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TABLE OF CONTENTS

Robin Hood: A Social Bandit?	9
Storytelling and Creative Writing Experience	10
The Intermediate European City in Literature and Architecture Today	12
Some Difficulties of Intercultural Communication.....	13
Harris, Antony R. (1993). Gender and Race in the Theory of Deviant Type-Scripts.Wiley	19
Study of Variability and Synonymy in French and Georgian Paremiology	20
Historical Phraseology	28
Autofictional Narrative and Its Strategies in Modern European Prose	39
Reflecting the Role of Fate and Plague in Classical Literature: A Critical Study of Sophocles' Oedipus Rex	45
The Prophet and the Allegorist: Beat Visionary Poetics	46
Literature with ELT Students: Challenges and Suggestions	47
Dominant, the Concepts That Expresses the Mentality in French and Georgian Paremiology and the Analysis of Their Research	48
Appearance vs. Reality in Stevie Smith's "Not Waving but Drowning"	58
Narrating the Iranian Nation through Border Crossings	64
Düşsel Etki ile Sanrının Sis Kavramı Üzerinden Somutlanması: Puslu Kıtalar Atlası Modellenmesi	65
Power Relations and Freedom in <i>The Handmaid's Tale</i> and <i>15 Million Merits</i> , a Foucauldian Reading.....	66
The Dual Game of Fictionality and Factuality in Julian Barnes's <i>Elizabeth Finch</i>	76
Vulnerability of Children as a Post-Millennial Concern in Ian McEwan's <i>Nutshell</i>	77
Teachers' Professional Development and Computer Assisted Language Learning	78
Theme of Apocalypse in <i>The Epic of Gilgamesh</i> and Terry Brooks' <i>The Genesis of Shannara</i> .	79
Humor and Power Deconstructed: A Postmodernist Reading of Two Novels by Mark Twain .	80
The Simple and Hypotactic Sentence Structures: The Basis for the Distinction of Information (A Comparative Georgian-Megrelian Analysis)	87
Drawing a Perfect Circle in Medieval Dream Poem Pearl	92
Building Alternative Futures: Postcolonial Ecocriticism of Octavia E. Butler's <i>Xenogenesis</i> Trilogy.....	93
Çeviri ve Redaksiyon: <i>Dorian Gray'in Portresi</i> Örneği.....	94
Oriental Concepts in Georgian Figurative Sayings	95

Analyse conceptuelle des idiomes phytonymiques en français et en géorgien (Conceptual analysis of phytonymic idioms in French and Georgian Languages)	96
No way Out: Creoles as Misfits among the Colonisers and the Colonised in Jean Rhys's <i>Wide Sargossa Sea</i> (1966)	109
Bilingual Education and ADHD in Early Years: Negative Feelings in the Classroom.....	110
<i>Tante Rosa</i> and <i>The Waves</i> : Metaphysics of the Female Narrative	118
The literary course of existentialism and its reflection in Georgian writing (O. Chiladze, J. Karchkadze, G. Chokheli).....	123
The Guru of Abuse: Analysing Cultural Distortions in Anuradha Roy's <i>Sleeping on Jupiter</i> ...	124
<i>Menekşe Gözler</i> (1969) Sinematik Anlatısının Psikonalitik Analizi	125
Post-Colonial Analysis of Aravind Adiga's <i>White Tiger</i> in the Light of Franz Fanon's Post-Colonial Approach	135
Interactions en classe de langue : enjeux et perspectives pour l'enseignement efficace	136
Designing a Didactic Drama for Medical University Students Based on Multidisciplinary.....	142
Hark Olufs' <i>Odd Adventures or Marvellous Skirmishes in Turkey</i> (1747) and Diversity of the Ottoman World	143
Lost in Translation: A Cross-Examination of Censorship Practices in Arabic Subtitles on TV Channels and DVDs	144
Fostering Pedagogical Advancement: A Comprehensive Analysis of Artificial Intelligence (AI) Tools Integration by EFL Language Teachers	145
Corpus Analysis of the Use of Polysemous Verbs in Personalized and Depersonalized Modality Expressions of Argumentation	146
A Deluzian Reading of the Reterritorialization of the Characters in Alice Zeniter's <i>The Art Of Losing</i>	147
The Implementation of Collaborative Writing in Language Education: Affordances and Preliminary Findings.....	152
A Critical Discourse Analysis of the Images of Turks in the English Renaissance Drama.....	161
Understanding Homo technicus/ Techno human from East-West perspectives in the Posthuman Age: An Analysis of Select Works from Marshall McLuhan's Four Laws of Media Perspective	162
Çok Yüzeyli Anlatının Boşluğuna Düşmek: Recep Yılmaz'ın <i>Çerçici</i> Novellasının Anlatı Yapısı Üzerine Bir İnceleme	178
Linguistic Competence: Vocabulary Acquisition of Foreign Students in the Preparatory Year of Study Program.....	201
Poetics of Macabre: Horror and the Uncanny in Graveyard Poetry	202
The right of an under-aged to directly apply to the Court as a procedural guarantee to protect his/her best interests and a comparative legal analysis	203

Technological Melancholia: A Posthumanist Study of Human Melancholy in the Tech-Ade .	210
Distribution of inheritance according to gender in Georgian society.....	218
The Sexualization Of ‘Meat’	225
Of Pigs and Boors: Third Space and Cultural Identity in Patrick Mccabe’s <i>The Butcher Boy</i> ..	226
Navigating a New Era of Creativity for ESL Students: A Digital Mind Map for Idea Generation	227
Figure 1 : Sample of Digital Mind Map Diagram using Bubbl.us Software	230
for Idea Generation.....	230
Thanatos (The Death Drive) in Mehmet Ali Celikel’s “Where No One can Go” (“Kimsenin Gidemediği Yere”)	234
Diversity and Activism in Children’s Literature	235
Integrative character of the project method – An insight into the project ‘Agent’	236
Video Diaries as Digital Narratives: Transmedial Self-representation on Instagram	237
Eugenic Discourse in <i>This Other Eden</i> by Paul Harding.....	238
Unveiling Inner Worlds: Exploring Psychological Realism in George Eliot’s <i>The Mill on the Floss</i>	239
Exploring Tense Treatment in Translating Virginia Woolf’s <i>Mrs Dalloway</i> into Chinese.....	240
The Influence of Online Gaming on the Behavior of Gamers in Pakistan.....	241
Mehmet Ali Çelikel’in Öykülerinde Kantçı Etik ve Deontoloji	242
Sir Orfeo and Going Beyond the Borders.....	243
Enhancing Teaching Practice by Integrating Reflective Practice in ELT	244
Enriching the brain in EFL classes	245
Literary Atmosphere in Architecture: Peter Zumthor as a Narrative Case	246
The Concept of ‘Politics of Location’ In <i>Monkey Bridge</i>	258
Constructed Identities in <i>The Sims 4</i> : Transgender Narrative in the Modern <i>Big Brother</i>	263
Social Criticism in <i>The First Shepherds’ Play</i> and <i>The Second Shepherds’ Play</i>	272
Metaleptic Transitions from Page to Space, from Narrative to Architecture: Georges Perec and ‘Species of Space & Other Pieces’.....	273
Amnesia as a Tool to Emphasize Identity in S. J. Watson’s <i>Before I Go to Sleep</i>	293
Reimagining <i>Hamlet</i> : A Comparative Deconstruction of the Shakespearean Classic and Tom Stoppard’s Adaptation in <i>Rosencrantz and Guildenstern Are Dead</i>	294
Borders of Memory: Melancholic Ownership, Epistemic Crisis, and Geopolitical Identity in Manto’s ‘Toba Tek Singh’	305
Barthes Narrative Codes in Literary Narratives: The Example of Italo Calvino.....	306

The Employment of Authorial Intrusion as a Narrative Technique by Devdutt Pattanaik	316
The Haunted Mind: Examining the Influence of Gothic Narrative on Schema and Memory in Arnab Ray's <i>The Mine</i>	326
Ageing Body Image in Hanif Kureishi's <i>The Body</i>	336
Narrative of Pain in Albanian Contemporary Novels	337
Representations of Fashion in Young Adult Dystopian Novels	345
Northrop Frye's Structuralist Notions of <i>Mythoi</i> and <i>Archetypal Criticism</i> : A Critical Analysis of the Anonymous Masterpiece <i>Sir Gawain and the Green Knight</i>	346
English Teachers to Children in Brazil: Stories of Who They Are and Who They See Reflected in the Mirror	355
The Significance of Color in Georgian Poetry of the Early Twentieth Century: Paolo Iashvili's poems	357
The Storied Matter of The Fig Tree as a Forger of Locality in Elif Shafak's <i>The Island of Missing Trees</i>	358
Reframing the Ecological Boundaries in Cyberspace: The New Realm of Artificial Intelligence in <i>Neuromancer</i>	359
Conrad's Narration and His Use of Sensory Perceptions in <i>The Nigger of the "Narcissus"</i> (1989)	360
"That's Not 'Me': The War of Those with Mental Illnesses Against Stigmatization	361
"Syntactic Assimilation" in Kartvelian Languages from the Diachronic and Synchronic Viewpoints	362
The Translational Corpus of "The Knight in the Panther's Skin"	367
Emotional Markers in the Georgian and American Discourses of Election	376
Using Allidiocentrism to Enhance Teaching and Learning	377
Myth And American Literature: A Multi-Layered Connection	378
The Shifting of the Curtain on History: Holocaust & Modernism Revealed through Zygmunt Bauman's View in Tom Stoppard's <i>Leopoldstadt</i>	389

ABSTRACTS & FULLTEXTS

(ACCORDING TO OXFORD ABSTRACT OPEN SUBMISSION LIST)

Robin Hood: A Social Bandit?

Stephen Rigby
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Abstract

In studying the medieval Robin Hood, scholars have made surprisingly little use of Eric Hobsbawm's influential concept of the 'social bandit'. A social bandit is not a mere robber but is rather a figure who, whilst being seen as the authorities as a criminal, enjoys some degree of popular admiration and support. Hobsbawm distinguished three types of social bandit: the avenger, who is admired for his power; the Haiduk, a robber who rejects a life of poverty; and, most famously, the 'noble robber'. The modern version of Robin Hood, familiar from Hollywood films, is a noble robber, but was this true of the medieval outlaw? Hobsbawm listed nine possible characteristics of the noble robber: he only becomes an outlaw because he is the victim of injustice; he rights wrongs and so is associated with virtue and justice; he robs from the rich and helps the poor; he only kills in self-defence or for just revenge; he is strong and brave and cannot be beaten in a fair fight; he is not the enemy of the king, the fount of justice, but only of local landlords, clergy and oppressive officials; he is helped and admired by the community; eventually he may be received back into the community; alternatively, he may finally be killed but can only be overcome through treachery and will still die fighting bravely. Most of these characteristics are possessed by Robin Hood in the surviving medieval ballads about him. Hobsbawm's work can be criticised in a variety of ways. The first is that he conflated the reality of banditry with its romanticised image in popular legends. However, this is not really an issue in the case of the fictional Robin Hood. A second criticism is that the concept of the noble robber is over-general and ignores the historically specific forms that outlaws have taken. For instance, the medieval ballads place great emphasis on Robin's 'courtesy', a virtue which had very specific connotation for medieval audiences. Thirdly, in focusing on the peasant contexts in which he believed bandit heroes arise, Hobsbawm tended to overlook the ways in which such stories can appeal to a range of different social groups and are popular in wide range of historical periods. Nevertheless, his work is extremely useful in drawing our attention to the ways in which medieval stories about Robin Hood neutralise his criminality and allow him to be seen as a heroic figure by both medieval and modern audiences.

Storytelling and Creative Writing Experience

Greta Gorsuch
Texas Tech University

Abstract

"I have two lives as a writer..." This statement fairly sums it up. One life is as an applied linguist who writes non-fiction within the somewhat predictable confines of specific research report genres. But my other life is as a writer of original fiction of novellas and short stories. My audience is adult literacy learners who, for whatever reason, never got the knack of reading in their native language. One other emerging audience is second language learners of English. In this brief presentation I consider the reasons why a non-fiction writer might take this second path; in other words, what constitutes the creative impulse in just one person, in this case, an American who struggles with the historical past that lives in the present. I also consider what sparks the creative impulse in the immediate present that fuels a narrative as it is being written, such as conversations overhead, observations of human interactions with landscapes, and apparent acts of unreason. This presentation is given in the spirit that anyone can engage in storytelling, and in fact, should do so, engaging in patient observation and immersion in narration.

On Three Types of Witnessing in Two Babi Yar Narratives

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Short Bio: Arleen Ionescu is Professor of English and Critical Theory at Shanghai Jiao Tong University. Her major research interests are in the fields of modernism, narratology, memory, Holocaust, and trauma studies. Her books include *Romanian Joyce: From Hostility to Hospitality* (Peter Lang, 2014) and *The Memorial Ethics of Libeskind's Berlin Jewish Museum* (Palgrave, 2017). She co-edited (with Maria Margaroni) *Arts of Healing: Cultural Narratives of Trauma* (Rowman & Littlefield International, 2020). Her co-edited issue (with Simona Mitroiu) on "Holocaust Narratives in the Post-Testimonial Era" is forthcoming (*Parallax*). At present she is working on a monograph on the Shanghai Jewish refugees' memoirs.

Abstract

My paper examines different forms in which narrators or characters witness on the horrendous crimes committed by Nazi Einsatzgruppen squads in Babi Yar where more than 33,000 of the Jewish inhabitants of Kiev were brutally murdered in September 1941: Anatoli Kuznetsov's *Babi Yar: A Document in the Form of a Novel* and Ziana Trubakov's *The Riddle of Babi Yar: The True Story Told by a Survivor of the Mass Murders in Kiev, 1941-1943*. Drawing on my previous conclusions from my article "Layers of Memory in Kuznetsov's and Trubakov's Babi Yar Narratives" (*Eastern European Holocaust Studies*, 2022), I will show that Kuznetsov and Trubakov used "ear-witnessing" (Susan Vice's term), eye-witnessing and "flesh-witnessing" (Yuval Noah Harari's term). This time, from a narratological perspective, my paper will deal with notions such as the narrators' focalization and point of view.

Keywords: Babi Yar, Anatoli Kuznetsov, Ziana Trubakov, memory studies, Holocaust studies, trauma studies, narratology

The Intermediate European City in Literature and Architecture Today

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Abstract

The talk will offer an insight into the outcomes and finding of the COST Action Writing Urban Places. New Narratives of the European City (CA18126). The presentation will start with an introductory part which will provide an overview of the project, its statistics, objectives, key terms, structure, and methodology, followed by a description of the main deliverables of the project as well as a discussion of the term 'intermediate city' which was central to the work of the theoretical framework working group (WG2). The conclusion will attempt to portray the finding and illustrate examples of intermediate European cities from an interdisciplinary perspective that combines literature studies and architecture as its main research disciplines, but also supported by other humanities and social sciences such as - among others - sociology, cultural studies, anthropology, urban studies, media studies, landscape architecture.

Some Difficulties of Intercultural Communication

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Short Bio

Professor Irine Goshkheteliani, since 1990, has been working at Batumi Shota Rustaveli State University, teaching English Lexicology, English Theoretical Grammar, Lingua-cultural Studies, Discourse Analysis, and Lexical Semantics. She has published more than 38 scientific works and course books; focal issues of her research are Linguistic Peculiarities of Bulling; Lingua-cultural Peculiarities of Tourism Discourse; Contrastive Analysis of English and Georgian Phraseology and Paremiology; Methods of Teaching English Idioms and Etiquette; Barbarisms in Georgian Language and how to avoid them. She participated in the scientific project Intercontinental Dialogue on Phraseology IDP 2 She is a supervisor of 12 Dissertation Thesis

Abstract

Linguistic competence is an important part of intercultural communication. It requires understanding and perception of different cultures. Moreover, if a person is going to spend some time in another country, he should show a willingness to accept the differences in their culture and social life. How do people understand each other when they do not have a common cultural background? Living in a multicultural society within a global settlement, we all face this question every day. The awareness of this intercultural understanding is rooted in other difficult questions: What kind of communication is necessary for a society to be both culturally heterogeneous and united in common goals? "How does communication help create an atmosphere of respect? Effective intercultural communication is a vital skill, along with language knowledge, for multinational countries, companies, and people. To avoid misunderstanding people need to acquire language competence and practical skills, study the culture and traditions of the country where they plan to travel, and recognize their behavioral norms and values. Previous stereotypes should not interfere with intercultural communication. But at the same time, you should not forget the values, beliefs, and traditions of your native culture. They should be able to adapt to a foreign environment by raising awareness. For this purpose, people should develop the necessary linguistic and intercultural competencies, and share information with people of different cultural and social backgrounds which can be achieved through mutual respect. The purpose of the paper is to examine the reasons for difficulties in intercultural communication.

Keywords: intercultural communication, culture, social interaction, linguistic and communicative competencies.

Introduction

Effective intercultural communication is a vital skill, along with language knowledge, for multinational countries, companies, and people. To avoid misunderstanding people need to acquire language competence and practical skills, study the culture and traditions of the country where they plan to travel, and recognize their behavioral norms and values. Previous stereotypes should not interfere with intercultural communication. But at the same time, you should not forget the values, beliefs, and traditions of your native culture. They should be adapted to a foreign environment by raising awareness. For this purpose, people should develop the necessary linguistic and intercultural competencies, and share information with people of different cultural and social backgrounds which can be achieved through mutual respect. Finkbeiner (2009, p. 131) mentions that many different metaphors have been used by scholars to explain the term culture. For example, Weaver (1993) compared culture to an iceberg, only

one-seventh of which is visible, while the rest is covered by water and is invisible. According to Brown, culture is the "glue" that binds people together (Brown 1994, p.163).

Hofstede (2010) asserts that "Culture is always a collective phenomenon because it is at least partly shared with people who live or lived within the same social environment, which is where it was learned. Culture consists of the unwritten rules of the social game. It is the collective programming of the mind that distinguishes the members of one group or category of people from others" (p.6).

Kecskes agrees with Bates and Plog's (1980: 6) definition of culture that it is a system of shared beliefs, norms, values, customs, behaviors, and artifacts that the members of society use to cope with their world and with one another. However, Kecskes (2015) argues that "culture cannot be seen as something that is "carved" in every member of a particular society or community. It can be made, changed, manipulated, and dropped on the spot. In fact, it is not a culture that can be changed, manipulated, and dropped in talk but its manifestation" (p. 172). Sometimes, individuals united under one group can belong to different subgroups, they are representatives of many cultures or ethnic groups. However, this may change over time. Bhabha (Bhabha, 2012) called such components of culture "hybrid cultures".

The methodology of research is based on a comparative analysis of the Georgian and English culture, and language in communication, on lexical and semantic analyses. Linguistic competence is an important part of intercultural communication. It requires understanding and perception of different cultures. Moreover, if a person is going to spend some time in another country, he should show a willingness to accept the differences in their culture and social life.

In "Becoming Intercultural", Korean-American scholar Yang Yoon Kim (2001) writes that millions of people change residences every year. Immigrants and refugees also relocate. In this increasingly integrated world, intercultural adaptation is a central and essential issue. People in the adaptation stage use knowledge about their own and other cultures to deliberately shift to a different cultural frame. They can empathize or share another person's point of view to understand and be understood across cultural boundaries. Because of their ability to use alternative cultural interpretations, people at this stage can change their behavior in ways that are more appropriate for other cultures. Some people adapt to the new environment by diversifying their behaviors—they retain the skills to operate in their own culture while adding the ability to operate effectively in one or more other cultures. This intercultural competence may include the ability to recognize how their knowledge is exercised in a new cultural context.

