.

Lines 18-20 "run / alltheway / home" are foregrounded orthographically. These lines which could have been written as one line "Alltheway" is divided into three lines slowing down the rhythm and emphasizing each word and therefore emphasizing the growing feeling of guilt. Also the removal of the spaces in 'alltheway' can have a graphological-symbolic interpretation parallel to that which exists in 'Comeclose' and 'Sleepnow'.

The girl runs home without stopping, and the omission of spaces between the words 'all the way' helps to underline her haste and so also the strength of her desire to run home. The last emphasis on home means that she doesn't belong to where she woke up.

Intertextual relations

The poem's orthographically foregrounded final lines "run / alltheway / home" have also intertextual relations and they remind us of a nursery rhyme. These lines are a quotation from the end of a traditional English nursery rhyme called 'This Little Piggy':

> This little piggy went to market.
> This little piggy stayed at home.
> This little had roast beef.
> This little piggy had none.
> And this little piggy went wee wee wee wee wee,
> All the way home.

In Britain, this nursery rhyme is often used in a game with very small children, usually when they getting ready for bed. The allusion to the nursery rhyme when the young woman is running home at the end of the poem helps us to confirm

her extreme naivety from the perspective of the man. Through the allusion she is being referred to not just as if she is young and inexperienced, but as if she is a small baby.

It also reminds the story of Cinderella when the clock suddenly strikes midnight, Cinderella flees down the Palace's entry steps, leaving behind a glass slipper.

Step 4: Looking at how the poem starts

You are expected to answer the following questions: "Does it start in an 'orderly' way?"

"What kind of effect is created by the first line"

The beginning of the poem is deviant in textual/structure/information terms. We expect the beginnings of poems supplying the information we need to understand easily what we are being told. But in this case we are told that it is 'afterwards' without knowing what went before.

Later on we can infer from what is 'said' that love-making was the proir activity. But we don't know this at the beginning. This feeling that we have started the story 'in media res' (Latin for in 'the middle of things') helps us to establish that the poem is not directly addressed to the reader, but that, instead, we witness what goes on between the two 'characters' in the fictional world created by the poem.

Step 5: Looking at the Grammatical Structure of the poem

The second sentence of the poem starting from Line 7 contains a series of quite extensive grammatical parallelisms

The parallelisms we want you to concentrate on are (a) the two coordinated adverbial clauses in lines 9-14 and (b) the two coordinated noun phrases which are objects to 'put' in lines 15-16. Explain exactly how the parallel parts are parallel in grammatical terms and also what effect the parallelism has. Then compare your answer with ours.

Line 7 contains two coordinated main clauses 'Comeclose' and 'Sleepnow', but the second of these main clauses then extends to the end of the poem, with a series

of subordinate clauses, some of which, in turn, have other subordineate clauses nested inside them.

In line 8, the conjunction 'for' (meaning because) is the beginning of an adverbial clause which gets picked up in line 15:

> for in the morning . . .
> you will put on a dress of guilt
> and shoes with broken high ideals

This adverbial clause has another adverbial clause coordinated with it:

> and . . . run alltheway home'.

This last clause has another adverbial clause embedded inside it,

> 'refusing coffee'

and the clause beginning

> 'for in the morning' in line 8 has two coordinated adverbial clauses embedded inside it

when a policeman disguised as the sun creeps into the room and your mother disguised as birds calls from the trees'

Step 6: Sematic deviations

"To walk on tiptoe" is normal, but you clearly can't talk on tiptoe as said in line 2. This leads us to infer a metaphorical meaning that relates the semantically deviant line with the normal expression it is connected to (by the rhyme between 'talk' and 'walk' and the prepositional phrase, 'on tiptoe', which is common to both expressions). We walk on tiptoe when we are trying to be very quiet, so as not to disturb someone. Analogically, 'talk on tiptoe' suggests that the woman is whispering, or talking quietly, which increases the intimacy of the scene.

Lines 9-14:

> when a policeman

> disguised as the sun
> creeps into the room
> and your mother
> disguised as birds
> calls from the trees

These are lines indicates an 'authority figure' status for the mother as well as the policeman.

The first clause has two semantic deviations.

1. the policeman is disguised as the sun. (which is impossible)
2. the policeman creeps into the room (which is not likely since haven't committed a crime)

There are parallel oddities in the coordinated clause with the 'mother' phrase as its subject.

Lines 15-16:

> you will put on a dress of guilt
> and shoes with broken high ideals

'Dress of guilt' and 'shoes with broken high ideals' are both deviant semantically. This gives rise to the idea that the young woman may indeed have shoes with broken heels (and so have difficulty in running home, even though she is so determined), and also that the broken heels symbolise the broken ideal (to stay chaste). The young woman's feelings of guilt, already awakened by the dawn, are increased as she gets dressed

Step 7: Looking at the Phonetic Parellelisms

Line 2: talk on tiptoe

In addition to the 'talk'/'walk' rhyme, there is an extra element of foregrounding in this phrase because of the word-initial /t/ alliteration. So this line is very heavily foregrounded because of the rhyme, the semantic deviation and the alliteration.