Intercultural Communication and its difficulties

Language, as one of the important means of intercultural communication, is a complex semiotic system that enables the establishment of social relations between people of different cultures and forms linguistic and communicative competencies. At the same time, language, kinship relationships, social organizations, and other everyday activities differentiate groups of people from each other (Scollon and Scollon 2000).

Among the numerous functions, the most important is the establishment of effective communication. For effective communication, it is necessary to take into account several important aspects. For example: possessing prior information about communicators, using different listening techniques to avoid ambiguities and misunderstandings, recognizing intercultural differences, taking into account the age, gender, and social status of the speaker, being aware of one's own and others' stereotypes, observing ethical norms and having a certain level of speech etiquette (Churchelauri 2020, p.16)

Deborah Tannen (Tannen 1986, p.30) points out that "the fate of the earth depends on intercultural communication". These words partially express the truth. In our global world, successful intercultural communication is important for everyone, nations, ethnic and social groups, and individuals. Ter-Minasova(2017) underlines that communication governs people, their lives, situations, actions, and their knowledge of the world and themselves as part of this world. Every attempt to understand communication between people, to understand what prevents it and what causes it, is important and justified to the extent that communication is the pillar, axis, and foundation of human existence (p.7).

The success of this process is highly dependent on the background knowledge of the speakers. We should emphasize their cultural knowledge, the factors that help people to communicate, how language and culture are mutually dependent, how the world is reflected in human consciousness, what personal and collective mentality, ideology, and culture are reflected in language, how language and culture create a picture of the world, first in the native language, then in the foreign language. Ter-Minasova (2005) states that

“A language is a treasure-house, repository of culture. Cultural values are stored in all their forms – lexis, grammar, idioms, proverbs, sayings, folklore, fiction and non-fiction, and oral and written discourse. Language is a transmitter, a carrier of culture; it passes on the treasures of national culture that are preserved in it, from generation to generation” (p.81)

Bennet (1998) mentioned that in a modern multi-ethnic society, newcomers and natives must learn to communicate with each other. The population of the world, which has become one big global village and continues to live with national traditions, finds it necessary to deepen intercultural relations to be able to adapt to the challenges that everyone is facing.

When communicating in an intercultural environment, it is necessary to take into account the linguistic and cultural features of representatives of different countries, the differences and diversity of which may lead to some difficulties in mutual understanding, due to the so-called language barriers.

Eshorkina (2018 p.27) distinguishes two types of language barriers: semantic and lingua-cultural. Semantic barriers include the incomplete equivalence of vocabulary, the ambiguity of interpretation of language expressions; the use of synonyms, synonyms, homonyms, non-equivalent words, dialects, and set expressions; the presence of semantic shades that are not known in the foreign language, and words with stylistic connotations.

“You are learning a foreign language to be able to communicate, but communication is possible only based on a shared code. To share a code, you must know the meanings of foreign words and the meanings must be the same in both languages, for if they are different, the code is not shared” (Ter-Minasova 2005 p.80).

Tinatin Margalitadze¹ discussed curious matters of misuse of English words in Georgian. The word “formal” is understood in Georgian as ფორმალური which is not always right in different situations, it is “ოფიციალური” as in -formally dressed means officially dressed, -we write an official letter (ოფიციალური წერილი და არა ფორმალური წერილი). English “formal” is also understood as მოჩვენებითი- façade. The word “aspirant” is understood as a -candidate, seeker, pretender though the English word aspirant is used in different situations in Georgian ასპირანტი that seem inappropriate. The word “retreat” (of an army) withdraw from enemy forces as a result of their superior power or after a defeat) is a calque in the Georgian language - რიორიო that is misused as ‘offsite session, offsite recreation.’

The main obstacle in the process of intercultural communication becomes national and sociocultural inconsistencies of communicants. Within the framework of a particular culture, the formation of correspondences between the meaning and a sign occurs in the human mind. In the process of intercultural communication, the addresser uses linguistic expressions or non-verbal expressions to designate an object, phenomenon, or action that corresponds to the content they express. The main goal of communication is competent and accurate decoding of the message. In the case of intercultural communication, the problem of decoding a message arises when the addressee is not able to recognize the sign. In other words, the addressee’s language lacks the very name denoting any object (Арафонова 2021, p.177); he/she cannot recognize the use of terms in cultural contexts that have no equivalent in the target language, e.g. haggis, gazpacho, kilt, pizza, khachapuri, churchkhela, khinkali, chokha, etc. Non-

¹ <https://www.youtube.com/watch?v=gsp4TnZFSz4>

equivalent lexis course the difficulty of communication. While working on the tourist text I learned the word Maiko (*Tourists who visit Kyoto are now able to be dressed up as Maiko*²) meaning *Japanese dancer* while in Georgian it is a proper name for a woman.

A person's life is inseparably connected with geographical features, historical personalities, or simply with their names spread in different countries. This can affect the language, in particular, solid speeches, which represent the products reflecting the history and socio-cultural development of the society. Such expressions are easily recognized by native speakers, who understand by association what is implied in a given speech but remain completely incomprehensible to a foreigner who is not familiar with the culture, traditions, and history of the people. Perceiving the meaning of idioms without the semantization of the cultural component is connected with great difficulties.

Understanding idioms represents the best example of intercultural communication. It is sometimes impossible to determine the source of their entry into different languages because they have been assimilated into those languages and become part of their culture. This allows a person to use phraseology during discourse and thereby enrich his/her speech, although the style and situation of the conversation often create difficulty, the use of idiom variants by foreigners who transfer the variety of idioms in their language, is often meaningless to an Englishman. Therefore, in any discourse, it is necessary to preserve the form of idioms fixed in this language.

Thanks to associations, a person's consciousness can go beyond the explicit, expanding the internal field of its activity. Through associations, background knowledge is aroused when some information (individual-psychological, ethnocultural, etc.) is associated with a word or image, in addition to its immediate meaning, in the human mind. Idioms are products of the associative and figurative thinking of a person, verbalized by language and formations fixed in speech.

The nature of the meaning of idioms is closely related to the background knowledge of the native speaker, the practical experience of the individual, cultural and historical traditions of the people speaking the given language. They attribute features to objects that are associated with the picture of the world, imply a whole text, evaluate it, and express an attitude toward it. With their semantics, idioms are aimed at characterizing a person, his culture, and social activities.

Knowing the appropriate language helps people in communication. For example, foreign teachers who came to Georgia tried to learn the Georgian language to establish communication with the local population. In the book "Thoughts on the Cow and Other..." American teacher Peter Hendricks writes:

"Yes, linguistic skills! I want them badly. So far, we have been studying Georgian for five weeks and we can say a lot of things. The grammar is difficult and very different from English and Romance languages. Georgian uses a case system, so you have to conjugate nouns along with verbs in the sentence. Also complicated are word lengths and clusters of consonants" (p.13).

As we can see, cultural and language differences sometimes lead to misunderstanding. However, people in other environments get used to and try to adapt to the existing situation. By studying language and culture, it becomes possible to establish intercultural communication.

The existing literature on intercultural communication (including Kim's 2001 work on intercultural adaptation and competence) often refers to cultural learning but does not specify what to study. The mainstream linguistic paradigm underwent a 'revival' (Harris 1993) in the second half of the twentieth century, and the sterile, formal approach to grammar was replaced by an interest in the study of culture and meaning.

Consider the example of immigrants when they start living in Foreign-speaking countries, trying to acquire cultural knowledge and cultural transformation. The difficulties they meet there are different: psychological, social, economic, and the main problem is the language of communication expressing

² <https://moushifi.wordpress.com/2013/02/21/maiko-and-geisha-how-to-tell-the-real-from-the-fake/>

various emotions. The prevailing conceptualization of emotions as internal psychological phenomena makes their linguistic processing difficult.

In our daily lives, we often hear references to "indescribable emotions" or "wordlessness" as a person experiences something that is "beyond words." Statements like these, which express the difficulty of expressing emotions, are of particular interest: can words capture emotions? I proceed from the assumption that the speaker's linguistic choice is not random but is important for analyzing and understanding the speaker's emotions. The expression of basic emotions - joy, sadness, anger, fear, disgust - can be recognized at a general cultural level, and these emotions are assumed to be recognized from the speaker's voice, regardless of the person's culture or linguistic ability. Human expressive behavior, which expresses joy, anger, disgust, sadness, and fear, is believed to have certain invariant properties that allow them to be recognized regardless of culture and training.

Ter-Minasova (2017) shows a good example of the clash of cultures given by real relations with foreigners. "An Italian family adopted a boy from Chornobyl. at night, in Rome, in the Ukrainian embassy, the bell rang: an excited woman was asking for help: 'Come quickly, we can't make the boy sleep, he screams, cries, wakes up the neighbors. When the interpreter of the embassy talked to the boy he explained in tears: 'I want to sleep, and they are dressing me'. For a boy, sleeping meant undressing. There were no pajamas in his culture." (p.23). Such conflicts generate a lot of curiosities, anecdotes, funny stories, trouble, drama, and even tragedy.

A. Wierzbicka (2006), describing the new ideology of cultural pluralism, talks about the coexistence of many different cultures in one country, for example, the USA. English is used by the people living there to communicate, although they are not associated with each other by cultural patterns and values. Immigrants learn the language, and history of the country but are not required to study the American culture. But over time, they become a part of this culture, because the Anglo-American culture is dominant in the multi-ethnic society of America.

As I mentioned above, the American volunteer teachers who came to Georgia described their impressions of their stay in Georgia in their letters to the Peace Corps, which were printed in the book "Thoughts on the Cow and More...". Volunteers not only learned the Georgian language but also got acquainted with the Georgian culture, and views that sometimes surprised them. For example, one American teacher Samanta Oliver wrote: "Wow. There are no words to describe how I am feeling right now. On one hand, I can't believe I have already been in Georgia for a little over a week. On the other hand, I feel like I have been with these people for months, known my host family my whole life. Don't get me wrong, there are still some misunderstandings, but we do pretty well (p.10).

The way we speak reflects the way we think. An experienced speaker can hide what he is thinking with well-chosen words and phrases. However, Boas believed that conversation still reflects the peculiarity of the speaker's thinking.

Ways of thinking that are shared by society find expression in speech, which changes as the type of thinking changes. For example, in the case of dramatic social transformations, speech styles can change rapidly.

Of course, culture is not a limited, coherent, and timeless system (Strauss and Quinn 1997, 3). For the past few decades, cross-cultural studies of speech have often been referred to as "ethnography of speech" (Hymes 1962). Wierzbicka (2006) says that she does not see an alternative to the theory of thought in the ethnography of speech, or more precisely, in the ethnography of social practices.

Intercultural communication is a necessary condition for successful socialization in the global world, which becomes visible during the social communication of representatives of different cultures.

People in the integration stage of development are trying to reconcile the conflicting cultural foundations they have learned. When moving to this stage, some people find themselves overwhelmed by the cultures they are familiar with and worry that they can no longer identify with any of them. However, as people

integrate, they achieve an identity that allows them to perceive themselves as "interculturalists" or "multiculturalists". (Adler,1977). In addition to their national and ethnic origins, they recognize that worldview is a collective construct and that identity itself is a construct of consciousness. As a result, they may seek opportunities to act as intercultural facilitators and exhibit other qualities of "constructive marginality." (Bennett, 1993). They also tend to be associated with other cultural marginals rather than with any of their known cultures.

Jones A; and Quach X. mention that "as an extension of ethnocentrism, stereotypes are one of the obvious barriers to intercultural communication. While stereotyping may reduce the threat of the unknown, it interferes with our perceptions and understanding of the world, when applied to individuals or groups. Often stereotypes are problematic because they are oversimplified, overgeneralized and/or exaggerated" (p.2).

Here are some tips for the prevention of difficulties in intercultural communication:

1. Before communication we should do some research on the culture of people, their beliefs, values, and traditions to avoid misunderstandings or cultural shock;
2. Be aware of language differences, idioms, non-equivalent lexis, collocations, polysemy, and homonymy in the foreign language;
3. Before communicating read their jokes and humor to understand their culture;
4. Try to find out what are their stereotypes, and what behavior is inappropriate for them;
5. Listen carefully to what people say and then express your opinion;
6. Remember the proverb "When in Rome do as the Romans do" but do not forget about your culture and beliefs, try to integrate them into a new environment;
7. Do not forget about time management, it is inappropriate to make people wait for you.

Conclusion

The process of intercultural communication is a specific form of activity, that includes both knowledge of foreign languages and the culture of these people, their religion, mentality, national character, way of life, vision of the world, customs, traditions, values, moral attitudes, worldviews, etc., which determine their behavior during communication. Only the knowledge of language and culture ensures effective and fruitful communication.

People in the process of integration tend to interpret and evaluate behavior from different cultural perspectives, so there is never a single right or wrong answer. However, in contrast to the resulting paralysis of action that can occur early on, people who are in the process of integration can participate in "contextual assessment". Kindness or the ethics of action are determined not by absolute (and ethnocentric) principles, but by people who thereby take responsibility for the realities they create. Thus, people in the process of integration are faced with the never-ending task of directing their behavior according to the ethical principles that they have created.

In this way, building and mastering the competence of intercultural communication can create a synthesis through which people of different cultures can understand each other and share new ideas, overcome established stereotypes, deepen language knowledge by studying culture, and take into account non-verbal peculiarities. At the same time, it is important to respect and preserve the national culture, beliefs, values, traditions, and, most importantly, the native language, to introduce it to the society with other cultures, because they are an indicator of our spiritual heritage and an expression of our spiritual wealth.

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Study of Variability and Synonymy in French and Georgian Paremies

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Short Bio

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Abstract

The article is devoted to the study of variants and synonyms of French and Georgian proverbs composed of zoonyms and phytonyms. Changes in lexical composition are produced based on the formation of paroemiac variants. This is the most common type of variation, characterized by a number of lexical-semantic regularities. The study of proverbs composed of zoonyms and phytonyms in the French and Georgian languages has shown us that the semantic relationship between the lexical components of their variation is significant. The following characteristics are peculiar to paroemiac variants: 1. The unity of the image; 2. common denotative and significative content; 3. The coincidence of the functions and categorical (lexical and grammatical) values performed in the language. Unlike the variants of proverbs, paroemiac synonyms are built on the basis of various images, which have common classemes and most important specific sememes. The analysis has shown that paroemiac variants in both languages are more numerous than synonyms, and their structure is very different in these languages, which can be explained by their non-parental existence. The associations recorded in zoonymic and phytonymic proverbs are understandable to all peoples. We can find ethnic markers in them that best reflect the character of the people, their ethno-psychology. Proverbs are a means of establishing intercultural dialogue in which all wisdom of humanity is transmitted.

Keywords : paremias, phytonyms, zoonyms, variation, synonymy

Introduction

Paroemias are an integral part of language functioning. According to their structure, they are symbolic speech units expressing moral and utilitarian norms. These norms can coincide with each other or diametrically differ in various cultures. When comparing French and Georgian proverbs, one can find similarities and differences, which, of course, are characteristic features of these cultures.

When translating French proverbs into Georgian, there is a wide range of variants, which is the most important source of linguistic enrichment and renewal.

The present work is devoted to the study of variants and synonyms of French and Georgian proverbs composed of zoonyms and phytonyms. Their formation is based on a change in the lexical composition. This is the most common type of variation, which is characterized by a number of lexical-semantic patterns. The conducted analysis has shown that the following lexical components are significant for the variation of proverbs: 1. the unity of the image; 2. the common denotative-significant content; 3. the coincidence of the functions performed in the language and the categorical (lexical-grammatical) meaning.

Unlike the variants of proverbs, paremic synonyms are built on the basis of various images that have common classes and the most important specific semes.

The first sign of paroemic variants is the unity of the image - the most important feature that distinguishes them from synonyms. In addition, this feature as a semantic invariant plays a leading role in maintaining the proverb's uniformity in all its lexical or structural-grammatical modifications.

The second sign - denotative-significant (actually meaningful) content suggests the semantic equivalent of proverb variants, although they differ from each other in expressiveness and stylistic coloring. If paroemic variants are different forms of the same proverb, then proverbial synonyms are independent formations.

The third feature is the coincidence of the functions performed by paroemic variants in the language and their categorical / lexical-grammatical meaning (the class they should be attributed to according to their structure: substantive, adjectival, verbal or comparative).

The formation of variants is based on a change in the lexical composition. This is the most common type of variation, which is characterized by a number of lexical and semantic patterns and determined by how and in what form a proverb exists or is translated from French into Georgian.

Paroemic zoonyms and phytonyms are the product of a linguistic picture of the universe, which is reflected in the spiritual world of a person and in the national perception of reality.

In the language of every nation, stable expressions have been formed for centuries, and one of the variations of them are proverbs. These mini-texts in their form and content are perceived in folklore traditions as one of the genres of folklore. Folk sayings and proverbs convey the wisdom, philosophy and history accumulated by people over the centuries.

The analyzed material has shown that with regard to the variation of paroemias, the most significant factor for lexical components is a semantic relationship, that is, a synonymous relationship between varying components.

Methodology

Research materials are taken from dictionaries of Franco-Georgian Proverbs.

The research is carried out using observational, contrastive, descriptive, analytical, linguacultural psycholinguistic methods.

Contrastive method enabled us to see similarities and differences (mental, cultural or ethnic) between paremies of two unrelated languages. Descriptive and analytical methods were used by us in order to see lexical and semantic peculiarities of phraseoparemiology of French and Georgian languages. As for linguacultural and psycholinguistic methods, they made it possible to see how French and Georgian worldview differ from each other, how differently do they conceptualize the world. We classified French and Georgian paremies according to similarities and differences.

Discussion of Results

The characteristic feature of French phraseparemiology is the extensive development of variability, resulting in the number of phraseological variants. Variation is the most important source for enriching

and updating the phraseological stock of the modern French language. The study of variability issues in phraseology has certain traditions.

In the 1950s, when all linguists' attention was focused on studying form, variations of a linguistic unit were understood as changes in surface structure while preserving identity of meaning. The concept of a variant was used in relation to the formal aspect of the entity, and 'invariant' - in relation to the sign.

The general shift in linguistics towards semantics necessitated a reconsideration of the variant category, as well as fair criticism of the traditional discussion of the variant problem in both lexicology and phraseology.

N. Arutyunova, in her article 'On the Minimum Artist of the Grammatical System,' expressed an opinion about the inconsistency of those linguists who associate the concept of a variant with the plane of expression, as they represent homogeneous concepts and are not subject to interpretation in different language planes. The main issue in variability is to determine the principles of identifying corresponding phraseological units. N. Kurchatkina and A. Suprun believe that only idiomatic phraseology provides lexical variants (Kurchatkina, Suprun, 1981, 74).

Some linguists (V. Arkhangelsky, N. Kameneckaitė, G. Kramarenko, E. Paulauskienė, N. Shansky), recognizing semantic similarity as the main criterion, do not deny the existence of stylistic and semantic peculiarities. Linguists consider the possibility of varying the meaning. Phraseology is defined by the sign and is determined not as an absolute match of all symbols but as an excess of similar features in relation to different ones. According to Cherdantseva, phraseological variants are synonyms having a common internal form (sign) along with all other features, i.e., their meanings are partially identical.