Guidelines for Poetry Analysis[4]

1. Read through the poem several times and write down your general understanding of poem. You will need these initial responses to refer back to as you go through the various stages of analysis.
2. See whether the text has intertextual relations with other texts.
3. Identify graphical deviations explaining them and their effects. As you come across graphological deviation, note down any comments you have about that particular line or lines.
4. Look at how it starts. Does it start in an 'orderly' way? What kind of effect is created by the first line? Write down your response.
5. Look at the overall grammatical structure of sentences see whether there are parallelisms.
6. Explain exactly how the parallel parts are parallel in grammatical terms and also what affect the parallelism has.
7. Look at semantic deviations in the poem and the meanings and effects associated with them.
8. See whether you can notice some phonetic parallelisms (rhyme relations between words in the poem and other words outside the text which form part of clichés which are parallel grammatically to the relevant parts of the poem). Explain their importance and associated effects.
9. Finally, examine function of foregrounding. How do the foregrounded portions of the text relate together and contribute to the interpretation of the poem as a whole?

Conclusion

Through stylistic tools of foregrounding and its types, one can reach to an interpretation of the poem, even if there is no prior knowledge about the literary work. It uses the scientific and the objective look of linguistic analysis and gives the opportunity to realise and enjoy the creativity of poetry.

By looking at a single piece of literary text, we tried show how the meaning of a poem must be sought at various levels. The significance of individual components depends upon the ability to perceive their communicative value, and this value is

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[4]   Adapted from Mick Short: LING 131: Language & Style Course (http://www.lancaster.ac.uk/fass/projects/stylistics/sa1/general.htm)

something that can only be acquired in context, by looking at a poem in this case, in the entirety of its associative meanings.

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COMECLOSE AND SLEEPNOW

Roger McGough
it is afterwards
and you talk on tiptoe
happy to be part
of the darkness
 lips becoming limp
a prelude to tiredness.
Comeclose and Sleepnow
for in the morning
when a policeman
disguised as the sun
creeps into the room
and your mother
disguised as birds

calls from the trees
you will put on a dress of guilt
and shoes with broken high ideals
and refusing coffee
run
alltheway
home

Şiirde Biçembilim

Öz

Yazınsal metinleri anlamak ve yorumlamak için bu metinlerde kullanılan dili anlamak ve incelemek kaçınılmazdır. Biçembilim yazınsal metinlerin ayırt edici dil kullanımlarını ve yapılarını ortaya çıkararak metinlerin anlam ve değerini ortaya koymak amacıyla kullanılan bir yöntemdir. Bu nedenle dil ve yazın arasında önemli bir köprü oluşturur. Okuyucunun yazınsal metinlerden içgüdüsel olarak algıladığını ve verdiği tepkileri destekler ve yaptığı yorumları güvenilir, güçlü dilbilimsel kanıtlara dayandırır. Yazınsal türlerden biri olan şiir dilini anlamak ve yorumlamak kimilerine göre güçtür. Bunun nedeni şairin okuyucunun dikkatini ilk anda çekmek için bazı sözbilim kurgu ve dilbilim ögelerine başvurmak gereğini duymasına bağlanabilir. Bu nedenle önceleme, koşutluk ve sapmalardan yararlanılır. Biçembilimsel incelemenin alanına giren bu tür çalışmalara bakmak şiiri sistematik olarak daha kolay çözümlemeye ve anlamaya yardımcı olacaktır Bu çalışmanın amacı, biçembilimsel incelemenin temel özelliklerini anlatmak ve yazınsal metinlerden şiirin incelemesinde nasıl kullanılacağını bir örnekle göstermektir. Bu tür bir çözümlemeyi nasıl yapabileceğimizi göstermek için Mick Short'un "Language and Style" Web sayfasındaki dersinde örnek olarak sunduğu Roger McGough'ın "Comeclose and Sleepnow" adlı şiiri biçembilimsel inceleme yoluyla örnek olarak gösterilecektir.

Anahtar Kelimeler

Biçem, biçembilim, yazın, şiir, dilbilimsel çözümleme, yazınsal çözümleme

"Running at a Standstill," Zeno's Paradox in the case of Londoners in Zadie Smith's *White Teeth*

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Abstract

Foucauldian and Saidian ideas offered a critique of humanism as an ideological project and led in the following generation of thinkers to critical epistemologies in the areas of feminism, cultural studies and postcolonial studies. They problematized the category of the Human as, in the individuals, what they saw was characterised not by the unitary identities that were enforced by humanism of modernity but non-unitary subjectivities in a conflict ridden world of cultural diversity. The multiple belongings and relationality of these subjectivities problematized the polarity between the previous centre and the periphery and they went beyond the normative humanist ideals. In a nutshell, they were not unitary identities with a firm grasp of who/what they were but fluid subjectivities with internal fractures. When we look at London and Londoners in Smith's *White Teeth* (2000), we see a fictionalized version of what Said and Foucault critiqued on a theoretical level. Contemporary Londoners, due to their nomadic nature, define their subject-position and their claim to personhood on the basis of ideals different from those of humanism. Very suitably, they no more readily accept the role assigned to them by the mainstream Eurocentric discourse. In this line of thinking, the essay focuses on how Zadie Smith's *White Teeth* fictionalizes the bankruptcy of the humanist ideals as the novel re-thinks the category of man populating London streets, the lives of the people coming from the colonies and their interaction with white Londoners.

Keywords

Zadie Smith, White Teeth, humanism, Foucault, Said

The critique of humanism

After the World War II, the humanist ideals were radically questioned due to various forms of impasse in modernity like Nazism, which based itself on humanist ideals. This process of scrutiny led to different activist anti-humanist schools in the '60s and '70s. This critique triggered new social movements which generated new political and social theories, and which challenged Western democracy with its emphasis on liberal individualism and freedom. Intellectuals of these anti-humanist schools evacuated and attacked the delusions of grandeur in the category of the Human in modernity and also problematized the unitary narrative of Westerns history.

The '60s generation of intellectuals generated poststructuralist ideas, which emphasized the constructedness, thus discursive and ideological nature of epistemological categories like self, identity, gender, race etc. Poststructuralists like Derrida attacked humanism with their deconstruction of the binary oppositions and with their emphasis on the discursively constructed nature of humanistic ideals and norms and Eurocentric assumptions. Among these philosophers, Foucault holds an interesting place. Even today, he is usually covered within the poststructuralist section of the curriculum in academia while he himself consciously rejected the label of a poststructuralist. Foucault held something in common with poststructuralism but he also thought that there was something more than the limitations of linguistic frame of reference. He was also interested in the material reality. In other words, although he put the emphasis on discourse, he was also interested in the material conditions or working mechanisms of this discourse. Therefore, materiality or material base was significant for Foucault. In his later phase when he declared that Man is dead, he was pointing out something very significant. Rather than a literal or an empirical death, this was an epistemological one or a challenge to the epistemic violence that configured its own category of man under the banner of humanism and that had been exerted by modernity on the

non-Europeans.[5] Edward Said was also aware of the limitations of humanism and he too critiqued its ideals and Cartesianism. He put under scrutiny the Western democracy that gave way to exclusive Eurocentric violent domination of the rest of the world under the banner of humanism. He acknowledged that Enlightenment reason and barbarism were operating in the same line of logic:

> It is possible to be critical of Humanism in the name of Humanism and that, schooled in its abuses by the experience of Eurocentrism and empire, one could fashion a different kind of Humanism that was cosmopolitan and text-and-language bound in ways that absorbed the great lessons of the past […] and still remain attuned to the emergent voices and currents of the present, many of them exilic extraterritorial and unhoused. (Said, 2004: 11)

Foucault and Said were also raising an ethical question when they declared the death of the Man engineered by modernity as they were giving an ear to its sexualised, racialized and naturalised others. This was a challenge to the universalism of the unitary Eurocentric, thus, exclusive Human configured by humanism. This attempt was also highlighting the difference between cultural specificity and the fake Eurocentric universality.

Humanism of modernity with its hierarchical exclusion and cultural hegemony was given a deadly blow by Foucauldian and Saidian ideas. One of the results of this blow was a radical critique of Orientalism, which constituted the cultural leg of Eurocentric hierarchies and imperialism. Through Orientalism the West claimed that they knew the East and defined what/who they were for the Easterners:

> The most formidable ally of economic and political control had long been the business of 'knowing' other peoples because this 'knowing' underpinned imperial dominance and became the mode by which they were increasingly persuaded to know themselves: that is, as subordinate to Europe. (Ashcroft *et al.*, 1995: 1)

Aijaz Ahmad agrees that Orientalism established "a tie between imperialist forms

[5]   Foucault offered his radical critique of humanism and his anti-humanist views in *The Order of Things* (1970).

of cultural domination on the one hand, colonial conquest and imperialist pillage on the other" (Ahmad, 2000: 286). He adds:

> The striking novelty of *Orientalism* resided, thus, not in its thematics but in its scope, procedure and basic thesis- not simply its range of borrowing from the constituted academic disciplines but, far more crucially, its explicit invocation of Foucault, its declaration that the object of his study, namely Orientalism, was a *discourse* and its insistence that this was the constitutive discourse of western civilisation as such, both chronologically, in the sense that we find it there in the oldest European textualities, and also civilisationally, since it is by defining the 'Orient' as the dangerous, inferiorised civilizational Other that Europe has defined itself. (286)