There are different points of view on the issue of phraseological variability, from which we accept A. Nazaryan's opinion (Nazaryan, 1981, 225), which considers phraseological variants as changes in form sanctioned by the norm of this unit, without violating its semantic peculiarities.

Most often the proverbs have equivalents in different languages but each language possesses its own cultural peculiarity (Solano, 2017, 7).

Paremic variants including zoonyms in French and Georgian languages show:

1. Interactivity:

FR: Chien hargneux a toujours l'oreille déchirée; le chien méchant est toujours avec une oreille déchirée.

GE: ავმა ძაღლმა არც თვითონ ჰაბა და არც სხვას აჭამაო; [avma dzaglma arts tviton chama da arts skhvas achamao], ავის მქნელს ავი დაემართებაო; [avis mqnels avi daemaartebao], ავის მქნელი თავისი თავის მტერიაო [avis mqneli tavis tavis mteriao].

FR: Chat échaudé craint l'eau froide; Quand le chat n'est pas là, les souris dansent – GE: შეშინებული ძაღლი მთვარეს უყევდაო; [sheshinebuli dzagli mtvares ukefdao]; უძაღლო ქვეყანაში კატას აყეფებდნენო [udzaglo qvekanashi katas akefebdneno].

2. Equal opposites:

FR: à bon chat, bon rat; à mauvais chat, mauvais rat

GE: თუ კატა მკვირცხლია, არც თავგია დონდლოო; [tu kata mkvirtskhlia, arts tagvia dondloo]; თუმცა კატა მარდია, თავგიც დამბლა როდიაო [tumtsa kata mardia, tagvits dambla rodiao].

3. Indifference:

FR: Acheter chat en poche; acquérir un chat en poche

GE: ზღვაში თევზი ვის დაუფასებიაო [zghvashi tevzi vis daufasebiao]; თევზი წყალში არ დაფასდებაო [Tevzi tskalshi ar dafasdebaio].

4. Impossibility:

FR: c'est le nid d'une souris dans l'oreille d'un chat ; c'est le nid d'une souris dans l'oreille d'un félin.

GE: ვირი ხბოს რომ მოიგებს, თევზიც საძოვარზე გაიგზავნებაო [viri khbos rom moigebbs, tevizts sadzovarze gaigzavnebao]; როცა ვირი ხეზე ავა [rotsa viri kheze ava].

5. Ingratitude:

FR : A cheval donné on ne regarde pas la bouche; on ne vérifie pas la bouche quand on donne un cheval.

GE : ნაჩუქარ ცხენს კბილი არ გაესინჯებაო [nachuqar tskkhens kbili ar gaesinjebao]; ნაჩუქარ ცხენს პირში არ ჩახედავენო [nachuqar tskhens pirshi ar chakhedaveno]

6. Individuality:

FR: A chaque oiseau son nid est beau; chaque oiseau a son nid qui est beau.

GE : ყვავსაც თავისი ბახალა მოსწონსო; ბუს თავისი ბახალა ფარშევანგზე ლამაზი ჰგონიაო; ყველა მელას თავისი კუდი მოსწონსო [kvavsats tavisi bakhala moswonso; bus tavisi bakhala farshevangze lamazi hgoniao; kvela melas tavisi kudi moswonso].

7. The habit:

FR: A laver la tête d'un âne on perd sa lessive; lorsqu'on lave la tête d'un âne on perd sa lessive;

GE: ღორი რამდენიც უნდა ბანო, ისევ ლაფში ჩაწვებაო; ბაყაყი ხალიჩაზე დააბრძანეს, ისკუპა და გუბეში ჩახტაო; არ გათეთრდება ყორანი, რაც უნდა ხეხო ქვიშითა [Ghori ramdenits unda bano, isev lafshi chatsvebao; bakaki khalichaze daabrdzanes, iskupa da gubeshi chakhtao; ar gatetrdeba korani, rats unda khekho qvishita].

Paroemias including phytonyms show:

1. Result:

FR: Bon champ sème, bon blé rapporte; bon fruit vient de bonne semence.

GE: - რასაც დათეს, იმას მოიმკიო; კარგი ხე, კარგ ნაყოფს იძლევაო [rasats dates, imas moimkio; kargi khe karg nakofs idzlevao].

2. Consequence:

FR : c'est au fruit qu'on connaît l'arbre; on reconnaît l'arbre à ses fruits

GE : ხე ნაყოფით იცნობაო. [khe nayofit icnobao]

FR: La racine du travail est amère, mais son fruit est doux

GE : სწავლის ძირი მწარე, არის კენწეროში გატკბილდების [stsavlis dziri mtsare aris kentseroshi gatkbildebis]

3. Uniformity:

FR: La pomme ne tombe pas loin du tronc; le fruit ne tombe jamais loin de l'arbre=

GE : როგორიც ტყე, ისეთი ნადირიო; ნაყოფი ხისგან შორს არ ვარდებაო; რაც ქოთანია, ის ყვავილიო [rogorits tke, iseti nadirio; nakofi khisgan shors ar vardebao; rats qotani, is kvavilio].

4. Caution:

FR : Souvent la plus belle pomme est véreuse ; entre l'arbre et l'écorce, il ne faut pas mettre le doigt ; il ne faut pas juger de l'arbre par l'écorce ; Tout bois n'est pas bon à faire flèche

GE: ყველა ხისგან ისარი არ მზადდებაო; შორიდან მტერს მოუკლავს გულს ახლოდან კი მოყვარესო [kvela khisgan isari ar mzaddebao; shoridan mters mouklavs guls akhlodan ki mokvareso].

5. Negative result:

FR: Qui sème les épines, recueille les charbons

GE : ვინც ეკალს თესავს ეკალსვე მოიმკისო [vints ekals tesavs ekalsve moimkiso]

FR : A chemin battu, il ne croit point d'herbe

GE : გათელილ გზაზე ბალახი აღარ ამოდისო [gatelil gzaze balakhi aghar amodiso].

In the course of existence and development, people observed the environment, nature, created associations and passed on wisdom, morals and advice to generations. It should be noted that the similarities and coincidences of zoonymic proverbs in both languages are quite numerous. But it is also necessary to mention that many French proverbs containing zoonyms do not correspond to the names of animals in Georgian.

For example :

1. FR : Rejeter le moucheron et avaler le chameau
GE : თუ კაცსა არ სწადია, რიყეზე ქვას ვერ დაინახავსო [Tu katssa ar stsadia, rikeze qvas ver dainakhavso](cela veut dire: si quelqu'un ne veut pas on ne peut rien voir) - expresses ingratitude.
2. FR : Réchauffer un serpent dans son sein
GE : ავმა რა ქნა ავის მეტოი [avma ra qna avis metio] - cela veut dire qu'un homme méchant ne fait que la méchanceté. This means that a wicked man only does wickedness.
3. FR : Parole de saints et griffes de chats
GE : უჩინარი მტერი მოსულ მტერზე უარესიაო [uchinari mteri mosul mterze uaresiao] cela veut dire que l'ennemi anonyme est beaucoup plus dangereux que l'ennemi visible (attaquant). This means that the hidden enemy is much more dangerous than the visible one.
4. FR : On n'a jamais vu chèvre morte de faim
GE : მშიერი ყველაფერს ჭამსო; თუ კი გშია ზაქარია ცივი მჭადიც შაქარია [mshieri kvelafers chamso ; Tu ki gshia Zaqaria tsivi mchadits shaqaria] - cela veut dire qu'un homme affamé peut manger tout. This means that a hungry man can eat everything.

Examples of replaced zoonyms:

1. FR : Bon chien chasse de race
GE : კვიტი გვარზე ხტისო [kvitsi gvarze khtiso]
2. FR : Bon lièvre vient toujours mourir au gîte
GE : ჩიტი სადაც გაიზრდება, მისი ბაღდადიც იქ არისო [chiti sadats gaizrdeba, misi baghdadits iq ariso]
3. FR : Brebis qui bêle perd sa goulée
GE : მოკაკანე კაკაბი მახეში ჩავარდებაო [mokakane kakabi makheshi chavardebao]
4. FR : Ce n'est pas sa faute si des grenouilles n'a pas de queue
GE : ნიკორა გაატყავეს – რატომ დედა არა გყავსო. [nikora gaatkaves ratom deda ara gyavso]
5. FR : C'est là que gît le lièvre
GE : აი, სად ყოფილა ძაღლის თავი დამარხულიო [ai sad kofila zdaglis tavi damarkhulio]
6. FR : Absent le chat, les souris dansent
GE : ბედაურები დაწყდაო, ვირს მოედანი დარჩაო; უძაღლო ქვეყანაში კატას აყეფებდნენო [bedaurabi datskhdao, virs moedani darchao; udzaglo qveyanashi katas akefebdneno]
7. FR : Acheter chat en poche
GE : ზღვაში თევზი ვის დაუფასებიაო [zghvashi tevzi vis daufasebiao]
8. FR : Faire d'une mouche un éléphant
GE : რწყილს კამეჩად მოგაჩვენებსო [rtskils kamechad mogachvenebso]
9. FR : Les loups peuvent perdre leurs dents, mais non leur nature
GE : გველს რომ შვიდი ტყავი გააძრო, მაინც გველიაო [gvcls rom shvidi tkavi gaadzro maints gveliao]
10. FR : Les loups ne se mangent pas entre eux
GE : ძაღლი ძაღლი ტყავს არ დახევსო [dzaghli dzaghlis tkavs ar dakhevso]

As it is seen from the examples, the semantic equivalence in these proverbs is the same, but the animals in the French version are replaced by other animal names in the Georgian variant: 1. A dog is replaced by a foal; 2. A rabbit - by a bird 3. A sheep -by a pheasant 4. A frog - by a cow 5. A rabbit - by a dog. 6. A cat and a mouse – by a thoroughbred horse and a donkey. 7. A cat – by a fish. 8. A fly – by a flea, and an elephant - by a buffalo. 9. A wolf – by a snake. 10. A wolf - by a dog.

There have also been found inversion variants, when the French version of Georgian zoonymic proverbs does not contain animal names at all:

1. GE : კატას (le chat - the cat) ჩაარტყეს ძეხვიო – დამეცა კარგი მეხიო [katas chaartkes dzechvio-dametsa kargi mekhio]
FR : A quelque chose malheur est bien
2. GE : მგელს (le loup - the wolf) მგლურად დაუხვდი და მელას (le renard) მელურადაო [mgels mglurad daukhvdi da melas melurado]
FR : A tout seigneur, tout honneur
3. GE : მგლისთვის (le loup - the wolf) ცხვარი (le mouton - the sheep) ვის მიუბარებიაო [mglistvis tskhvare vis miubarebiao]
FR : Au plus larron la bourse.
4. GE : თუნდ მგელმა (the wolf) შემჭამოს, თუნდ მგლის შვილმაო (The wolf cub) [Tund mgelma shemchamos, tund mglis shvilmao]
FR : Autant vaut bien battre que mal battre, autant vaut bien être mordu d'un chien que d'une chienne.
5. GE : გველსა (le serpent - The snake) ხვრელით ამოიყვანს ენა ტკბილად მოუბარი [gvelsa khvrelit amoikvans ena tkbilad moubari]
FR : Bon accueil vaut bien un mets.
6. GE : ვირს (l'âne - the donkey) თუ მოშვიდა, სირბილში ცხენიც (le cheval - the horse) ვერ აჯობებსო [virs tu moshivda, sirbilshi tskhenits ver ajobebso]
FR : Besoin fait la vieille trotter.
7. GE : დაკარგული ძროხა (la vache - the cow) ბევრს იწველიდაო [dakarguli dzrokha bevrs ver itsvelidao]
FR : Bien perdu, bien connu.
8. GE : ძაღლი (le chien – the dog) საყასბოს არ მოშორდებაო [dzaghi sakasbos ar moshordebao]
FR : Celui louer de qui le pain mangera.

Proverbs in every language and culture express morality and accumulated wisdom, most of them are represented by zoonyms; however, proverbs based on phytonyms are few in both languages. Comparison of zoonymic and phytonymic proverbs in French and Georgian allowed us to distinguish several groups:

1. **Lexemes found in the paroemiology of both languages:**

FR: Mauvais chien ne trouve où mordre
GE : ავმა ძაღლმა ხეირიანად კბენაც არ იცისო [avma dzaghlma kheirianad kbenac ar itsiso]
FR : On connaît le cheval dans la plaine
GE : კარგი ცხენი გაშლილ ველზე იცნობაო [kargi tskheni gashlil velze itsnobao]
FR : On connaît l'arbre à ses fruits
GE : ხე ნაყოფით იცნობაო [khe nakofit itsnobao]
FR : Tout chien est lion dans sa maison
GE : თავის ეზოში ძაღლსაც დიდი გული აქვსო [tavis ezoshi dzaghlsatc didi guli aqvso]
FR : Une hirondelle ne fait pas le printemps
GE : ერთი მერცხლის ჭიკჭიკი გაზაფხულს ვერ მოიყვანსო [erti mertskhlis chikchiki gazafkhuls ver moikvanso]

2. **Lexemes that are only in French paroemiology:**

FR: L'âne frotte l'âne
GE : სულელი სულელს აქებსო [suleli sulels aqebso]
FR : Plumer la poule sans le faire crier
GE : გცემ და არ გატირებო [gtsem da ar gatirebo]
FR : On ne peut pas prendre tels chats sans mitaines
GE : საჩოთირო, ძნელად შესასრულებელი საქმე [sachotiro, dznelad shesasrulebeli saqme]

3. **Lexemes that are only in Georgian paroemiology:**

GE : დათვმა თქვა: რასაც ჩემი კბილი ვერ მოვავლე, გემო ვერ ჩავატანეო.[datvma tqva: rasats chemi kbili ver movavle, gemo ver chavataneo]

FR : L'ours a dit ce que je n'ai pas pu mordre avec mes dents, je n'ai pas pu le déguster

GE : ცხვარი ცხვარია მაგრამ თუ გაცხარდა ცხარეაო [tskhvari tskhvaria magram tu gatskharda tskhareao]

FR : le mouton est doux mais s'il se fâche il devient mordant)

GE : ლეკვი ლომისა სწორია ძუ იყოს თუნდა ხვადია [lekvi lomisa sworia dzu ikos tunda khvadia]

FR: Les lionceaux naissent égaux de nature mâle ou femelle.

GE : თაგვმა თხარა თხარაო, კატა გამოთხარაო [tagvma tkhara tkharao, kata gamotkharao] FR : Autant la souris a creusé qu'il a creusé le chat enfin(elle a creusé sa mort

GE : თევზმა თევზს უთხრა: – ცოტა იქით მიიძარიო, –საით მივიძრა, ორივენი ერთ ტაფაში ვიწვითო [tevzma tevzs utkhra: tsota iqet miitsieo, - sait midvzra, oriveni ert tafashi vitsvito]

FR : Un poisson a dit à l'autre poisson de reculer un peu à côté, celui-ci a répondu où aller, qu'ils se cuisent dans la même casserole.

Unlike the variants of proverbs, paroemic synonyms are built on the basis of various images that have common classemes and the most important specific semes.

Paroemic synonyms, unlike lexical synonyms, express more specific and capacious concepts (properties, events, etc.), which is due to the specifics of proverbs as complex, separately designed units of the language that serve as a figurative and expressive characteristic of the surrounding reality.

To bring precision into the study of phraseological variants and synonyms, let's consider the opinions existing in Georgian linguistics about synonymy. Al. Glonti interprets synonyms as unambiguous words conveyed by different phonetic models (Glonti, 1964, 37). 'Variety of phonetic form, unity of content - that's their peculiarity' (Item)." The possibility of synonymous variants in the Georgian language is created by various dialect material: old and new Georgian data or is the result of the influence of another language (Takaishvili, 1961, 24).

The third characteristic relates to the alignment of functions performed by paroemic variants in the language and their categorical/lexico-grammatical/semantic values.

The goal of the article is to investigate the lexical variants of phyto-zoonyms in French and Georgian languages. Their formation is based on changes in lexical composition. This is the most common type of variation characterized by a series of lexical-semantic regularities. The material we've examined showed that for the variation of substantive phyto-zoonyms, there is significant importance in the semantic connection between lexical components, i.e., a synonymous relationship between varying components.

The specificity of phraseological synonymy lies in the fact that lexical synonyms, as fully formed linguistic units, express more abstract and generalized concepts (properties, events, etc.), leading to a close conceptual connection between them. Phraseological synonyms, unlike lexical synonyms, express more specific and succinct concepts (properties, events, etc.).

Paroemic synonyms are characterized by changes in both lexical composition and grammatical structure, the difference in the grammatical structure of these two languages is due to the fact that French and Georgian are unrelated languages, French is an analytical language, and Georgian is a synthetic language, so coincidence of grammatical structure between them is very rare:

1. FR : Le renard mourra dans sa peau= Mourir dans sa peau =Bois tortu ne se redresse pas
GE : წითელი ცხენი წითელ ტყავში მოკვდებაო; კუზიანს სამარე გაასწორებსო [tsiteli tskheni tsitel tkavshi mokvdeba; kuzians samare gaastsorebso]
2. FR : Donner des fèves pour des pois=donner un oeuf pour avoir un boeuf
GE: ცოტავ, სად მიდიხარო და -ბევრთანაო; შიგ ჩავაგდე ოთნისტელა, ამოვიღე ქოთნისტელაო [tsotav sad midikharo da bevrtanao; shig chavagde otnistela, amovighe qotnistelao].
3. FR : Bon champ semé, bon blé rapporté=bon fruit vient de bonne semence

GE : რასაც დათეს, იმას მოიმკიო; კარგი თესლი კარგ მიწაში არ დაღპებაო [rasats dates, imas moimkio; kargi tesli karg mitsashi ar dalpebao]

The paroemiatic synonyms of this type in the Georgian language are:

1. GE: ხვალინდელ ქათამს დღევანდელი კვერცხი მირჩევნიაო = ზეცას წერო მიფრინავდა, ძირსა თვლიდნენ შამფურებსაო [khvalindel qatams dghevandeli kverckhi mirchevniao; zetsas wero mifrinavda, dzirsa tvlidnen shamfurebsao].
2. GE : ნაჩუქარ ცხენს კბილი არ გაესინჯებაო = ნაჩუქარი ტალახიანი ჯოხიც კარგიაო [nachuqar tskhens kbili ar gaesinjebao; nachuqari talakhiani jokhic kargiao].
3. GE: თხას ბოსტანი მიაბარესო = მგელს ცხვარი მიაბარესო [tkhas bostani miabareso; mgels ckhvari miabareso]
4. GE: ვირი გავყიდე, დოლი ვიყიდე = თხა გავყიდე, თხა ვიყიდე, სარგებელი ვერა ვნახეო [viri gavkide, doli vikide; Tkha gavyide, tkha viyide, sargebeli vera vnakheo].

Conclusion

Summing up, it should be noted that paroemiatic variants in both languages are more numerous than synonyms, and their structural correspondence is very different from each other in these languages. The paroemiology of any language is a valuable asset of the nation. The associations recorded in zoonymic and phytonymic proverbs are understandable to any nation; one can find ethnic markers in them that fully express the character of the nation, its ethnopsychology. In conclusion, it can be added that proverbs are a means of establishing an intercultural dialogue in which the wisdom of all mankind is transmitted.

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Historical Phraseology

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Short Bio

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Abstract

Phraseologisms are considered a universal part of language, for all languages and language levels. However, the question of how these phraseologisms arose and which language is the target language and which is the source language, remains unclear. Language fixes and thus also influences our view of the world. We find a particularly good example of this in idiomatic phraseologisms, because stereotypes of popular opinion are often frozen in them. Each country has its own history, and customs and belongs to a particular culture. The national features of the language are fully reflected in the phraseology units. Many phraseologies in the modern German and Georgian languages arose in the deep past. Most of them are closely related to the history and past of people, because the basis of the basic phraseology are newly understood free word conventions, reflected in the semantics of certain social facts. Each language has its own linguistic elements, their semantics contain a specific, national-cultural component, which is caused by the different phraseological picture of the world. The themes of the language units provide information about the spiritual world of the nation and its historical past. According to many linguists, idiomatics is the most valuable linguistic element that a national language has. It reflects the spirit and identity of a particular nation. As a result of the contrastive and historical as well as the contrastive and comparative analysis, the expression units reflect both universal and national origin. The comparative analysis shows the originality and national characteristics of each language. The aim of the present work is to use the example of the often used phraseologisms to address the historical phraseologisms and Georgian phraseologisms and to outline their equivalence relationships, which shows the originality and national peculiarities of the individual languages.

Keywords: national language, origin, equivalence relations

1. Introduction

Phraseologisms, namely idioms, have been widespread in European languages since the Middle Ages. However, the question of how these phraseologisms emerged in this or that language, which language is the target and which one is the source language, still remains unclear. Identification and classification of historical phraseologisms is a difficult task.

Phraseologisms are studied in Phraseology, the branch of lexicology specializing in word-groups which are characterized by stability of structure and transferred meaning. Phraseological units, or idioms, as they are called by most western scholars, represent what can probably be described as the most picturesque, colourful and expressive part of the language's vocabulary. As for historical phraseology, it has not yet firmly established itself as a scientific discipline. The interest of linguists was initially focused on the study of theoretical foundations of phraseology, especially on the nature of phraseologism as a linguistic phenomenon, as well as the structure and classification of phraseological units.

Famous Linguists (Fleischer, Telia, Burger) underline in the works that historical phraseology is quite a new discipline within phraseology: „Historical phraseological research has not yet kept pace with relevant research into contemporary language” (Fleischer 1997:244); „Russian historical phraseology as its established field does not yet exist” (Telija 1996:78); “A historical phraseology of German is still the program. Despite a number of individual works, it would be impossible at the present time to write a coherent history of German phraseology” (Burger 1998:79). “Despite a number of individual works, it would be impossible at the present time to write a coherent history of German phraseology” (Burger 1998:79).

As it is seen, the diachronic aspect of phraseology has scarcely been investigated.

2. Methodology

In this work we analyze phraseologisms using the following criteria: In our article we referred to the works by H. Burger, M. Drescher, W. Fleischer, Ch. Römers, L. Röhrich, T. Schippan, Telija V. and Georgian researcher T. Sakhokja.

In order to check whether the selected phraseologisms were included in dictionaries, we used: “Dudenverlag “Phrases Dictionary of German Idiomatics”, “Sakhokia Tedo” Kartuli Khatovani sitqvatkmani”, “German-Georgian Phraseological Dictionary” and “German-Russian Phraseological Dictionary. Methods used by us in the following article are: inductive and deductive methods. We also used comparative method to find similarities and differences between the source language conducting the target language.

3. Features of phraseologisms

It is known that phraseology is one of the most important layers of the language. Phraseological fund of every language is the source of figurativeness, expressiveness, evaluation and emotionality. Moreover, phraseological units have the possibility to transmit universal and national knowledge from person to person and from generation to generation.

Phraseological units are always directed to the subject. Consequently, they are used in the language with the aim to describe the world, to interpret and reflect the subjective attitude towards the reality. For this reason, phraseology of the language can be defined as a kind of reflection of national identity in the definite linguoculture.

Phraseologisms are standing word combinations, i.e. they are indecomposable groups of words that exist in language and appear in the process of speaking in the function of individual words. Almost all linguists share this definition. According to Schippan: “phraseologisms are solid units consisting of more than one word” (Schippan 1992: 47). Phraseology deals with those fixed word groups that are stored like individual

words in long-term memory (in the mental lexicon); However, they differ from the words and the free word groups (cf. Römer 2003: 158).

Phraseology has a number of essential features: stability, reproducibility, integrity of meaning, dismemberment of its composition (separate structure), lexicality, idiomaticity and expressiveness.

a) Reproducibility (as relatively fixed components of the language system, phraseologisms are not newly formed in the linguistic act, but are reproduced as a unit *Reproduzierbarkeit*);

b) Stability (phraseologisms are relatively stable linguistic wholes, their application is only possible to a limited extent); Stability of use means that set expressions are reproduced ready-made and not created in speech.

Stability and reproducibility are related but not identical concepts. Reproducibility is the regular repetition of language units of varying degrees of reproducibility. Stability is a measure, a degree of semantic unity and indecomposability of components. Stability serves as a form of manifestation of idiomaticity.

c) Semantic integrity is most fully manifested in phraseological units that have arisen as a result of a metaphorical rethinking of free phrases of the same lexical composition; Integrity of meaning means that none of the idiom components is separately associated with any referents of objective reality, and the meaning of the whole unit cannot be deduced from the meanings of its components;

d) Lexicality (compared to the free syntagma, they form a new semantic unit and their components can partially or completely lose their independence);

d) Idiomaticity (the meaning of a phraseologism cannot be explained from the meanings of its components).

Idiomaticity is the semantic reinterpretation of individual components or the entire phraseology. The individual components give up their free meaning in favor of a new meaning. Idiomaticity is also a relative characteristic because, on the one hand, it depends on context and previous knowledge (especially when unique components occur, i.e. words that no longer have a free meaning in today's language, e.g. **„Das Maul halten“**- schweigen, nicht viel reden (Keep your mouth shut, keep quiet, don't talk much); **eng.** Hold your tongue, stick your tongue out, shorten your tongue; **geo.** ენა გააჩერე, ენა ჩაიგდე, ენა დაამოკლე *ena gaachere, ena chaigde, ena daamokle*)

Context: Willst du dein Maul halten? Willst das Violoncello am Hirnkasten wissen? (Schiller-Kabale und Liebe); **eng.** Will you shut **your mouth**? Do you want to break your head with this? **geo.** გააჩერებ თუ არა მაგ ენას? გინდა ამით თავი გაგიხეთქო? *gaachereb tu ara mag enas? Ginda amit tavi gagikhetko;*

Synonyms of the idiom **„das Maul halten“** are: die Schnauze halten- **snout shut**, die Fresse halten-**the gobble shut**, **muzzle shut**.

„jemanden ins Bockshorn jagen“-. jemanden verblüffen, erschrecken, einschüchtern; **eng.** to amaze, frighten, intimidate someone; **geo.** დააშინო *daashino*

Context: ...Und wir leiden die neuen Bischöfe? Und wir lassen uns von der Inquisition ins Backshorn jagen?“ (Goethe-Egmont). **eng.** and do we wait for new bishops? Do we allow the Inquisition to intimidate us? **geo.** და ჩვენ ვითმენთ ახალ ეპისკოპოსებს? საშუალებას ვაძლევთ ინკვიზიციას დაგვაშინოს? *Da chven vitment akhal episkoposebs? Sashualebas vadzlevt inkvuzatsias dagvashinos?*

In addition to the above-mentioned features of phraseologisms, we should mention expressivity. This idea is shared by Drescher in the quotation: “Phraseologisms are often associated with the expressive coloring “It is not a linguistic sign that is expressive, but rather its use in a specific interaction situation. Therefore, the emphasis of the analyzes must shift from the consideration of isolated phenomena to a holistic view of interaction sequences” (Drescher 1997: 67-70).

Similar to Drescher, Burger (1998) advocates for a differentiated understanding of expressiveness by suggesting that this term replaces that of “connotative added value”. “From a connotative point of view, phraseologisms have an advantage over corresponding simple words or over a non-phraseologically

equivalent formulation. In some cases, these are latent properties that only become effective in certain contexts" (Burger, 1998: 78).

Expressivity and emotiveness mean that idioms are also characterized by stylistic colouring. In other words, they evoke emotions or add expressiveness. Expressive language is our ability to communicate our thoughts and feelings through words, gestures, signs, and/or symbols. It can be as simple as pointing to a desired object or as complex as writing a book about an area of interest.

As people, we use language to understand the world around us and to convey our thoughts and feelings. This is the basis of receptive and expressive language.

4. Areas of origin of phraseologisms

Historical phraseology, as a sub-discipline of phraseology, deals with the old sayings - some of which have survived to the present day. Contemporary phraseologisms are easier to understand, whereas historical ones are more difficult to understand. The sub-discipline of phraseology that deals with such historical phraseologisms is called historical phraseology.

Historical phraseology can be motivated or unmotivated **durch Lappen gehen** –jmdm. entgegen- **eng.** Someone escape". **geo.** ხელიდან გაუსხლტდა *khelidan gauskhltada*

Context: ...Er war kurze Zeit krank, dadurch ist ihm leider ein gutes Geschäft **durch die Lappen gegangen**; **eng.** He was ill for a short time, which unfortunately caused him to miss out on a good deal; **geo.** იგი ცოტა ხნით ავად იყო, რის გამოც მას, სამწუხაროდ, კარგი საქმე გაუსხლტდა ხელიდან *igi tsota khnit avad iqo, ris gamots mas, samtsukharod, kargi saqme gauskhltada khelidan*.

Phraseological units - This group includes many German phraseologisms with motivated overall meanings, also with full reinterpretation: **ger.** „**Zelt abbrehen**“ - meaning: einen Ort verlassen; **eng.** Break down the tent; *leave a place*: **geo.** კარავი აკეცა, ბანაკი აშალა, გუდა-ნაბადი აიკრა, გამოემშვიდობა; *karavi aketsa, banaki ashala, guda-nabadi aikra, gamoemshvidoba*.

Context: Wegen des schlechten Wetters **brachten** wir vorzeitig **unsere Zelte ab** und kehrten nach Hause zurück; **eng.** Due to the bad weather, we left in time (dismantled the camp, folded the tents) and returned home; **geo.** ცუდი ამინდის გამო ჩვენ დროულად ავიკარით გუდა-ნაბადი (ავშალეთ ბანაკი, ავკეცეთ კარვები) და სახლში დავბრუნდით. *tsudi amindis gamo chven droulad avikarit guda-nabadi (avshalet banaki, avketset karvebi) da sakhlishi davbrundit*.

„**Die Zelte aufschlagen**“ -sich irgendwo niederlassen, **eng.** „Put up the tents, settle down somewhere; **geo.** კარვები გაშალო, კერა დაიდო, დასახლდე, დამკვიდრდე *karvebi gashalo, kera daido, dasakhilde, damkvidrde*

Context: Dort will ich in Zukunft **meine Zelte aufschlagen** (Kellermann-Totentanz).

Eng. I want to pitch my tent there in the future (to settle, create a herd).

Geo. მომავალში აქ ვაპირებ დამკვიდრებას (დასახლებას, კერიის შექმნას) *momavalshi ak vapireb damkvidrebas (dasakhlebas, keris shekmnas)*.

It is important to mention that historical phraseologisms are almost not motivated. The scientific study of phraseologisms is therefore of great importance not only for linguists but also for historians. For example, **auf der Bärenhaut liegen** = *faulenz* (lit.: lying on the bear skin = meaning: lazing around, **geo.** უსაქმურობა, ბუზების დათვლა *Idleness, counting flies*) In Georgian, მხარეთეძოზე წამოწოლა, *mkhartedzoze tsamotsola* (lit. to lie on the armpit and hip).

Context: Den ganzen Winter über **lag er auf der Bärenhaut**. **Eng.** He lay on the bearskin

all winter long; **geo.** მთელი ზამთარი იგი მხარ-თეძოზე იყო წამოწოლილი.

mteli zamtari igi mkhar-tedzoze iqo tsamotsolili

„In der letzten Zeit, wo hier der Herr gefehlt hat, da hat mancher von euch vielleicht gedacht, er kann sich **auf die Bärenhaut legen**“ (H. Mann-Der Untertan); **eng.** In the absence of the Master, perhaps some of you may have thought he might be **lying down on a bear's skin**" **geo.** ამ ბოლოს პატრონის აქ არყოფნაში, ალბათ, ზოგიერთმა თქვენმა იფიქრა, რომ შეიძლება უსაქმურად იყოს *am bolos patronis ak arqopnashi, albat, zogiartma tkvenma ipikra, rom sheidzleba usaqmurad iqos*.

“can be traced back to the customs of the Proto-Germanic people. The main occupation of men at that time was hunting; The rest of the time they did nothing, they basically lay on their bear skin faces the whole time while the women did the work in the fields and house.”

Let us do historical-etymological analysis of German phraseological unit „*jmdm. Sand in die Augen streuen*“ -jemanden täuschen; **eng. lit.**, Throws ashes in his eyes (throws dust), meaning: deceive, lie, cheat; **geo.** თვალეზში ნაცარს აყრის (მტვერს აყრის), თვალეზს უხვევს *tvalebshi natsars aqris (mtvers aqris) tvalebs ukhvevs*

It should be taken into account that the same expression is fixed in the Romance and Germanic languages (**ger.** *jmdm. Sand in die Augen streuen*; **niederl.** *iemand zand in de ogen strooien*; **eng.** *to throw dust in a person's eyes*). But in Slavic languages the corresponding phraseologisms (russ. *пускать пыль в глаза*; Czech. *písek (prachu) do očí sypat*; slovak. *hodiť piesku do očí*) appeared from the 18th century onwards. Apparently, the Slavic languages borrowed the phraseological unit from different sources: phraseologisms with the component 'dust' - from the Romance languages (more likely from French); Phraseologisms with the component 'sand' - from the Germanic languages (more likely from German). In Georgian instead of component “Dust”, there is component “ash” (თვალეზში ნაცარს აყრის - He throws ashes into the eyes).

Context: Wenn er (der Zauberer) der Öffentlichkeit über die Natur seiner Vorführungen *Sand in die Augen gestreut hatte*, so hatten damit offenbar nur polizeiliche Bestimmungen umgangen werden sollen (Th. Mann-Mario und der Zauberer). **Eng.** *If he (the magician) had thrown sand into the public's eyes about the nature of his performances, it was obviously only intended to circumvent police regulations*; **geo.** თუ იგი (იონბაზი) თავისი ხასიათის შესახებ აფიშებში საზოგადოებას თვალეზს უხვევდა (თვალეზში ნაცარს აყრიდა), ამით, აშკარაა სურდა გვერდი აევლო პოლიციის მითითებისათვის. Tu igi (ionbazi) tavisi khasiatish shesakheb apisheshi sayogadoebas tvalebs ukhvevda (tvalebshi natsers aqrida), amit ashkaraa surda gverdi aevso politsiis mititebisatvis.

So is the idiom “*einen Korb bekommen*” = (**lit.** to receive a basket); **eng.** Being rejected by a girl; **ger.** Von einem Mädchen abgewiesen werden; **geo.** ქორწინებაზე უარი მიიღო *kordzinebaze uari miigho*

Context: Er war verzweifelt als er von dem Mädchen auf seinen Heiratsantrag einen Korb bekommen; **eng.** *He was desperate when the girl rejected his marriage proposal*; **geo.** ცოლად გაყოლის წინადადებაზე ქალის უარი რომ მიიღო, იგი სასოწარკვეთილებაში ჩავარდა. *Tsolad ganolis tsinadadebaze kalis uari rom miigho. igi sasotsarkvetilebaze chavarda.*

„*Jemandem einen Korb geben*“- jemandes Heiratsantrag nicht annehmen- jemandes Bitte nicht entsprechen, **eng.** not accept someone's marriage proposal- not comply with someone's request, **geo.** საქორწინო წინადადებაზე უარი უთხრა; ამას ჰკრა, ცივი უარის თქმა, ხელაღებით უარყოფა *sakortsino tsinadadebaze uari utkhral; ashas hkra, tsivis uari tkma, khelaghebit uarqopa.*

Context: Tony sprang auf und rief völlig verzweifelt: „Nein... nein! Ich habe ja „nein“ gesagt! Ich *gebe* Ihnen *einen Korb*. Verstehen Sie das denn nicht!“ (Th. Mann- Buddenbrooks). **eng.** Tony jumped up and shouted in complete desperation: “No... no! I said “no”! I'm giving you a basket. Don't you understand that” **geo.** ტონი წამოხტა და სასომიხდილმა წამოიძახა: “არა, არა, მე ხომ ვთქვი - „არა!” მე *უარს გეუბნებით ცოლად გამოგყვით*, ნუთუ არ გესმით!” *Toni tsamokhta da sasomikhdilma tsamoidzakha: ara, ara, me khom vtkvi - “ara!” me uars geubnebit tsolad gamogqvvet. Nutu ar gesmit!* “German phraseological unit “einen Korb bekommen” (“to receive a basket”) meaning to have been rejected by a lover, comes from the medieval practice of hosting a suitor up to the lady's chambers by means of the building's outside basket on a rope”.

Idiomatic phraseology *unter die Haube bringen* = *verheiraten* **eng.** *to bring it under the hood (to marry)*; **geo.** გაათხოვებს *gaatkhoves*; dates back to *Middle ages* and is associated with the material culture of German people.

Context: Man hat sie nun endlich doch *unter die Haube gebracht* (H. Raabe- Die Leute aus dem Walde); **eng.** They have finally been *brought under the hood*; **geo.** დაბოლოს, ის მაინც გაათხოვებს *dabolos, is maints gaatkhoves.*

dates back to *Middle ages* and is associated with the material culture of German people. The phrase arose from the old custom according to which married women were supposed to wear a bonnet;

“**Auf großem Fuß leben**” = aufwendig leben (lit. living on a grand scale = living lavishly) has an equivalent in Georgian (**geo.** ხელგაშლილად ცხოვრობს **khelgashlilad tskhovrobs**. (lit.: live with open hands) where the word “hand” is used instead of “foot”. In Russian the idiom has an equivalent as well, where the adjective “wide” is used instead of the adjective “large”; see. russ. **жить на широкую ногу** *jít na shirokuyu nogu* (lit.: live on a broad foot).

Context: Die Konsulin sagte: „...Du kämest nach Hamburg in ausgezeichnete Verhältnisse und wärest **auf großem Fuße leben**“ (Th. Mann-Buddenbrooks). **Eng.** The consul said: “...You would come to Hamburg in excellent circumstances and **live on a grand scale**; **geo.** კონსულის მეუღლემ სთქვა: “ჰამბურგში მენ საუკეთესო პირობებში მოხვდებოდი და ხელგაშლილად იცხოვრებდი Konsulis meughlem stqva: hamburgshi shen sauketeso pirobebshi mokhvdebodi da **khelgashlilad itskhovrebdí**;

“Anyone who lives on a large scale has a lot of money to squander. Just like the Count of Anjou, who lived in France in the Middle Ages. Count of Anjou was a very rich and highly respected man. However, he had a huge problem: an ugly, thick tumor on his foot. That's why the elegant shoes of the time didn't fit him - and he quickly commissioned a cobbler to make him large, beak-shaped shoes. He could hide his huge feet wonderfully in there. Since the Count of Anjou was such a well-known and honored man, his fellow citizens paid full attention to the new fashion and wanted to have shoes as long as he did. But only the rich people could afford the big shoes - and therefore live large”.