Some of the Orientalists like Bernard Lewis [in his *Islam and the West* (1993)] had to defend Orientalism against these ideas coming from philosophers like Foucault, Said and their followers. Another Orientalist Francesco Gabrielli tried to define what exactly Orientalism was in his "Apology for Orientalism" but even in his attempt to clear Orientalism from the stains of Western imperialism, he could not help revealing its hidden agenda. Gabrielli defines Orientalism as follows:

> Orientalism has been respectively an aspect of Enlightenment and Romanticism, of Positivism and of European historicism, and to sketch its complete history would be tantamount to going through the entire evolution of Western culture….establishing its own view of civilisation and history, politics and religion, society and poetry. (Gabrieli and Velen, 1965: 129)

He goes on to say,

> …it is in the dock of the accused, on trial for its origins, intentions, methods and results. The accuser in this trial, needless to say, is now the East, which from a passive object of history and study has revived as a subject, which seeks with profound travail its own soul and does not recognize it in its past or present in the mirror of European orientalistic

> investigation. Nor does it recognize the accuracy of the vision of the honesty of the statements of this European and Western science, which for three centuries has been concerned with it. It tends precipitately to make of European orientalism a scapegoat for its own problems, anxieties and pains. (Gabrieli and Velen, 1965: 130)

Their apologies could not stop the Foucauldian and Saidian ideas from leading in the following generation of thinkers to critical epistemologies and definitions in the areas of feminism, cultural studies and postcolonial studies. Theirs was also an attempt on the side of the Western intellectuals to come to terms with their history on an ethical ground.

Socio-cultural mutation in *White Teeth*

Due to spatial constraints, this essay will not go into detail of Foucauldian and Saidian ideas and their aftermath of proliferation of counter discourses, which are grouped under the umbrella term posthumanism as they led to an ideological and a discursive resistance. However, it will concentrate on what humanism did in and to the West and its others, and how it is reflected in Smith's novel. The essay focuses on how Zadie Smith's *White Teeth* (2000) fictionalizes the bankruptcy of the humanist ideals as the novel re-thinks the category of man populating London streets, the lives of the people coming from the colonies and their interaction with white Londoners. However, the essay will not go into details of social inequalities they suffer.

When we look at London and Londoners in *White Teeth*, we see a fictionalized version of what Said and Foucault critiqued on a theoretical level. The novel is dark in its implications as it points out an impasse in Enlightenment humanism and it does not offer any alternative to transform it or to heal the wounds created by it. Obviously, London is no more the city of white supremacy at least in its streets or in its living practice as this imperial city is devoid of pure Englishness now. Aggressive universalism of the Enlightenment is replaced by a socio-cultural mutation, which is still in progress as the novel offers a mutating image of the immigrant and the white English citizens. Very suitably, when Samad looks at the Londoners, on the bus, he sees that "white fades to yellow fades to brown" (164). The narrator states, "[t]his has been the century of strangers, brown, yellow

and white. This has been the century of the great immigrant experiment" (326). The divergent groups slip into each other's lives, so Site is white but Sharon is Pakistani; "it is still hard to admit that there is no one more English than the Indian, no one more Indian than the English" (327).

The novel gives voice to the internal others who are characterised by multiple belongings and who are neither in the margin nor in the mainstream. It can accommodate the central characters of the past and the previously dehumanised others on an equal footing. These previously dehumanised others of humanism are: the naturalised other– the Mouse which is genetically modified and which is given voice by the other internal others; the racialized others- the Ethnic minorities; and the sexualised other- women. They no more readily accept the role assigned to them by the mainstream Eurocentric discourse thus they also problematize the polarity between the previous centre and the periphery. In such a context, white Englishmen are no longer the native or host community and all the Londoners engage in multiple relationality. Rather than the difficult encounters between the communities, we see encounters between the individuals.

London is the space for individuals who act on multiple relationality and who are in a constant flow in terms of their identity markers and Millat, the son who stayed in London, is the epitome of this. He is not a submissive or a traditional son at all, he did not follow anyone or anything and he kept on "changing image as often as shoes; sweet-as, safe, *wicked,* leading kids up hills to play football, downhill to rifle fruit machines, out of schools, into video shops" (217). In London Millat found different father substitutes and role models: "Here was where Millat really learnt about fathers. Godfathers, blood-brothers, pacinodeniros, men in black who looked good, who talked fast, who never waited a (mutherfuckin') table, who had two, fully functioning, gun-toting hands" (217). He "farted in mosque, chased blondes and smelt of tobacco" (218).