German idiomatic phraseology “**Kohldampf haben/schieben**” Bed. hungern, großen Hunger haben, starkes Hungergefühl” **eng.** to be very hungry, to have a strong feeling of hunger; **geo.** შიმშილისგან კვდება *shimshilisgan kvdeba* (lit. die of hunger) has an interesting origin.

Context...Im Kriege musste die Bevölkerung oft **Kohldampf schieben**; **eng.** During the war, the population often experienced **severe hunger (starved to death)**; **geo.** ომში მოსახლეობა ხშირად მძაფრ შიმშილს განიცდიდა (შიმშილისგან კვდებოდა) *Omshi mosakhleoba khshirad mdzafr shimshils ganitsdida (shimshilisagan kvdeboda)*;

„The expression “pushing coal steam” comes from Rotwelsch. Rotwelsch is a rogue language; a kind of secret language that developed from various dialects and was spoken long ago among vagrants and crooks. The words “Koller” and “Dampf” mean “hunger” in this language; “To push” comes from the Rotwelsch word “scheffen”, which means “to do” or “to be”....

There is also phraseology, which is also in German, Georgian and other languages...**ger.** „**Danach kräht kein Hahn**” – **eng.** After that, no rooster crows” **geo.** ამის მერე მამალი არ ყვირის” Bed. danach fragt niemand mehr – niemand kümmert sich darum; **eng.** Nobody asks about it anymore – nobody cares about it (lit. The rooster doesn't crow over there, **meaning:** nobody asks about it anymore, nobody cares about it, they forgot to think about it long time ago) has equivalents in Georgian, English and Russian. **geo.** მას იქით მამალი არ ყვირის, არავინ კითხულობს, არავის ახსოვს, არავინ თავს არ იწუხებს *mas ikit' mamali ar qivis, aravin kitkhulobs, atavis akhsovs, aravin tavs ar iwukhlebs*. **russ.** ни один петух об этом (больше) не кричит *ni odin petux ob etom bolshe ni krichit*, и думать об этом давно забыли *i dumat ob etom davno zabili*.

This phraseology has the same structure and semantics in German, English, Georgian and Russian languages, but the Georgian variant of the phraseology means “he is very far away.”

Context: “Jetzt saßen sie in der Zelle in dicker Finsternis, und **kein Hahn krächte nach Ihnen**” (Feuchtwanger-Jud Süß). **Eng.** Now they were sitting in a dark room and **he didn't bother them**. (Now they sat in the cell in thick darkness and not a rooster crowed at them); **geo.** ახლა ისინი ბნელ სანაკში იხდნენ და ის არავის ახსოვდა. *Akhla isini bnel sanakshi iskhndnen da is aravis akhsovda*

“The phrase has been in use since around the 15th century. It is believed that there is a connection to a book from the New Testament. In one of the stories, the apostle Peter denies his membership of Jesus

three times. Every betrayal is followed by the crowing of a rooster. The linguistic image "no rooster crows after that" is used to describe the reverse conclusion: If a thing or person lacks importance, no rooster will crow after it".

In many cases, it is impossible to determine the literary source from which this or that idiomatic expression comes. In such a case, it can be assumed that the idiom originated on the basis of word of mouth.

"etwas (viel) auf dem Kerbholz haben" = (lit. to have some (many) marks on the label/nameplate, to have something on the scoreboard), geo. გკონდეს რაიმე (ბევრი) აღნიშვნა ბირკაზე (საჭდეზე) *gkondes raime aghnishvna birkaze*. This idiomatic expression reminds us the old custom – marking the debtors. Figuratively the expression means "to have sins." Georgian equivalents of the above mentioned German idiomatic expression are: „ნახშირნაჭამია" = (lit. It seems he has eaten the charcoal), „ცხვირი მოსვრილი აქვს" *tskhviri mosvrili akvs* = (lit. He has a dirty nose).

..... *Der scheint auch etwas auf dem Kerbholz zu haben* (Author 2010:156). (He also seems to have something on the scoreboard).

Context: Ich habe nichts Böses getan. Ich **habe nichts auf dem Kerbholz**. Eng. I didn't do anything bad. I have nothing on the scoreboard. geo. მე ცუდი არაფერი გამიკეთებია. მე ბრალი (ცოდვა) არაფერში მიმიძღვის. Me tsudi araperi gamiketebia. Me brali (tsodva) arapershi mimidzghvis.

"This saying comes from the Middle Ages. If someone wanted to buy from a dealer but couldn't pay immediately, the debt was divided into two"...

German phraseological unit **"jemandem den Garaus machen"** – Bed. eine Sache ein Ende machen, jmdn. töten, umbringen, eng. to finish someone off, to put an end to something, to kill someone geo: ბოლო მოუღო, მოკლა, მოახშო *bolo mougho, mokla, moakhsho* -has an interesting origin.

Context: "Was wäre da wohl leichter als des Saladins sich zu bemächtigen? **Den Garaus ihm zu machen**" (Lessing-Nathan der Weise). Eng. What could be easier than to take control of **Saladin? To finish him off?** geo. რა უნდა იყოს, სალადინის ხელში ჩაგდებაზე იოლი საქმე? მისი მოკვლა? *Ra unda iqos, saladinis khelshi chagdebaze ioli saqme? misi mokvla?*

"The noun Garaus comes from the cry "gar aus!" – completely out! The police hour has been announced in southern Germany since the 15th century. This phrase meant the end of the day and was later used to describe the death of a person. The noun Garaus got a figurative meaning. This is how the phraseology arose: to finish someone off with the meaning to kill someone. Today it is only used in the meaning of "to finish off someone/something" (to kill or destroy someone, to put an end to something)".

Phraseological units are stable groups of words with partially or completely figurative meaning. Where did the phraseological unit „ins Gras beißen“ come from? German phraseological unit **„ins Gras beißen“** "bite the grass" refers to soldiers who lose their lives in battle. It appeared in German in the 17th century with the meaning "to die." In English there is the expression "to bite the dust", which means "to bite the dust." The idea of dying warriors biting the earth has been documented since ancient times, for example in the Iliad and the Aeneid.

German Idiomatic phraseology **"Maulaffen feilhalten"** untätig zusehen (Das dem Plattdeutschem: dat *mul apen halten* = das Maul offenhalten – vor Staunen oder Neugier); eng. to watch idly (from Low German: dat *mul apen halt* = keep your mouth open – in amazement or curiosity); geo. უსაქმურად პირდაღებული იდგე, ბუზებს ითვლის, ბუზებს ყლაპავს *usaqmurad pirdaghebuli idge, buzebs itvlis, buzebs klapavs*

Context: Was stehst du herum und **hältst Maulaffen feil!** eng. What are you standing up for? geo. რა დგახარ პირდაღებული? *ra dgakhar pirdaghebuli?*

..."Komm heraus... was sitzt du so still, du Tor, und **hältst Maulaffen feil!**" (W. Raabe-Chronik der Sperlingstraße). Eng. "Come out here, why are you sitting there, you fool, your mouth is open, you are counting flies; geo. ..."გამოდი აქეთ, - რა ზიხარ მანდ გატვრენილი, შენ სულელო, გაგიღია პირი, ბუზებს ითვლი. *Gamodi aket, ra zikhar mand gativrenili, shen sulelo, gagighia piri, buzebs itvli.*

“has its origins in holders for pine shavings, the so-called mouth monkeys, which served as lighting for poor people in the Middle Ages and early modern times. Some jaw chip holders were in the shape of heads, into whose open mouth (mouth open) the jaw chip was inserted.”

“Ins Fettnäpfchen treten”.- sich durch eine taktlose Bemerkung unbeliebt machen, **eng.** *to put Commit a faux pas; Step on the painful spot; geo.* მტკივნეულ ადგილზე ფეხზე დააბიჯო *mtkivneul adgilze pekhze daabijo*.

Context: „Lass dich vorläufig bloß nicht bei Tante Gerda sehen. Bei der bist du gestern mit deinem albernen Scherz gehörig **ins Fettnäpfchen getreten**“ **eng.** Just do 't let Aunt Gerda see you for the time being. Yesterday you made a big mistake with your silly joke. **Step on his sore spot; geo.** ჯერჯერობით უმჯობესია დეიდა ჰერდას არ დაენახო. გუშინ შენი სულელური ხუმრობით გაანაწყენე, *mas mtkivneul adgilze daabije pekhi*

„Someone who offends or offends another person with a thoughtless statement makes a “step in the step.” Originally, stepping into the fat bowl had another unpleasant consequence: the fat bowl was always between the front door and the oven of a house“.

„die Flinte ins Korn werfen“.-sich entmutigen lassen **eng.** *Put down the shield- sword, fall in spirit geo.* ფარ-ხმალი დაყარო, სულით დაეცე *par-khmali dakaro, sulit daetse*

Context: Achselzuckend ließen sie sich loben, weil sie **die Flinte nicht ins Korn geworfen hatten** [...] (A. Zweig: Das Blei von Wandsbeck); **eng.** Shrugging their shoulders, they listened to their praise in order not to fall in spirit - they did not **put down their shields and swords**.

Geo. მხრების აჩეჩვით ისმენდნენ თავიანთ ქებას იმისათვის, რომ სულით არ დაეცნენ- ფარ-ხმალი არ დაყარეს *mkhrebis achechvit ismendnen taviant kebas imisatvis, rom sulit ar daetsnet – par-khmali ar danares*. This German idiomatic expression has a synonymous idiomatic expression **die Streitaxt begraben**- kriegsbeil begraben- **eng.** *bury the battle ax - bury the hatchet; geo.* ხმლების ქარქაშში ჩაგება *khmlebi karkashi chadeba*

Context: Jetzt hieß es aber einlenken, **die Streitaxt begraben**. (A. Zweig Die Einsetzung eines Königs); **eng.** Now it was necessary to reconcile, *to put the swords in the scabbard; geo.* ახლა საჭირო იყო შერიგება, **ხმლების ჩაგება ქარქაშში** *akhla sachiyo iko sherigeba, khmlebis chageba karkashi*.

“Im Stich lassen”- jemandem keine Hilfe und Unterstützung gewähren, jemanden alleine lassen; **eng.** Meanings: not giving someone help and support, leaving someone alone, *He left the deposit of fate, he has no support, he is left alone, Betrayed*

geo. ბედის ანაბარა მიატოვა, მხარდაჭერა არ აქვს, მარტო დატოვება, უღალატა *bedis anabara miatova, mkhardachera ar akvs, marto datoveba, ughalata* ;

Context: Der Senator es nicht hätte verantworten können, sie in dieser Stunde **im Stich lassen** (Th. Mann-Buddenbrook). **Eng.** The senator could not have been responsible for abandoning her at this hour, he don't leave the deposit of fate ; **geo.** სენატორი არ იყო პასუხისმგებელი მის მიტოვებაზე ამ წუთებში. ის არ დატოვებს ბედის ანაბარა. *Senatori ar iqo pasukhismgebeli mis mitovebaze am wutebshi , is ar datovebs bedis anabara*

...*Oh, du lässest mich im Stich*, Edgar? sagte Doktor Mantelsack betrübt. „Du willst mir die Verse vom Goldenen Zeitalter nicht sprechen?“ (Th. Mann-Buddenbrooks). **Eng.** Oh, you're **betraying** me, Edgar?“ Dr. Mantelzack was heartbroken, "So you won't tell me about the Golden Age?" **geo.** „ო, **მღალატობ**, ედგარ?-გული დასწყდა დოქტორ მანტელზაკს,-„მამ შენ „ოქროს ხანას“ ზეპირად არ მეტყვი? *O, mghalatob, Edgar? Guli dastsnda doctor mantelzaks, “mash shen “okros khanas” zepirad ar metqvi?*

5. Georgian historical phraseology

In Georgian there are idiomatic expressions with some incomprehensible components. Components of such idiomatic expressions are mainly of foreign origin, for example „**აინუნშიც არ მოსდის/აინუნშიც**

არ აგდებს *ainunshi ar mosdis, ainunshi ar agdebs* აინუნ **Ainun** - is the word of Arabic origin and means "an eye," figurative meaning = does not pay attention, does not care.

In German there is an idiomatic expression for it: "etw. **auf die leichte Achsel nehmen**" = (lit. to take something on the light armpits). It has the same meaning in Georgian, but it does not coincide with its counterpart structurally and semantically."

Context "Gut, -sagte er, dass du es **auf die leichte Achsel nimmst**" (Goethe-Leiden des jungen Werthers).

Eng. Good," he said, "that you take it lightly" (Goethe's suffering of the young Werther). **Geo.** კარგია,

რომ აინუნშიც არ აგდებთ . *kargia, rom ainunshits ar agdebt.*

Good," he said, "that you take it lightly".

In Georgian there are some national-specific idiomatic expressions that have historical origin. One of them is „**კაკას ხიდი გაიარა**“ *kakas khidi gaiara* (lit. to cross the bridge of Kaka) figurative meaning: "to disappear, was lost.." The origin of the idiom is such: the captives, who were kidnapped from Western Georgia (namely from Imereti), were transported to Turkey through Kaka Bridge (The Kaka Bridge is located on the bank of the river Khaniistskali, coming from Parsati mountain.). The captive who had crossed the bridge was considered to be missing.

Georgian idiomatic expression „**ჩაილურის წყალი დალია**“ *chailuris tsqali dalia* (lit. to drink water of Chailuri) has the same content and metaphorically means "to be lost," "to disappear without leaving a trace." This idiomatic expression like the previous one has an interesting historic origin The Chailuri River flows through Qiziki (village in Kakheti province in Eastern Georgia). The arrested person, who had already passed this river, was considered lost. Later the meaning of the idiomatic expression expanded, and now it is associated with somebody's death.

The examples given demonstrate that any word, any term, or any free syntactic combination of words that play an important role in our memory, in our mind and spirit, and accordingly in our existence, came into being in this way: They are over taken from everyday life, then gradually reinterpreted and thus stored in our memory.

The same applies to the Georgian idiomatic Phraseology "იხტიბარს არ იტებს" *ikhtibars ar itekhs*. "იხთაბარა" *ikhtabara* is the word of **Arabic** origin and means: "**experience**", "**Stirring**", figurative meaning of the phraseological idiomatic is = He did not lose his hope, he did not break his heart.

Unmotivated idiomatic Phraseology can sometimes be explained by etymological-historical analysis. It must be emphasized that the criterion of motivation is very subjective. It often depends on the level of culture and education of the speaker.

Context: geo. სოსო მიხვდა, რომ დიდი შეცდომა დაუშვა, მაგრამ **იხტიბარი არ გაიტეხა**. *Soso mikhvda, rom didi shetsdoma daushva, magram ikhtibari ar gaitekha*; **eng.** Soso realized that he made a big mistake, **but did not lose his hope**.

Georgian idiomatic Phraseology "იხტიბარს არ იტებს" (*ikhtibars ar itekhs*) has a synonymous idiom of foreign origin "აბრუ გაიტეხა/არ გაიტეხა" *abru gaitekha/ ar gaitekha*." *Abu* is of **Persian** origin and means "honor".

Context " „რეზო ვერ მიხვდა, ეს შექება რასთან იყო დაკავშირებული, მაგრამ **აბრუ არ გაიტეხა** და შორენას მრავალმნიშვნელოვნად გაუღიმა (გეგია, მსაჯული). *Rezo ver mikhvda, es shekeba rastan iko dakavshirebuli, magram abru ar gaitekha* da shorenas mtavalmnishvnelovnad gaughima. **Eng.** "Rezo didn't understand what the compliment was about, but he didn't break his hope and gave Shorena a meaningful smile. (Gegia, judge).

Often, unmotivated idioms in a foreign language do not have structurally-semantically perfect equivalents, but idioms with adequate content can still be found in the German language, e.g., *gute Miene zum bösem Spiel machen*- **eng.** to put a good face on a bad side - to come to terms with one's fate or situation, to let it happen willy-nilly, put a good face on a bad side. He got a good (funny) expression in a bad game; **geo.** იხტიბარი არ გაიტეხო; *ikhtibari ar gaitekho* - ცუდ თამაშში კარგი (მხიარული)

გამომეტყველება მიიღო.**ger. gute Miene zum bösen Spiel machen** Er hat in einem schlechten Spiel einen guten (lustigen) Gesichtsausdruck bekommen.

Context: Obwohl er sich in dieser Gesellschaft gar nicht wohl fühle, *machte er gute Miene zum bösen Spiel*; **eng.** Although he didn't feel comfortable in this company, *he put on a good face about the evil game*; **geo.** თუმცა იგი ამ საზოგადოებაში თავს სრულიად არ გრძნობდა კარგად, *იხტიბარს მაინც არ იტეხდა*, ბოროტ თამაშზე კარგი სახე გამოეხატა.

Unmotivated idiomatic phraseology can sometimes be explained through etymological-historical analysis. It must be emphasized that the criterion of motivation is very subjective. It often depends on the culture and education level of the speaker.

Conclusion

Phraseological units are part of the linguistic worldview. They not only describe the world, but interpret, evaluate and express a subjective attitude towards it. This is the peculiarity that distinguishes idioms and metaphors from other nominative units.

Both contrastive-historical and contrastive-comparative language studies have revealed that idiomatic phraseologisms have numerous cross-linguistic characteristics. So one can assume that all languages contain phraseological subsystems. On the other hand, the comparative analysis reveals individual language and national peculiarities.

The problem areas of historical phraseology presented show that a historical investigation of the phraseological inventory of a language is only possible from different aspects. The proposed methods of historical-etymological analysis focus on the linguistic aspect.

The etymology and historical development of phraseologisms can only be explored by incorporating their variants from older periods of literature, synonymous and antonymous phraseologisms, solid connections with the same components and materials from dialects, from folklore and from related and unrelated languages. Extralinguistic circumstances are also of eminent importance for the emergence of many phrases, since the phraseologisms can reflect centuries-old phenomena of the material and intellectual culture of the people.

While modern phraseology is easily understandable by most speakers in a language community, historical phraseology has thresholds of understanding up to the present day, but also changes between eras. Identification, classification and presentation of historical phraseology can only be done with reservations. It is hardly possible to determine exactly the point when this or that phraseologism appeared.

An idiomatic phraseology is formed by the first use of a combination of words, which then becomes a recurring element. Identifying such developments at the historical linguistic level is often difficult.

The development and evaluation of phraseology in modern history is different, both qualitatively and quantitatively. There are periods when one part of the phraseology is particularly productive and another less productive. The reason for this may be internal, but also external. In phases such as humanism, other languages such as German, English or Georgian provide areas suitable for the development of phraseology, especially since (partial) adoption into one's own language is particularly suitable. #

Both contrastive-historical and contrastive-language language studies revealed that idiomatic phraseologisms have numerous multi-language characteristics, and peculiarities of idiom usage can be explained with the help of culture-specific factors.

Comparison of the phraseologisms of different cultures makes it clear that complete correspondence between the components occurs not only in related, but also in unrelated languages.