London is depicted as a collage of heterotopias where different groups could create their own ecosystems disconnected from others. These spaces of deviation make up London, which signifies different things to each group. Samad does not feel at home either in his home or in London, where he feels at home is

O'Connell's. It functions as a heterotopic space for Samad and Archie where they "could be without family… without possessions or status, without past glory or future hope- you could walk through that door with nothing and be exactly as everybody else in there" (244). These heterotopic spaces assume significance due to time spent there, that is, after they invest temporally in these spaces. As they do in O'Connell's, they "feel like breaking the chronological bank" (244). Therefore, we can call these spaces timespaces which enable them to achieve their own kind of connections and disconnections. They accumulate their own subjective history and knowledge in these spaces. Samad goes to O'Connell's when he "can't explain to [his] kid why glass will shatter at certain impacts but not other" or when he can't understand "how a balance can be struck between democratic secularism and religious belief within the same state" (245). He can be "the authority, to have time on [his] side, for once, *for once*" (245). These spaces empower the previously marginalised others by offering acknowledgment to them.

These heterotopias too project Londoners' multiple belongings. The full name of O'Connell's Pool House is a case in point: it is "Andrew O'Connell Yusuf." It has "fragments of the Qur'an on the wall." It is run by Abdul-Mickey and it saves hallal food. There is "an Irish flag and a map of the Arab Emirates knotted together and hung from wall to wall" (183). It is an Irish pool house run by the Arabs with no pool tables. Abdul-Mickey is fully aware that it is a "hybrid business" in every sense of the term. It has a gambling room downstairs to "make up the money lost on hallal sausages" (246).

School is another heterotopia: "Despite every attempt to suppress it, the school contained and sustained patches, hang-outs, disputed territories, satellite states, states of emergency, ghettos, enclaves, islands" (290). This heterotopia has segments in it: "There were no maps, but common sense told you, for example, not to fuck with the area between the refuse bins and the craft department. There had been casualties there … and the scrawny sinewy kids who patrolled this area were not to be messed with" (290). In this heterotopic space, Samad's son, Millat was "the shining light of the teenage community the DON, the BUSINESS, the

DOG'S GENITALIA, a street boy, a leader of tribes. In fact, the only trouble with Millat was that he loved trouble. And he was *good* at it" (218). In each section of the school, there were different operating rules. It was the case for the religious groups too. KEVIN (Keepers of the Eternal and Victorious Islamic Nation) was one of them. KEVIN took Millat as a project, and converted him from a degenerate Bengali to a true brother in its own heterotopic space.

There is no pure Englishness as London the imperial city is devoid of Englishness now in both linguistic and normative terms. A closer look at these heterotopias tells that the English do not speak Queen's English anymore; it is left to the people from the colonies. The immigrants have more linguistic competence than the English who need to consult the dictionary for the correct form of the words (226). Likewise, Jamaicans who were taught Christianity by the Englishman as a medium of better exploitation are trying to re-teach the Englishmen their forgotten Christianity. Or a character who was once a hippie is now trying to convert others to Christianity.

The immigrants feel that there is no purity in their case, either. Samad came to London in his mature years and now feels that he is uprooted from his previous cultural purity. Alsana does not believe in the idea of racial purity, in the case of either themselves or the English. She consults *Reader's Digest Encyclopaedia* to look up the etymology of the word Bengali only to discover many racial imprints in it (237). Clara yearned for the purity of the Chalfens, their Englishness, but "[i]t didn't occur to her that the Chalfens were, after a fashion, immigrants too (third generation, by way of Germany and Poland, née Chalfenovsky), or they might be as needy of her as she was of them. To Irie, the Chalfens were more English than the English" (328). Interestingly enough, for the first generation of immigrants, racial purity is still an issue in their living practice. Hortense does not speak to Clara for marrying a white man: "Hortense hadn't put all that effort into marrying black, into dragging her genes back from the brink, just so her daughter could bring yet more high-coloured children into the world" (327). When Millat brought an English girl home, Alsana "quietly wept in the kitchen, Samad went into the garden to attack the coriander" (328). The next morning starts with verbal fights

about the issue.

Another thing that the novel points out is the dissolution of the previous monolithic logic in the living practice of the non-English British citizens who came from the colonies. Samad's best friend is an agnostic Englishman and his living practice is full of contradictions: "Samad gave up masturbation so that he might drink" (139) for example. He fought for the British in the War and one of his arms became dysfunctional, yet he is not acknowledged as one of the British. His wife, Alsana, for whom he waited for a long time to be born, then, to get married to, turned into a rebellious figure who never acknowledges his authority and who runs against the expected norms in both appearance and practice. Moreover, she puts her husband's hypocrisy under scrutiny. It comes as no surprise that Alsana refuses to sexualise herself, as she cannot believe, "homosexuality is that much fun. Heterosexuality certainly is not" (285). Neena, a Bengali young woman and the cousin of Alsana, is a lesbian, questioning the potential of culture in constructing and assigning gender markers to the individuals. She feels free to visit her relatives with her girlfriend. Their multi-relationality is also revealed through the way they dress up: Alsana wears running shoes under a sari and wraps her hair in one of Clara's head scarfs, a long beautiful piece of orange Kuti cloth (198-99).

The first- and second-generation immigrants

The novel also reveals the differences between the first generation of immigrants and their children in their multi-relationality. While the first generation feels divided between two centres of attraction, the second generation acts like Londoners even when they try to purge themselves of British influence as in the case of Millat. In the case of the second generation, boundaries between centre and periphery, domestic and foreign, included and excluded, genetics and cultural heritage are blurred while these boundaries still operate in the world of the first generation of immigrants.

Samad feels proud of being the great-grand son of Mangal Pande, who was the great hero of the Indian Mutiny. The irony here is, Mangal Pande's great-grandson fought in the Second World War on the side of the British to prove heroism in his blood. In the war, Samad and Archie became friends and Samad proved to be more skilled than Archie, the English soldier: "It was awkward, an Indian telling

an Englishman what to do, but somehow the quietness of it, the manliness of it, got them over it" (93). Archie the Englishman learnt from Samad masculine skills like how to fix the radio. Samad feels proud due to his great-grandfather but Archie feels lower than ordinary as his father used to say, "We're nobody" (99). Still, Archie underlines the absurdity of the idea of an Indian being a hero. Samad's version of Mangal Pande's story never overlaps with what is written in official English history and dictionary, which stigmatizes his glorious Mangal Pande as a drunken irresponsible soldier. His struggle to correct the official version continues throughout the novel and his endeavour underlines the textualised nature of history.

Samad does not idealize English culture and never puts himself in a subordinate position. When the Bengali people get assimilated into the British culture this is "nothing but corruption" for him (190). When Shivan, a waiter in the restaurant Samad works for, says, "who… can pull the West out of 'em once it's in?" (145). Samad's answer does not surprise us: "I should never have come here- that's where every problem has come from. Never should have brought my sons here, so far from God" (145). When Samad feels attracted to one of his sons' teachers, Shiva is hopeless about a possible intercourse between them as there is "[t]oo much history… Too much bloody history" between the English and themselves (146). In this mode of thinking, Samad sends one of his sons, Magid, to Bangladesh, as he believes that "[w]e have the evil inside us, the free will. We must *learn* to obey" (289). One of the humanistic ideals, the free will, is regarded as something to recover from by him. He cannot accept the fact that his sons might have multiple connections as they were born and raised in London.

Samad wants the Christian festivals to be removed from the school calendar as they are many in number. However, he insists that Moslem festivals should be kept as they are only twelve and they are not originally pagan festivals. Here what we see is the reversal of the previous judgemental Gaze of the colonizer into a similar judgemental Gaze, this time of the immigrant. Very suitably, Magid's wish to join the Harvest festival, which, according to Samad, is originally pagan, disappoints him and he says that, instead, Magid should come to haj with him.

Ironically, before the festival, Magid introduces himself as Mark Smith to his friends as he wants to be:

> …*in some other family*. He wanted to own cats and not cockroaches, he wanted his mother to make the music of the cello, not the sound of the sewing machine;… he wanted his father to be a doctor, not a one-handed waiter; and this month Magid had converted all these desires into a wish to join in with the Harvest Festival like Mark Smith would. Like everybody else would. (151)

The traditional symmetries between Samad and his wife are shattered irreparably. Samad discovers his wife's strength and skills late in his marriage. For example, he learns that she can drive better than he can, just like her mother. When she sends one of the twins to Bangladesh, she protests it by not speaking to him properly. Although he spends his evenings at the O'Connell's and days at work, that is, although he condemns Alsana to loneliness in her marriage, she is powerful enough to develop her own survival skills. When they have physical fight, Alsana wins. Alsana who had "good schooling, proper parents" and who lacked "nothing but faith," says: "He will whistle his tune and I will whistle mine" (228). She also implies that her religion is different from what Samad believes in.

Alsana does not thrust the English as she thinks that "[t]he English are the only people… who want to teach and steal from you at the same time" (356) and she has many vivid historical examples of it in her memory. It is the case for Clara, Archie's Jamaican wife, too. Her great grandmother was "educated" by a Captain Durham back in Jamaica and during the anatomy lessons, she got pregnant. When the English left the country, he wanted to take her with him but could not, as in all those "teaching" sessions, he did not bother to learn her surname. Just like Alsana, Clara too thinks that "[a] little English education can be a dangerous thing" (365). In their context, what is given under the guise of English education is either exploitation of the resources or rape. Interestingly, the characters give these historical accounts not with a bitter tone of voice. Rather than bitterness, they reflect on the English, and their past and present encounters with the English with an indifferent tone. For them, irony is another tool to reflect on history.