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Autofictional Narrative and Its Strategies in Modern European Prose

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Abstract

Autofiction has been increasingly applied by modern authors as one of the popular literary trends in contemporary literature. It is one of the best ways to reflect a writer's hidden life related issues and trauma from the past. Autofiction allows the writer to speak about personal relationships, success or failure in a career in the way the reader cannot understand whether this is the life of the author or the life of a fictional character. The present work deals with the analysis of the narrative of autofiction and its peculiarities based on the works of American and German authors. Authors develop two different types of narrative – autobiographical and autofictional. Accordingly, we are dealing with both non-fictional and fictional narration, which adds more interest to the research subject. The same can be stated about the plot. In accordance with the double narrative, authors offer a double plot or, in other words, a plot within a plot, out of which the first story is developed based on autobiographical events, while the second one is the story that is developed in their imagination, to some extent, in their subconscious. The research revealed that autofiction is a kind of means of expressing self-criticism, where conscious and subconscious, objective and subjective reality is united. Emotions, behaviours, and tendencies that have become objects of criticism from society become a starting point for autofiction writers when they start talking about themselves. Autofictional narrations of Hitomi Kanehara, Annie Ernaux, Kathryn Millet, Nellie Arcan represent clear examples of the above stated concept. In the paper, we discuss the examples of different authors and compare and determine the reasons for application of the autofictional narrative.

Keywords: Autofiction, Narrative, Contemporary Prose, Zuckerman Unbound, The Piano Teacher.

Introduction

Nowadays, autofiction is considered to be one of the popular currents of contemporary literature (from the middle of the 20th century); From the point of view of its definition, it is often a subject of discussion in the circles of researchers, and in general, we can say that autofiction is an invented, made-up, fictitious autobiography mixed with reality and combines two paradoxically opposite styles: the style of autobiography and fiction. During autofiction, the writer adds fictitious elements to the facts taken from reality, in this case from his/her own life, and describes the reality that stimulates the society and that he/she may not describe in his/her autobiographical work. Autofiction is often associated with such

French writers as: Christine Ango, Hervé Guibert, Serge Doubrovsky, Catherine Millet, Nellie Arcan, Patrick Modiano, Marguerite Duras, Amelie Nothomb, Annie Ernaux. However, it is addressed by other European and American writers, among whom this time we will consider the autofictional samples of the German Nobel laureate writer Elfriede Jelinek and the American, high-profile, well-known postmodernist writer Philip Roth. The principle of selection was determined by the common topic, the highly relevant problem of all times seen through the eyes of men and women - self-identification in the environment and the world, as well as directly in the family, where freedom is limited and the issue of personal crisis arises as a result of constant pressure or control. On the basis of observation, comparison and analysis, we studied their texts in terms of autofictional narrative, discussed and identified the main features that are widely characteristic of modern autofictional prose.

Theoretical background

The word "autofiction" was first used by Serge Doubrovsky in 1977 in relation to his novel. According to what signs can we recognize the literary pattern of autofiction and how should we perceive its truth? According to the autofictional pattern, an interesting understanding of truth is offered by Catherine Cusset in her article "The Limits of Autofiction." According to her, truth is the ability to delve into an emotion, when the writer deletes everything that is not related to that emotion and offers the reader the emotion in a naked form that belongs only to him/her. If the writer manages to delve deep enough into this emotion, this emotion will become universal and therefore everyone's property: "What is 'truth'? In the context of autofiction, I would call 'truth' the capacity to go back inside an emotion, to erase anything anecdotic that wouldn't be part of that emotion and would water it down, in order to offer it to the reader in a bare form, devoid of anything too idiosyncratic, so that he can claim it as his own. When the writer reaches a deep enough level of emotion, it becomes anybody's emotion: something universal" (Cusset, 2012:2). It can be said that autofictional prose is a kind of conflict between objective reality and literary reality, protest and struggle against what is unacceptable but inevitable. In order to confront the existing, the author turns to fiction and thus, as if trying to "deceive reality" and, at the same time, offer us his own reality.

The reasons for the origin of autofiction are interestingly discussed by Paul John Eikin, who points out that autobiography is no longer a reconstruction of past, verifiable facts, and there is no point in searching for oneself in the process of writing an autobiography. This process should become a means of self-creation: "... that autobiographical truth is not a fixed but an evolving content in an intricate process of self-discovery and self-creations, and, further, that the self that is the center of all autobiographical narrative is necessarily a fictive structure" [Eikin. 1985: 3]. Also: "I think I'm really not interested in the quest for the self any more. Oh, I suppose, everyone continues to be interested in the quest for the self, but what you feel when you're older, I think, is ... that you really must make the self. It's absolutely useless to look for it, you won't find it, but it's possible in some sense to make it" [Eikin. 1985: 55].

Before looking directly at specific patterns of autofiction, let's define again why writers resort to autofiction. Among other factors, I think we should highlight the following:

1. It is one of the best ways for the writer to describe unseen and painful details and convey his own life problems;
2. To understand the traumas from the past and to deal with them, as well as one of the means of rewriting the past;
3. Emotions, behaviours, tendencies that have become objects of criticism from the society become a starting point for the writers of autofiction when they start talking about themselves;
4. It is a kind of way of expressing self-criticism, where conscious and subconscious, objective and subjective reality are united;
5. A means of searching for one's self; and others.

Discussion

Therefore, in the samples of autofiction we often find topics about personal relationships, life traumas, career success or failure; As you know, such books become a subject of great interest and judgment from the public, because, along with the story, the reader is interested in knowing the life of the author or the fictional character, because there is a great similarity between them, which is why the reader is confused; We will discuss the motives for using autofictional prose and its elements, as we have already mentioned, according to Elfriede Jelinek and Philip Roth: these two authors have problems of being under unjustified sexual and parental control, pressure and influence in common, according to the biographies of both of them we learn about the attempt to escape from the pressure and the psychological problems about which she speaks boldly in the interviews, especially Elfriede Jelinek;

Both authors develop two different types of narratives – autobiographical and autofictional. Correspondingly, we can say that we are dealing with both non-fictional and fictional narration, which in itself adds more interest to the research subject. The same can be said about the plot. In accordance with the double narrative, the author offers a double story or, in other words, a plot within a plot. This can especially be said about Philip Roth ("Zuckerman Unbound"), the first story of which is the one the writer builds based on autobiographical events. And the second is the story that unfolds in his mind, in the imagination, one might say, to some extent in his subconscious (Nathan Zuckerman, in turn, creates and repeats the image of his hero, Gilbert Karnowski, based on his own biography and experience. The novel about Karnowski brought Zuckerman the same success, fame and at the same time scandal, as "Portnoy's Complaint" brought Roth). However, both authors tell this story with such conviction and clarity that the reader can easily believe that the author really experienced these events himself. Autobiographical narration is evidenced by talking about the environment where they grew up (on the one hand in Austria (Elfriede Jelinek), on the other - in the American neighbourhoods inhabited by Jews (Philip Roth), and the autofictional narration describes the fictional world in which the author is freed from the framework of reality and history and makes everything possible. The authors tell about their own lives, in a novel-like, embellished form, with changed names (Erika Kohut; Nathan Zuckerman), in the case of Jelinek, in the third person singular, and in the case of Philip Roth, in the first person; it can be said that the novels of the named authors largely bear the mark of autofictional prose. We will try to explain and confirm our opinion. To visualize the main characteristics of an autofictional novel, we will use Philippe Villani's view of the defining criteria of autofiction. According to the work "Autofiction: An Adventure of Language" (Gasparini, 2008: 209), these are:

1. Mostly first- or third-person narration;
2. Search for the original form (a story within a story);
3. The purpose of writing is direct verbalization of thought.
4. Time reconfiguration of using certain methods (selection, amplification, arrangement, fragmentation, disorientation)
5. Active use of the present tense.
6. Attempt to show only strictly real facts and events.
7. A strong desire to show oneself honestly, truly.
8. A strategy that aims to enchant the reader, rather, to manipulate him.

Both authors use dialogues, monologues, appeals to the reader, which, as we have already mentioned, are characteristic of autofiction, especially direct appeals to the reader. This is the way by which the author, in this case the main character, establishes a connection with the reader and makes him/her feel like a viewer and a direct evaluator of the story. Both writers use the erotic narrative technique and break literary boundaries by using free language; The author-character chooses a natural, conversational style so that the reader feels like a participant in the story, rather than a victim. Let's move on to discuss the identity of the writer or author, the narrator and the main character. The identity of the writer is known to us. The author-character does not hide his identity, and as a result we do not need to recognize him only by comparing signs and biographical moments. However, as is the case with autofiction, the reader still has to draw the lines between reality and illusion, or the conscious and the subconscious, and connect them to perform a kind of psychoanalysis. As for the narrator, the autobiographical part of the novel is written in the first person and, therefore, the narrator is Philip Roth,

when it is an autofictional narrative and written in the third person, the narrator is again Philip Roth, but the main character of this part is Nathan Zuckerman, just like Philip Roth in the autobiographical part, although Narrating Nathan Zuckerman in the third person is not an attempt to separate him from the narrator and the author. In other words, both first-person and third-person narratives are autonarratives, and both narratives are correspondent with the same story and characters, regardless of fictionality or nonfictionality. In the form of a third-person narrative, Philip Roth and Elfriede Jelinek also create an alternate reality of the realism in which they live. I would like to emphasize that the narration of the protagonists is so intertwined with the author's narration that in some cases it is even difficult to find out who is speaking. The writer may use such a literary method to understand reality intensely, where the narration of a fictional character and the story of the inventor are combined. On the one hand, we have the autonomous field of the text, and on the other hand, the reader-interpreter, who restores the author's "voice" in the work, which helps him understand to what extent the author intervenes in the speech of his characters as a neutral narrator, whether he evaluates or not the events and what is his attitude towards the "narrators". Readers of Roth and Jelinek are sure that they are not familiar with the life, opinions, thoughts, and protests of a fictional character, but with the author himself, because one of the characteristic features of their novels is autobiography. Jelinek continues to write in her usual confessional and biographical style mixed with self-irony. The question of whether we, the readers, have the right to see the author in a literary character is controversial and causes a difference of opinion. To what extent was Goethe reflected in Werther, Stendhal in Julien Sorel, Balzac in Rastignac, Thomas Mann in Aschenbach, Salinger in Caulfield? If we discuss Philip Roth and Elfriede Jelinek, who are interesting to us from this point of view, we will notice that they very easily wear more than one mask (especially in the case of Philip Roth, whether it is Nathan Zuckerman, Neil Klugman, Alexander Portnoy, David Kepesh, Coleman Silk, Bucky Kantop or other his double), who together represent the author's alter ego. But, even when reading an autobiographical work, such as "Facts" (1988 - Roth), (Jelinek - "Lovers", or "The Piano Teacher"), the writer manages to confuse the reader, puzzle him, lose him. During the narration, the author is very careful, sometimes changing the place, time and number, names of the real action. Events and facts are presented from the point of view of the narrator. The author tells the story through characters, presenting himself not as the narrator-hero, but as the hero of the work itself. The "narration" of the "teller" of the story is brought to the fore. The narration of the main characters, where everything is limited by the subjective point of view, can be conventionally attributed to the narration form of "I" narrator. The main character, in the case of Roth, as well as the author, was born and raised in the Jewish quarter of New York, in a family of immigrants from Poland, and in the case of Jelinek - in Vienna, where her mother planned a successful musical career for Elfriede, and with her direct efforts, the future writer learned to play the piano, organ, guitar and violin. What we encounter about the family of the characters and their surroundings is, in fact, the embodiment of the authors' family and surroundings. The author artistically transforms the impressions accumulated before the age of 18, which coincides with the vision of both Alex Portnoy and Erika Kohut. In a word, the origin and social status of the author coincides with that of the narrator.

What do Erika Kohut and Elfriede Jelinek have in common? First of all, an unusual and contradictory attitude towards the mother, which expresses hatred more than love; Constant control of life, profession, everyday life are the reasons that lead to alienation from the mother and subsequent isolation of the person, and later to a crisis: "Now the mother explains to her daughter why an attractive girl should not dress provocatively. The daughter agrees" (Jelinek, 2006:10). Dissatisfied attitude towards her mother is not alien to Philip Roth's character either. Independence, personal freedom, in the case of both writers and their characters, is the most important and painful problem. A new term - "Portnoy's Complaint" (the title of one of Philip Roth's novels) appeared in the literature, which collectively expresses the limitations and pressure from the family, which remains an unsolved task of the character. The characters often talk to themselves, deepen into their own situation and entrust the reader with the spiritual issues that they try to deal with in different ways. The reader, within the framework of autofiction, tries to determine the identity of the real and the fictional, the author and the narrator according to the story. The problem of the author and the narrator is the main one in the novel

"Zuckerman Unbound". Nathan Zuckerman is the main and relatively closest alter ego of the author. Zuckerman went through a difficult path, gained great experience - became a mature writer, published a book that brought great success and fame, but soon became the object of judgment of his relatives and friends. Roth gives a quote that confuses the reader: "Let Nathan see what it means to be famous, and do not reproach us for not warning him of it" (Roth 1981:1). If the reader had no idea of the author of these words, he would think that these are from the life of a real person and not a completely fictional character. Here, Nathan Zuckerman, in turn, creates and repeats the image of his hero, Gilbert Karnowski, based on his own biography and experience. The novel about Karnowski brought Zuckerman the same success, fame and at the same time scandal as "Portnoy's Complaint" brought Roth. True, Nathan is at the zenith of popularity, but at the same time this fame created difficulties for his family, his friends, they became objects of ridicule, and Nathan had to explain every time that Gilbert Karnowski is a fictional character and the novel based on him is not about the author, although to no avail. Roth's creation of this plot was probably dictated by his own experience, as it is known that Roth himself had to assert more than once that Nathan Zuckerman is a fictional character with a fictional plot, however, we share the view with critics that Philip Roth borrows a lot for the plot of his novels from episodes of his own life.

Thus, Roth's novel "Zuckerman Unbound" and Elfriede Jelinek's "The Piano Teacher" can be considered a kind of literary manifesto, which is an attempt to distinguish between the real and the fictional, life and creativity, author and narrator. Nathan Zuckerman, Erika Kohut, along with Roth and Jelinek, try to assert the writer's rights to imagination and creative invention. But I would like to add here that although the narrative of the named authors about themselves may contain a fictional element, it also proves that fiction often exceeds documentary facts. Thus, in many cases fiction is more credible than real fact, which makes it difficult to separate the real from the fiction and the author's narration from the narrator. Here, we will mention the episode when the main character cuts her vagina with a razor according to "The Piano Teacher", which is a kind of puzzle for the reader: is it fiction or non-fiction, while the author mentions self-harm in one of the interviews.

Conclusion

Accordingly, when talking about autofictional novels, we come to the following conclusion: to create a character, i.e., the image of the narrator, the writer "borrows" the features of family environment, upbringing and education, however, according to the discussed novels, Nathan Zuckerman and Erika Kohut are similar to the author in some ways and follow the same path. The stages of professional development and formation, which the authors, while talking about their own novels, try to prove to readers and critics (especially Philip Roth) that they (the author) and the character (the narrator) cannot be equated, no matter how similar they are. By using autobiographical elements and creating character-pairs, they are simply using the writer's right to fictional invention. I think it is up to the reader's perception and intuition to define fiction and non-fiction.

As for the narrative, as is known, the narrative can be linear, when the events are described in chronological order, or non-linear, in which this chronology is broken. In our opinion, the use of non-linear narrative is particularly characteristic of autofiction, which is neither alien to the discussed authors nor in modern prose in general, for example, Serge Doubrovsky's "The Son", Hitomi Kanehara's "Autofiction", Catherine Millet's "The Sex Life of Catherine M", Hervé Guibert's "Susan and Luisa", "Image-Ghost", Annie Ernaux's "Occupation" and others, because the main thing here is the search, the invention, and not the chronology of the story. If relatively earlier it was believed that narrative should use fabricated, fictional stories that are not based on real facts, today narratology places literary narrative in the broad concept of narrative, which also includes non-fictional life narratives, such as biography and autobiography. The exceptionality of the autofictional narrative itself points to the important role of the autofictional character in the narrative. If in an autobiographical narrative the author does not see a way to correct the mistakes of the past and does not see a worthwhile reason to continue living, in an autofictional narrative he/she is reborn after death and this new life has meaning for him/her.

In conclusion, we can say that the samples of the authors discussed herein bear some autofictional signs, the forms of using their narratives in one case serve as a kind of invention of oneself, one's own life, and on the other hand, to contrast the autobiographical reality with the autofictional, possible reality, and through the latter, try to heal from the past. Both narratives, in fact, tell the story of alienated, oppressed, personal crisis-ridden heroes with different endings.

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Reflecting the Role of Fate and Plague in Classical Literature: A Critical Study of Sophocles' Oedipus Rex

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Short Bio

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Abstract

Sophocles' Oedipus Rex is one of the most tear-jerking Greek plays, depicting a man who climbs higher and higher until he loses his foothold and falls into the prison of his own tragic fate. As a man prophesied to kill his father and marry his mother, he strives to nip in the bud this unnatural and freakish event, but the more he tries to do that, the sooner he fulfils the prophecy. As he solves the riddle of Thebes, he inadvertently ascends to his father's throne. When viewed critically, fate and plague act interchangeably in a way that leads to his doom. The fate therefore becomes a kind of life circle panopticon that watches over his life's journey, while the plague can be seen as an instrument used for the fulfilment of his tragic destiny. The king's resolve to learn the truth about the plague leads to his doom. However, there have been plague outbreaks over the years. There have been numerous plagues, both in classical and modern times that have claimed the lives of many people. When a plague outbreak occurs, it spreads quicker than predicted and is usually difficult to quell. Literature has always been used to forecast the reality of plagues, but it has also taught us how to react and how not to react to them when they do occur. The reaction of King Oedipus to the plague is a crucial factor that contributes to his tragic end. This paper uses Oedipus Rex as a classical literary paragon to investigate the roles that fate and plague play in leading King Oedipus to his tragic end. It also reflects how the events of the classical period affect the modern age in line with fate and plague.

Keywords: Classical Literature, Plague, Tragedy, Fate, King Oedipus

The Prophet and the Allegorist: Beat Visionary Poetics

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Short Bio

Educated in France and in the UK, Tanguy received his PhD in English in 2018 from Goldsmiths, University of London. His first research monograph, entitled *The Paradox of Thanatos: Jack Kerouac and Allen Ginsberg, From Self-Destruction to Self-Liberation*, was published by Peter Lang in May 2022. His international experience in higher education (University of Minnesota, Goldsmiths, University of Southampton) brought him to Istanbul Kültür University, where he currently teaches in the Department of English Language and Literature and continues his exploration of the writings of the American counterculture.

Abstract

In the works of Allen Ginsberg and of Jack Kerouac, the quest for transcendence coincides with the search for visions, redefined here as phenomenological events that articulate two conflicting conceptions of temporality. Crucially, the representation (Kerouac) and communication (Ginsberg) of these visions in written form is implemented through recourse to specific literary modes – the Prophetic and the allegorical mode respectively. By focusing on the narrator’s dynamic interaction with nature in the novels of the road, I will show that Kerouac’s allegorisation of nature allows him to encapsulate a mystical sense of timelessness in the natural sceneries of modern America. In Ginsberg’s early poetry (including ‘Howl’), I will argue that the Prophetic mode is instrumental in uprooting the experience of the here-and-now and elevating it on the spiritual plane by operating incessant returns between the temporal and the universal, between the historical chronicle and the universality of myth. Prompted by the advent of the vision, I will show that this synchrony catalyses ontological events of a transcendental nature that give rise to higher forms of being both in and through the writings. Framed in the American and Romantic lineage of the works, these events will be conceived as the keystone to a transcendental ontology in Beat writing, where the embodiment of the universal essence of nature vouches for the ultimate form of existential authenticity.