The second generation is aware of the prejudices through which they are perceived by the mainstream discourse in London but they have the energy not to be contained by these prejudices, too. Millat was aware of the stereotypical image he was squeezed in by the mainstream discourse. For the Londoners, all of them are Indians as they cannot see the difference between the Indians, Pakistanis and Bangladeshis. Millat knew that, he

> was a Paki no matter where he came from; that he smelt of curry; had no sexual identity; took other people's jobs; or had no job and bummed off the state; or gave all the jobs to his relatives; that he could be a dentist or a shop-owner or a curry-shifter, but not a footballer or film-maker; that he should go back to his own country;… that he worshipped elephants, wore turbans… was ever on the news unless they had recently been murdered. In short, he knew he had no face in this country, no voice in the country. (234)

Unless they revealed their anger, they were given deaf ears but their anger made them appear on every channel, every radio and in every newspaper. Therefore, Millat grabs anger "with both hands" (234).

While the first generation of immigrants yearn for their origin, it is not the case for their children. Samad cannot tolerate change and says: "And don't speak to me of second generation! One generation! Indivisible! Eternal" (289). However, the novel denies any teleological drive in the definition of the second-generation immigrants. Millat devotes all his energy to purge himself "of the taint of the West" (444) but this seems to be an impossible task for him. Despite all his efforts, Tony Bennet's music floating out of a cloths shop enters "his soul" or when he opens the door of KEVIN's meeting hall, "the opening of Good Fellas" runs through his head and the following sentence runs around "in what he presumed was his subconscious": "As far back as I can remember, I always wanted to be a gangster" (446). However, he deliberately converts the sentence into; "As far back as I can remember, I always wanted to be a Muslim" (446). Whatever he does, he stands "schizophrenic, one foot in Bengal and one in Willesden. In his mind, he [is] as much there as he [is] here. He [does] not require a passport to live

in two places" (219).

According to Samad, both of his children are "strangers in strange lands" (425). Like Millat, Magid turns out to be another disappointment for his family as he becomes "[m]ore English than the English" in Bangladesh (406). He cannot believe that his own son, of whom he was so proud that he sent to Bangladesh, has come down to this clone who is obsessed with his bodily hygiene in the way a Western man does. For him, he is "some clone," not an Iqbal (424). He does not show Magid to his relatives "with his bow-ties and his Adam Smith and his E.M. bloody Forster and his atheism!" (424).

For all these characters, London implies different things. Alsana is thankful as they are in England (199). However, Samad is aware that they live in a limbo situation:

> -who would want to stay? In a place where you are never welcomed, only tolerated. Just tolerated. Like you are animal finally house-trained. Who would want to stay? But you have made a devil's pact… it drags you in and suddenly you are unsuitable to return, your children are unrecognizable, you belong nowhere (407).

London is a place, for Samad, "where there exists no patience or pity, where the people want what they want *now*, right now… expecting lovers, their children, their friends and even their gods to arrive at little cost and in little time" (207). They would "exchange all faith for sex for power," they "would exchange fear of God for self-pride, knowledge for irony, a covered, respectful head for a long, strident shock of orange hair-" (207). According to Samad, England is a land of accidents but to Irie, Archie's daughter and a second-generation immigrant, it sounds like "*paradise*" and "freedom" (408) in the beginning. In the end of the novel, however, Irie leaves everything behind for Jamaica.

A new way of reading the situatedness of the second-generation immigrants

The narrative underlines that these Bengali people cannot be defined against the background of the previous hierarchies or frames of thinking like humanism or multiculturalism, which seems to be another ideological injection by the mainstream discourse to homogenise somehow the cultural others. They were

the not-fully-humans of the past but are the cultural stakeholders of the present. They problematize the previous boundaries. As an alternative to Enlightenment humanism, what the novel suggests is a new way of reading the situatedness of these Londoners through Zeno's paradox, "running at a standstill," which seems to imply the merging of the ontology of Becoming with the ontology of Being. That is, they create or carve out their essence at the moment of experience, not against the background of a pre-conceived sense of who they are or not through a teleological flow.