Literature with ELT Students: Challenges and Suggestions

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Short Bio

Seda Coşar-Çelik is currently working as an Assistant Professor in the Department of Foreign Language Education at Bolu Abant İzzet Baysal University. After earning her BA degree in American Culture and Literature from Dokuz Eylül University (2003), she continued her graduate studies at Middle East Technical University. She received her MS degree in Gender and Women's Studies (2006) and PhD in English Literature (2014). Her research interests involve the underread Victorian novel, women's writing, short stories, and the use of literature in language teaching.

Abstract

In this paper I am planning to share my personal teaching experience with English language teaching students as an academic specialized in English literature. No one will object to the fact that all language teaching curriculums should include both compulsory and elective literature courses in the target language. A number of reasons for this can be listed, three of which are as follows: 1. Culture is an inseparable part of foreign language education and reading literature in the target language can be a highly effective way to present a variety of culture related content. Literary texts contain various scenes and dialogues that directly or indirectly familiarize students with several aspects of other cultures. 2. Literature in the target language is produced by and (most of the time) for the native speakers of the language. That is why literary texts offer different language usages which were originally intended for a native speaker readership. Therefore, by reading literary texts in the target language, foreign language students can find the chance to discover different language usages and vocabulary which they do not see in language course books. 3. In language teaching, literary texts are considered as authentic materials which is why teachers can make use of literary texts to teach language. In short, reading literature in the target language is vital in language learning and teaching. In this paper, I intent to reflect on challenges a literature teacher can face with foreign language students, which include but not limited to using the right method, choosing the right text, motivating students, using the right assessment and evaluation methods. At the very end, I will finish with some suggestions, which I hope will be useful for those who teach literature in ELT departments.

Keywords: literature in ELT, culture, language teaching

Dominant, the Concepts That Expresses the Mentality in French and Georgian Paremiology and the Analysis of Their Research

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Abstract

The object of our research is the comparative-contrastive study of the paremies composed of French and Georgian paremies. The proverbs discussed here will make certain impression about the peculiar features of national vision of the two historically and mentally different peoples. On the basis of such approach it becomes possible to identify different ethnic cultures with the above said aspect and, at the same time, to determine the characteristic features of cultural globalization.

Introduction

The focus of this study is exclusively on empirical research. Proverbs related to friendship, love, money, and religion were selected as the prime avenues for delving into the mentality of people. The choice was motivated by the abundance of proverbs addressing these themes, as they offer a profound glimpse into the nation's soul and mentality.

Challenges arose at the outset of the French proverb research. Our primary reference for French proverbs was thematic editions, and I encountered a limitation in the availability of thematic resources in the Georgian language. The sole Georgian edition, "Georgian Proverbs and Expressions" by Ghlonti, published in 1957, which thematically grouped proverbs, proved insufficient. Consequently, I had to extract French proverbs from alphabetical editions and organize them thematically.

We mainly carried out the study in accordance with the following classification:

1. Similar proverbs in terms of vocabulary and content;
2. Lexically – different, but similar with content;
3. Different proverbs, the analogue of which cannot be found in French language and vice versa.

Though, the religious group is added two more classification:

4. Thematic groups of religious aspects.
5. Proverbs, where religion terms are used, but there are named other concepts as well.

Let's sum up the study of religious proverbs, as one of the best ways to show the peculiarities of the national mentality.

6. Georgian and French proverbs are all admonitory character in the proverbs that are lexically – different, but similar with content, the French proverbs have admonitory character but Georgian ones – conceptual content.

1. Proverbs related to money in both Georgian and French languages

How the image of "God" is portrayed in proverbs serves as a valuable pathway to understanding the mentality. In Georgian proverbs, the depiction carries an admonitory tone, emphasizing adherence to religious doctrine. In French proverbs, the portrayal of God encompasses both admonitory and conceptual aspects, with a focus on God's providence.

The theme of the "Devil" in Georgian proverbs positions it as a force in opposition to the "Angel," often associated with the concept of "wealth." In contrast, French proverbs attribute influence over the devil to an awareness of circumstances and underscore the significance of human will. In French proverbs, human will is highlighted as paramount, suggesting that without it, the devil's influence is ineffective.

Ecclesiastics are subjects of mockery in proverbs of both languages, characterized by cynicism and irony. Mistrust is a common thread in both Georgian and French proverbs, with Georgian proverbs introducing the additional element of "position" or status. Georgian proverbs caution against trusting priests, emphasizing that humans should place their hope solely in God and icons for support.

Georgian proverbs depict priesthood as a "useful position" without emphasizing the priest's mission of soul-saving. Instead, priests are often portrayed as violators of fasting and wrongdoers. Deacons are frequently mentioned alongside priests, with the deacon serving as a reflection of the priest's opinions and a co-sharer in the narrative.

Proverbs related to "church, icon, liturgy" in Georgian and French draw on religious terms but convey distinct concepts. Georgian proverbs with themes of "fasting and holidays" typically adopt an admonitory style, while French proverbs tend to be conceptual. Georgian proverbs place emphasis on various Christian holidays, including Easter, Epiphany, Palm Sunday, and Transfiguration, whereas French proverbs primarily focus on Easter. Georgian proverbs also highlight the importance of Sunday as a day of rest, a concept less emphasized in French proverbs. Additionally, Georgian proverbs acknowledge the significance of fasting on the day preceding Epiphany, a detail absent in French language proverbs.

Georgian proverbs encompass a rich portrayal of human infirmities, reflecting the diverse layers of religious-moral, emotional, and spiritual aspects of human nature. The study of proverbs illuminates the distinct mentalities captured by Georgian and French paremias.

While studying religious themes, it was classified into the following groups:

Thematic groups created in Georgian proverbs:	Thematic groups created in French groups;
<ul style="list-style-type: none"> • Priest; • God; • Devil; • Church, Icon, Liturgy; • Fasting, Holiday; • Christening, Godparent; • Holy place – Jerusalem; • Salvation; • Belief, humane weaknesses. 	<ul style="list-style-type: none"> • Sin; • Hell; • God; • Saints; • Devil; • Holidays; • Clergymen, impropiators; • Church; • Liturgy; • Belief; • Mercy; • Fasting.

Different groups:

Georgian



☐ Godparent, Godchild;

☐ Holy place - Jerusalem;

☐ Salvation;

French



☐ Sin;

☐ Hell;

☐ Saints;

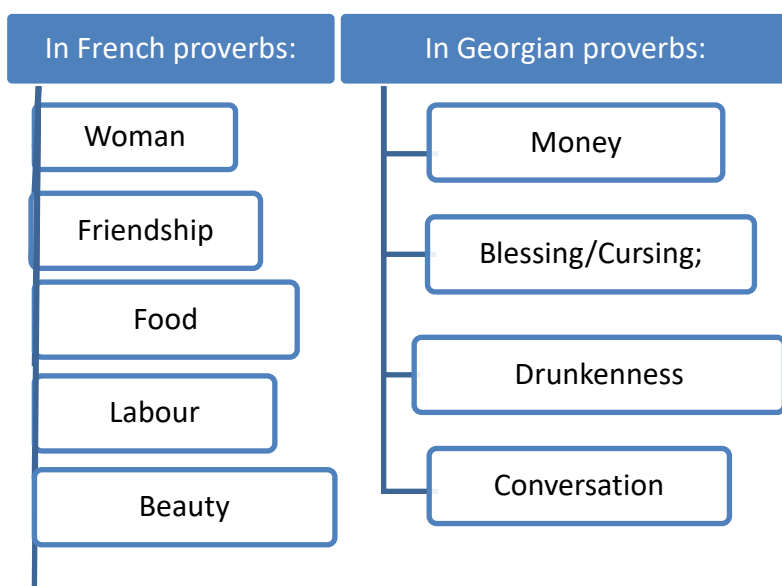
☐ Mercy.

In Georgian language, the attention is focused on the following concepts: Godparent, godchild, holy place - Jerusalem and based on all these, we can clarify how important is holy-chrism, salvation and the role of the holy place in the peculiarity of mentality.

However, the French language offers the following thematic groups: sin, hell, saints, mercy, which are different from Georgian paremias, or in the French mentality the great role has sin, hell, saints and mercy.

It should be noted here that in French figurative saying, including set expressions, there are a lot of expressions about individual saints. Every day has its own saint and set expressions are given for each of them, in most cases the attention is focused on weather, harvesting, also the expression is given about every religious holiday.

During the study of the proverbs, where the religious terms were used having no connection with religion in content, following concepts were singled out:



In the proverbs, which serve as echoes of centuries and repositories of the nation's mentality, the profound role of God, His word, moral guidance, church liturgy, prayer, and fasting becomes evident. Distrust toward religious figures has persisted in both languages since ancient times.

In conclusion, it can be asserted that there is a minimal difference in the exploration of religious aspects, with Georgian proverbs offering a deeper insight. However, our next phase of study, employing the interview method, is expected to elucidate the contemporary significance of proverbs and underscore the substantial role that religious proverbs play in our daily lives.

2. Proverbs centered around the concept of *money* in both Georgian and French languages

The best way to determine the peculiarities of the national mentality was considered to study the proverbs that cover the topic of “money” in Georgian and French languages.

We could single out two groups:

1. Proverbs, where the money is described as human's weakness;
2. Generally, about the concept of “money”.

We have carried out the research according to the following classification:

- Paremias, which are similar with meaning, lexical composition and using;
- Paremias which are analogous with meaning and using, but they are different with lexical composition;
- Different proverbs, the analogue of which cannot be found in Georgian language and vice versa.

Georgian and French people had similar opinions in the given proverbs, which are related to money:

1. Money can enslave the man;
2. The more money you have, the more you want;
3. Fed up person thinks that the hungry is also fed up;
4. Stingy spends more;
5. The cheaper the more expensive;
6. Debt is the reason, why the man loses the relative;

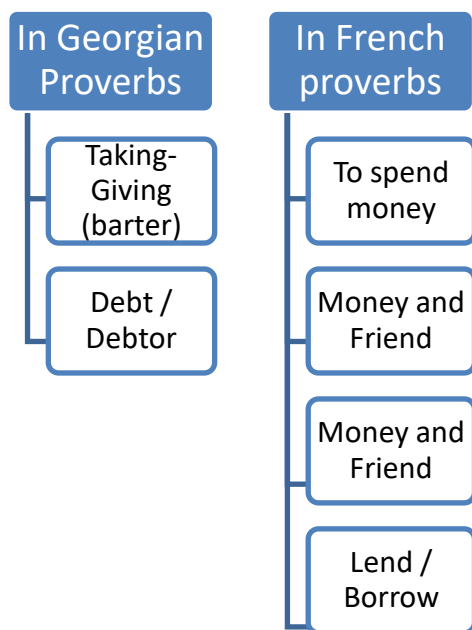
At the same time, we have singled out the category, where there was spoken about the advantages of human's moral side. It was clear with the studying that there are more important things in human's life than money:

So, from this we have got the following conclusion, in proverbs which was collected through the centuries we can see that - the other dignities and happiness are the most important things for both of these people, and not "money".

It is interesting that in Georgian and French proverbs the following views were equally perceived:

In the second category, we combined the paremias, which are analogous with meaning and using, but different with lexical composition and during the study it has been singled out the following concepts:

In the third classification: different proverbs, the analogue of which cannot be found in the Georgian language and on the contrary. During the study, we have developed the following classification of different proverbs for both languages:



In the wisdom accumulated over centuries, the distinctive aspect of Georgian national mentality revolves around the theme of debt and debtor, while in French proverbs, money is portrayed as a quick spending source and one of the avenues to earn a living through labor.

Ultimately, in both Georgian and French proverbs passed down through generations, "money" is characterized as a means of livelihood, but not as the sole key to happiness.

3. Proverbs expressing *friendship* in Georgian and French languages

Throughout history, language has consistently served as a distinct identifier of ethnic character. As even Pythagoras suggested, "it is necessary to study the people's language to perceive their customs."

Language serves as a mirror reflecting the unique worldview of a community, and to comprehend this perspective, it becomes essential to delve into the underlying concepts of their world.

It should be mentioned that proverbs are connected with the man's practical experience and it was mentioned many times that "Les proverbes disent ce que le peuple pense" – "proverb says what people think".

We have made the study about "friendship" and "love" in Georgian and French paremiology, as one of the best ways to express mentality.

We conducted an analysis and classification of French and Georgian proverbs. The objective of our study is to gain insight into fragments of the conceptual worldview of two distinct cultures. We based our classification on the equivalence of Georgian and French proverbs, emphasizing their thematic diversification.

In this presentation, we explore the study of proverbs related to "friendship" as a part of our investigation into mental peculiarities.

Let's discuss the paremias about "friendship" in Georgian and French languages.

The proverbs about "friendship" gave us an opportunity to single out the following thematic groups in both languages:

Georgian	French
Friendship is primary at all;	What a friend has, you have too;
Temporary friend;	Accountability among the friends;
Friend is tested in hardship;	Friend and Loan;
Silly enemy is better than silly friend;	Silly enemy is better than silly friend;
Time will test the friend;	Old Friend;
Friendship is vain without devotion;	You are the similar of your friend;

Close friend is better than distant relative;	Friend needs to take care;
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First of all, it should be mentioned that, paremias which are related to the friendship as a way of expressing national mentality and the perception of friendship is identical in both languages.

Biblical truth – “**Un ami fidèle n’a pas de prix, et pas de poids pour peser sa valeur**” - is given in the paremias of both languages with the same accuracy.

The concept of friendship is consistently reflected in the proverbs. These include notions such as: a friend is tested in hardship, emphasizing the need for devotion; time will test a friend; an old friend remains unchanged; one must take care of their friends; a person is often judged by their choice of friends; a silly enemy is preferable to a silly friend; friendship requires careful consideration; business and loans may lead to hostility; a good friend is more valuable than a relative, and a friend is considered the light of one's eyes.

These are the main concept about friendship in Georgian-French proverbs.

The significant concepts, which was singled out during the study of proverbs, are the following:

1. Man / Human (in Georgian);
2. Wine;
3. Enemy;
4. Loan;
5. Material side – in the form of small portions;

In many cases, the word “friend” is replaced with the word “human” in Georgian proverbs, and accordingly, it could be said that *friend* and *human* are the concepts, which are identified with each other.

The concept of “wine” follows the Georgian-French proverbs in a positive way: *Le vin réjouit le coeur des hommes* (Psaume 104-15);

The important role of the proverbs in French reality is seen in the following French proverb well: «Le Christ n’a pas change le vin en eau, mais l’eau en vin».

Wine as compared to friendship, the type of comparison is evangelical. It is originated from the Bible and it took place in folklore and literature as well.

Material side is also given as intensifier image of the feeling of friendship, where it is meant to give the gift to a friend. Despite showing the image of friendship as a spiritual image, filler of spirit, called as a balm of soul, it is lined with the material side in the proverbs too and this is equally given in both languages.

Regarding French proverbs, it can be observed that the concept of friendship is more thoroughly analyzed compared to Georgian proverbs. Noteworthy characteristics include themes of distrust as a destructive force in friendships, the idea that one can only have a few true friends, the notion of expressing love for a friend, and the importance of embracing and loving their flaws.

If we conclude all these, it can be said that French and Georgian paremias, related to the friendship, in which there are peculiarities of national mentality, are almost identical. In French language the area of using proverbs on friendship is wider, but finally it can be said that Aristoteles’s philosophical view is equally thought in both people’s proverbs: „Un ami est une âme qui vit dans deux corps”.

4. Proverbs, which describe Love in French and Georgian proverbs

I have discussed French and Georgian paremias about love in accordance with the following classification:

1. Paremias about love;
2. Paremias about family and woman;
3. Paremias about mother’s role;

The proverbs that fall into the first group are categorized in the following way:

1. Proverbs, which are lexically different, but they are similar with meaning;
2. Proverbs that are different with meaning in Georgian and French languages.

It was very important for study to sum up the concepts in Georgian and French paremias, which give us an opportunity to get the clear image of distinctive marks of the peculiarities of mentality of French and Georgian people's languages.

In Georgian paremias the following concepts were singled out:

- Hating;
- Gladness;
- Heart;

In French proverbs the following concepts were shown:

- Time;
- Evanescence;
- Money;
- Poverty;

We have drawn the following conclusions: when describing the peculiarities of Georgian mentality through proverbs about love, it becomes evident that, in addition to common themes that unite the mentalities of both languages, Georgian culture emphasizes aspects of love, hate, and joy. In French, unlike Georgian, there is a focus on time, the transient nature of love, the impact of poverty on love, and the role of money.

In conclusion, opposite aspects emerge as distinctive markers of mental peculiarities. Georgian proverbs reveal hatred, which is not found in French, while French proverbs highlight the fleeting nature of love. Time, money, and poverty serve as the main distinguishing features, leading us to conclude that, in French, love is portrayed as material and pragmatic.

The study of proverbs about family, woman, and mother provides a valuable lens for discussing the broader aspects of love in Georgian and French paremias.

Summarizing the findings related to the topics of woman and family, the research has uncovered shared views between woman and family in proverbs, such as the perceived risks associated with woman and talking, the transient nature of beauty, and the idea that a family is valued by a woman. Additionally, the notion that a woman is the eye of the family and the importance of unanimity between a woman and her husband are emphasized.

In Georgian proverbs, there is a unique perspective that portrays a woman as either a builder or a disrupter of the family. The concept that a woman's happiness is in her husband is juxtaposed with the idea that a woman is always ungrateful towards her husband and family name. Genetics plays a significant role for women, and they are generally considered as someone else's daughter.

Contrastingly, French proverbs depict distinct characteristics of women, emphasizing the advantage of a man, expressing distrust towards women, discussing various defects, revealing capricious character in different ways, and highlighting tendencies to spend money.

The role of mothers in both languages is reflected in proverbs that suggest "like mother, like son." In the context of marriage, the bridegroom is chosen based on the mother, and the primary purpose of a mother is seen as bringing up the child well. The study has revealed both commonalities and differences in the portrayal of women and mothers in Georgian and French paremias.

In Georgian
proverbs:

- Blessing - Cursing;
- Mother's advantage compared with father;
- Obedience towards Mother;

In French
proverbs:

- Mother - Concealer of defects.

From all this, we can sum up that the theme of love, woman, family and mother is one of the best ways to reveal the people's mentality.

According to the abovementioned examples the opposite extremeness in the peculiarities of mentality in the Georgian proverbs is revealed, compared with French proverbs: love-hate; woman-builder & woman-disrupter. Love is connected with the idea of life, gladness, that's why no respecting of deep love, unselfish and selfless love in an unacceptable circumstances and non-forgiveness of it could get the image of hate, or the peculiarities of the mentality about love should be considered that "great love is followed by great hate".

In Georgian paremias related to women, the characterization tends to be more positive, with less emphasis on the peculiarities of a woman's character compared to French proverbs. Unique to Georgian paremias is the expression "Husband is the woman's face," highlighting the importance of a husband, which is not found in French paremias. Georgian paremias suggest that the husband is everything, portraying the husband as the main force for a woman, despite her dissatisfaction.