The narrator's voice tells us about the nomadic nature of the immigrants: "Because we often imagine that immigrants are constantly on the move, footloose, able to change course at any moment, able to employ their legendary resourcefulness at every turn." It specifies such immigrants who "step into their foreign lands as *blank people*, free of any kind of baggage, happy and willing to leave their difference at the docks and take their chances in this new place, merging with the oneness of this greenandpleasantlibertarianlanof the free" (465). They will adapt themselves to every condition "weaving their way through Happy Multicultural Land" (465). This was the case of the first generation of immigrants. However;

> Magid and Millat couldn't manage it. They left that neutral room as they had entered it: weighed down, burdened, unable to waver from their course or in any way change their separate, dangerous trajectories. They seem to make no progress. The cynical might say they don't even move at all- that Magid and Millat are two of Zeno's headfuck arrows, occupying a space equal to themselves and, what is scarier, equal to Mangal Pande's, equal to Samad Iqbal's. Two brothers trapped in the temporal instant. Two brothers who pervert all attempts to put dates to this story, to track these guys, to offer times and days, because there isn't, wasn't and never will be any *duration*. In fact, nothing moves. Nothing changes. They are running at a standstill. Zeno's paradox. (465-466)

Conclusion   London appears as a collage of segregated social spaces created by the previously dehumanised or not-fully-human others, which refers to the blurring of the previous boundaries between the periphery and the centre. We can no more talk about a

functioning mainstream discourse as the previously cherished English bourgeois epistemology, which was the telos of modernity coupled with humanism, reaches an impasse in the novel. The potent mainstream discourse of the past is something that remains only in their memory. Mutation whether cultural, discursive or social characterise the slippery subjectivities who cannot be contained by the good old humanism. They are so diverse and heterogeneous that the likeminded members of the community are doomed to create their own ecosystems, otherwise they would be perished in wilderness.

In the end of the novel, Irie, a second-generation immigrant raised in London, goes to Jamaica with a baby in her womb whose father is either Millat or Magid, and who will be raised by herself and Josh Chalfen, the son of middle class parents who idolize Enlightenment norms. In a very stereotypical mode of thinking if we take the baby as the future of these Londoners, we can say that it will carry the genes of a mother who is half English and half Jamaican, and a Bengali father, and will be raised by Irie and a third-generation Jewish immigrant English Josh Chalfen, who comes from the cradle of humanist ideals. This baby will be raised not in London but in Jamaica. It is impossible to explore its identity markers within the frame of humanism, as it will be "running at a standstill."

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Zadie Smith'in *İnci Gibi Dişler*'inde "Aynı Noktada Koşmak," Zeno'nun Paradoksu

Öz

Foucault ve Said, humanizmi ideolojik bir proje olarak eleştirdi, ve onların eleştirileri, kendilerinden sonraki düşünürlerde, feminizm, kültürel çalışmalar ve sömürge sonrası çalışmalarda, eleştirel epistemolojilere yol açtı. Foucault ve Said, insan kategorisini sorunsallaştırdı çünkü bireylere baktıklarında gördükleri şey, modernitenin humanizminde perçinlenen bütüncül kimlikler değil, çelişkilerden muzdarip kültürel çeşitlilik ortamında bütünlüğünü sağlayamayan öznelliklerdi. Bu özneliklerin çoğul aidiyetleri ve ilişkisellikleri, normatif hümanist ideallerin ötesine geçerek, daha önce hüküm süren merkez ve perifer arasındaki kutupluluğu sorunsallaştırır. Kısaca, bunlar ne ya da kim olduklarının bilincinde olan bütüncül kimlikler değil, içsel parçalanmışlıklarla dolu akışkan özneliklerdir.

Smith'in İnci Gibi *Dişler*'inde (2000), Said ve Foucault'nun kuramsal düzeyde eleştirdikleri noktaların kurmaca versiyonunu görürüz. Göçebe kimliklerinden dolayı, romandaki Londralılar, öznelliklerini hümanizmdeki ideallerden farklı bir zeminde tanımlar. Doğal olarak onlar, Avrupa merkezli ana akım söylemin kendilerine biçtiği rolü artık kolayca kabul etmezler. Bu makale, Zadie Smith'in İnci Gibi Dişler romanında, hümanist ideallerin işlevselliklerini nasıl yitirdiğini mercek altına alır çünkü roman Londra sokaklarındaki insan kategorisini, sömürgelerden gelenleri ve onların beyaz Londralılarla olan ilişkisini yeniden tanımlar,

Anahtar Kelimeler

Zadie Smith, İnci Gibi Dişler, hümanizm, Foucault, Said

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Translated work: (Ollmann 2001 [1979])

Newspaper: (*New York Times* 12 September 2004, 19-20)

Citations in footnotes: see (Uygur 2001)

When author, newspaper or institution names are used in the text: According to Tuncay and Ekmekçi (2009, 53)...

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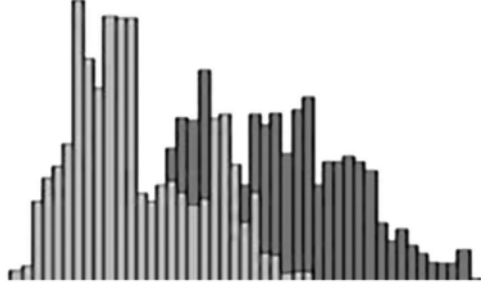
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