In French paremias, the theme of love is a significant aspect of expressing mental peculiarities. Love is portrayed as powerful as death, yet impermanent and dependent on factors such as money and time. Poverty is depicted as a destructive force that can fully undermine love.

Proverbs about women in French paremias tend to be more ironical, focusing on women's defects, and the theme of money is often portrayed as contentious. In contrast to Georgian paremias, French proverbs place a greater emphasis on the man's role in the family and his desire to be primary within the family structure.

Regarding the theme of a mother in Georgian paremias, it encompasses various aspects, including the mother's advantage compared to the father, obedience towards the mother, and more. In Georgian paremias, the exploration of love, family, and mother as expressions of mental peculiarities appears to be deeper and more rational. The concepts of love, hate, and heart are intertwined, reflecting opposing and extreme emotions.

In French paremias, the expression of mental peculiarities tends to be more material, real, and pragmatic. The emphasis is on concepts such as time, money, evanescence, and poverty as influential factors shaping the expressions related to love, family, and mother.

Conclusions:

In light of the above, we can conclude that the conceptual formula of proverbs is a result of the collective contribution of various components. All these elements hold equal importance, and the objective reality reflected, both on the surface and at a deeper level, cannot be considered in isolation from one another. They form a comprehensive system of regularities interlinked through logical relations. Understanding proverbs necessitates exploring these dependencies, comprehending the existing regularities embedded in the historical reality of an ethnic group, and deciphering the conceptual thinking ingrained in their mentality.

The contrastive research between Georgian and French examples underscores that the wisdom encapsulated in proverbs, derived from the experiences of each ethnic group, is articulated in a distinctive manner. The events reflecting reality are categorized differently within the mental framework of each people.

This reaffirms that despite the diversity in languages, ethnic consciousness, and culture among people in a given environment, they articulate analogous human ideas. These ideas may be similar or different in a logical manner, and in many cases, individuals draw upon a common system of conceptual thinking. Through the conceptualization of the world, they construct stereotypical models of thinking based on their collective experiences.

In the present era of cultural expansion, this type of comparative study holds special significance as it allows us to unveil the daily and mental specifics of historically and culturally diverse peoples, exposing both their distinctive and shared ethno-psychic worldviews.

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Appearance vs. Reality in Stevie Smith's "Not Waving but Drowning"

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Short Bio

Özlem SAYAR is an assistant professor at Adıyaman University, Faculty of Science and Letters, Department of English Language and Literature. She received her Ph.D. degree with her thesis titled "A Historical Reading of the Imagist Poems of Ülkü Tamer and William Carlos Williams" from the Department of English Language and Literature at Erciyes University, Kayseri, Türkiye, in 2022. She specializes in English poetry, American poetry, Modernist Literature, Gender Studies, Identity Studies, and Comparative Literature and has publications in these areas.

Abstract

Stevie Smith, one of the prominent poets of the 20th century, touches on social issues and the relations between the individual and society in her works. In her well-known poem "Not Waving but Drowning," Smith handles the conflict between appearance and reality in detail in a social context. With the help of colloquial language, ironical tone, and free conversational rhythm she applies in the poem, Smith lucidly features the process and outcomes of the gap between these two concepts for the members of society. As one of the most discussed themes in literature, the reasons for appearance vs. reality may vary from context to context; however, the results often develop into a dramatic effect or lead to an unfortunate ending in the storyline. In this regard, Smith highlights what creates the inconsistency between what is seen and what is real; and conspicuously points up what this inconsistency ultimately costs the individual and society. Thus, this paper aims to analyze the matter of appearance vs. reality in Smith's "Not Waving but Drowning," and shed light on the social relations in this conflict and how it influences society's attitude and individual's life.

Keywords: Stevie Smith, Appearance, Reality, Social Relations, Not Waving but Drowning

Introduction

Compared to her contemporaries, Stevie Smith is often appreciated for her use of language in a conversational style and the vivid narration in her prose and poetic works. She had a unique literary manner with her simple but epigrammatic and metaphysical language, especially in narrative poetry; she also often heightened the mood by illustrating the scenes on the page with the help of drawings, thus intensifying the atmosphere by her narrative in lines in her works. "Not Waving but Drowning" is the leading one among Smith's noteworthy poems; it stands for the criticism of appearance vs. reality in an individual's life, and in it, Smith expertly applied her witty and ironic language while depicting the conflicts and delusions in social base by a simple scene in everyday life.

Though Smith's being one of the bests of modern British poets has been a controversial issue among literati, she managed to contribute to the literary heritage and get praised for her works and literary skills (Barbera, 1985, p. 221). With an interest in drawing from her childhood (Barbera, p. 222), Smith applied words in context to draw the images in mind, and included drawings as a complementary part of her lines on the page. She stated that "When I look through a pile of the drawings, I often am inspired to write more poems" (Williams, 1974, p. 113); likewise, her poems have coherence in the context by her drawings and narrativity in vocabulary. That is why, for the outcome of this mutual support between words and drawings, she drew a man covered with water in "Not Waving but Drowning" to visualize the process of his drowning, which directly guides the imagination of reader about the scene depicted in lines. Therefore, combining words and drawing, Smith could vividly reflect the clash between appearance and reality in society by indicating the desperate status of the individual among the crowd.

Stevie Smith

Born in 1902 in the new modern age, Stevie Smith produced her early works in the midst of the 1930s, went on writing in the following decades, and became “a literary celebrity” in the 1960s (Jiang, 2019-2020, pp. 199-200). Though she missed the revolutionary turning point in literature with modernist poetry at the beginning of the era because she was a child at that time, she could get a secure place for herself in the literary circle, especially in the second half of the 20th century thanks to using popular language within a mixture of irony and wit.

Smith might best be described as a “problem” poet in the same way that adults will speak of a “problem” child (or literary critics of a “problem” play): problematic because recalcitrant and mercurial. And there was something perennially childlike about her demeanor both on the page and off it. About her everyday life, there was a strange mixture of a fierce independence of spirit and an enfeebling dependency. (Jiang, p. 200)

Smith was primarily interested in her environment, observed people around her, then presented their pains with “sympathy” in a satirical way (Gargaillo, 2016, p. 164). Her works deeply relate to the individual, society, the struggle, pain, and cruelty in people’s relations. She often portrays the “desperate characters” and “Smith’s voices speak from muted areas” in her literary pieces (Huk, 1993, pp. 240, 245). In “Not Waving but Drowning,” her voice is critical and sentimental about how people suffer and are not understood by others in the crowd. While critics think that the voice in this poem is “tragi-comic,” Smith herself notes that it is the “most touching” (Stevenson, 1992, p. 25). Befriended with Sylvia Plath and spending lots of time with her, Smith also walks around the theme of life and death in her writing; moreover, “in the summer of 1953, Smith’s severe depression culminated in an attempted suicide”, exactly after when she produced this poem (Jiang, pp. 195-196). She dramatizes the situation of a man in the sea both through his own and the ones on the shore’s eyes. While Seamus Heaney describes this poem as the work of “Death, waste, loneliness, cruelty, the maimed, the stupid, the innocent, the trusting,” “to that list we might add: the proud, the indifferent, the cruel” (Gargaillo, pp. 163-164).

In a conversation, Smith states that this poem is based on an actual event she read about in a newspaper, and she shaped the background according to this news³. In the poem’s context, a man in the sea is drowning and wants help from others on the shore while struggling in the water; however, the crowd thinks that he is just waving his hands to greet them. The drowning man is in the outer space of society where he is unreachable, and the only one detecting the cruciality and danger in his situation is the speaker of the poem; yet, Smith “leads her speaker into no recognizably good or bad situation, but only to the edge of her discursive world” (Huk, 1993, p. 254). The speaker does not seek an answer to any questions but presents a given situation where “resolving such issues is less the point than recognising the ways” (Huk, 2005, pp. 37-38), in which the limitation and misinterpretation of signage are confirmed. “Smith conflates the actions of waving and drowning so that each takes on the character of the other, for the wave signals a desire for help and by implication a farewell as the speaker meets his death” (Upton, 1991, p. 30). The man in the water is somehow misunderstood or neglected by the others, which points to “the dangers of difference” by being in the sea away from the rest thus keeping a distance with the majority (Steward, 1998, p. 79).

The Clash between Appearance and Reality

On the Oxford Learner’s Dictionaries website, while “appearance” is defined as “the way that somebody/something looks on the outside; what somebody/something seems to be”⁴, “reality” means “the true situation and the problems that actually exist in the world, especially in contrast to how people

³ *Stevie Smith Recites 'Not Waving But Drowning' I* (2017, August 3). Youtube. Retrieved 11 September, 2023, from <https://www.youtube.com/watch?v=xvG2rKMMaVM>.

⁴ *Appearance* (n.d.). Oxford Learner’s Dictionaries. Retrieved 11 September, 2023, from <https://www.oxfordlearnersdictionaries.com/definition/english/appearance>.

would like it to be” and “a thing that is actually experienced or seen, in contrast to what people might imagine”⁵. Additionally, Simon Blackburn (2005) explains these concepts in *The Oxford Dictionary of Philosophy* as follows:

“appearance/reality: One of the pivotal contrasts in philosophy, which from its earliest times has contrasted the world of 'mere' appearance—often argued to be contradictory, confused, a mere shadow of something greater—with what is real, and therefore (perhaps) of more value, timeless, eternal, and when it can be apprehended as it is, a fount of understanding and wisdom.” (p. 113)

The conflict between appearance and reality has been a challenging issue in history, which has also influenced and directed humanity in terms of social relations, connections, and individual inclusion in society. The question of value, eternality, and timelessness drags these two poles into a challenging dilemma for humankind to resolve. This dilemma is one of the main arguments Smith centers upon in “Not Waving but Drowning.” She brings society up against the individual or vice versa in various moments in the poem, and without making any judgments, she takes the reader into the dilemma of appearance versus reality.

Appearance versus Reality in “Not Waving but Drowning”

First, the poem begins by instructing the reader about the desperate state of the man in the sea (Smith, 2012, p. 2601). Smith clarifies that no one heard him—which means he cried for help, which is why he was apparently in the position of a “dead man” since he was going to die soon; however, in reality, “he lay moaning” and is still alive struggling within water (lines 1-2). After the third-person narration presents the opening of the poem and prepares the reader for the upcoming scenes, in the third line, the first-person narration takes the turn, and the man speaks to the ones on the shore: “I was much further out than you thought / And not waving but drowning” (lines 3-4). From his speech, the reader realizes that people misinterpreted the man’s gestures in the water as waving his hands and greeting them even though he was drowning.

The tragedy of the individual in the first stanza arises from the clash between appearance and reality in this scene: Though he was moaning in reality, because no one heard him, he seemed silent. While people thought that he was not that far away from the coast, the man declared that he was indeed much further, and more essentially, though he was in real danger and drowning, he seemed to be waving, which cost his life. Thus, the first stanza presents the suffering, pity, and dangers as the potential outcomes of the conflict between appearance and reality.

Furthermore, as the lines follow each other in the poem and the context progresses, the point of this critical conflict brings about the tragic end and more crucial realities about the piteous life of the individual. Starting with “Poor chap” (line 5), the speaker expresses her lament for the dead man by giving more information about his background in the second stanza. Throughout his life, “he always loved larking / And now he’s dead” (lines 5-6). The contrast between the act of larking symbolizing liveliness and the state of being dead deeply shakes the reader while implying a possibility of society’s misunderstanding of the gestures of the man. Considering that the man was joking and acting like he was drowning in appearance, people on the shore may not have paid enough attention to his movements in the water, which is why he was partly liable for the responsibility his life and death. Larking is a battle between what is real and what is apparent; in this battle, the defeated becomes the man himself.

When the reality gets clear and hits the people thinking the man was larking, but in fact, he was drowning, they say “It must have been too cold for him his heart gave way,” (line 7). Society ignored their part in this tragedy and made false predictions about the reason for his death. They try to use the advantages of appearance while the reality is quite striking and bitter for both themselves and the ‘poor chap.’ However, the speaker refutes this excuse by declaring, “Oh, no no no, it was too cold always” (line

⁵ *Reality* (n.d.). Oxford Learner’s Dictionaries. Retrieved 11 September, 2023, from <https://www.oxfordlearnersdictionaries.com/definition/english/reality?q=reality>.

9). On the one hand, this line is the denial and objection of the speaker to the people who do not take charge of their neglect and ignorance in the man's death; on the other hand, more essentially, it is the confession of the man in the water about his social relations in life. The speaker in this line is ambiguous, thus resulting in two kinds of implications: the first one is the speaker of the poem blaming the people for their indifference to the individual in danger, and the second one is the man himself judging his lifestyle and manners in society at the end of his life.

Moreover, in the following line, the speaker asserts that the individual whom society thought was dead and was trying to rationalize and legitimize his death was still alive and "moaning": "(Still the dead one lay moaning)" (line 10). By depicting the dead man moaning or the moaning man dead, Smith again emphasizes the problem of 'appearance versus reality' as one of the main drawbacks in social relations. He seemed dead to others; however, he was, in reality, alive and still moaning for help even though people accepted and approved his death.

Therefore, appearance becomes the central point in social life instead of the reality within the world of broken relations, indifference, ignorance, lack of proper communication, denial of responsibility and reality, alienation, and isolation of individuals. That is why society acts according to the seen and feigns excuses for the reasons of individual's real tragedy. Apart from the role of society in this issue, the drowning man also acknowledges that "Oh, no no no, it was too cold always / I was much too far out all my life / And not waving but drowning" (lines 9, 11-12). It is an overall judgment of his life by himself. Though people think they know him well and make judgments on his death as if they had the authority and a say on his life, he reveals that he has never felt himself a part of society; he has not been heard, his voice has been silent, and he has reflected himself as a man who loves larking—which also implies he has not valued the reality but instead, featured the appearance by his jokes. As a result of both society's attitude and his approach, he pays the price for this conflict with his life.

Last but not least, in addition to words and lines, Smith applies the practicality and contribution of drawings to the meaning in context, though she has been criticized for it by publishers:

..., when her volume *Harold's Leap* sold poorly, her new publisher agreed to bring out *Not Waving But Drowning* only on the condition that she omit the drawings entirely. She refused, writing to her friend Naomi Replansky that "now I feel the drawings are so much a part of the verses that they must be published with them-Chatto thought the drawings were too comical, but then so often are the poems, and the drawings / think are not only comical" (Barbera & McBrien, 1981, p. 298)

Smith features the drawings by seeing them as an integral part of her verses. Likewise, she visualizes her argument on the appearance versus reality in the drawing in "Not Waving but Drowning":



Figure 1: Drowning man (Smith, p. 2601)

In appearance, the one standing in the water seems like a woman with her hair falling on her face; however, in the poem, Smith highlights the gender of this human as male. Moreover, the ones in front of his face are not his hair; instead, it is the water flowing through his face while drowning. Symbolizing the individual in society, this drawing points to the man's misery in the crowd since the reality he is in is unnoticed, unheard, and ignored by others who pay attention to the appearance of man who mostly larks. That is why, though he struggles for his life and wants help from people to be seen, he has always been

“much too far out” all his life, and his efforts to stay alive have been unseen (line 11). “It’s no accident that some of Smith’s most memorable poems center on the consequences of misrecognition between performer and audience. It’s the theme ... of “Not Waving But Drowning,”...” (Jiang, p. 202). As a result, the man in the water slowly drowns and loses his battle with society’s attachment to appearance and, thus, his life.

Conclusion

Consequently, in “Not Waving but Drowning,” Smith favors the idea that chasing and eventually grasping reality is a kind of wisdom and a higher level of understanding. Attaching to the appearance in society damages individuals’ relations, lives, and lifestyles. Those individuals get victimized in the clash between appearance vs. reality and waste their lifetime in struggle and despair. Smith observes these people like the man drowning in real life and infers that

And, then I thought that in a way it is true of life too that a lot of people pretend out of bravery really that they are very jolly and ordinary sort of chaps. But really, they do not feel at all at home in the world or able to make friends easily. So then, they joke a lot and laugh and people think they're quite all right. And jolly nice too. But sometimes a brave pretense breaks down and then like the poor man in this poem, they are lost.⁶

In the world of appearances and realities, some individuals either voluntarily or by necessity leave their authentic selves aside and act like someone else to be accepted by the majority or to feel valuable. Thus, the clash between these two notions begins within the individual, then it is carried out in the society, which pursues what is seen outside of someone instead of what is real in the inner side of him/her. In the end, the appearance breaks down; the reality gets far away from society’s overall standards, resulting in the individual’s—like the drowning man in this poem—loss between appearance vs. reality.

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Narrating the Iranian Nation through Border Crossings

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Short Bio

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Abstract

Despite many people bearing a sense of national consciousness toward Iran, at the end of the 19th century the country did not exist as a nation for its citizens. The movement to make Iranians aware of their national identity started with the publication of many works, one of which was *The Travel Diary of Ebrahim Beyg*. *The Travel Diary* is a fictional travelogue that is often credited with creating a national consciousness among Iranians at the beginning of the 20th century, awakening the nation to the terrible conditions of the time and making the people in demand of political change. The main protagonist, Ebrahim is an expatriate Iranian born and raised in Egypt who moves across a number of borders and tours Iran, and by comparing Iran with other nations creates images of self and other. In this paper, I argue that the author uses Ebrahim to cross borders and travel the country in order to create a sense of national identity among Iranians. I used the concept of alienation to show that in the many cities that he visits, whether in the bordering cities of Iran or inside the country, he is constantly disappointed with the state of the people and laments the terrible conditions of Iran, contrasting it with other nations, and thus constructing national consciousness and promoting national unity among Iranians.

Keywords: Iran, nationalism, borders, self and other, alienation, travel diary

Düşsel Etki ile Sanrının Sis Kavramı Üzerinden Somutlanması: Puslu Kıtalar Atlası Modellenmesi

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Öz

Esasen bir hava olayı olarak varlığıyla yaşamımıza nüfuz eden sis kavramı/söylemi ilk anlamı itibariyle görüş mesafesini daraltıp içerisinde ilerinin bilinmezliğini barındırır. Sisin daha az etkili hali olan pus ise belli belirsiz parçaları bütünleştirerek tümevarım misali amaca ulaşmayı hedefler. Bir doğa olayı olan sis nasıl ki olanı olduğu gibi aktratmayıp belirli bir çaba ve mesafe sonucunda netliğe ulaşmayı vaadediyorsa zihindeki sis ve pus da olanı olduğu gibi aktarmadan ziyade gerek iç monolojinin gerek sanrısız hareket ve güdümlerinin gerekse de soyut düşüncenin aktarımında somutlanma materyali olarak edebi eserlerde kullanılmaktadır. Metinlerde ve edebiyatta sis pek çok türe konu olmuş ve doğrudan söylemin yeri dolaylama ve düşündürerek aktarmada sis üzerinden yürütölmeye çalışılmıştır. Bu çalışmada İhsan Oktay ANAR'ın Puslu Kıtalar Atlası eserindeki sissel söylemler vurgulanmaya çalışılmış ve sisin farklı biçimlere bürünerek nasıl aktarıldığı ele alınmıştır. Eserin adında da geçen "pus" sözcüğünden de yararlanılarak eser bir modelleme olarak incelenmiş ve esasen soyut kavram ve varlıkların bir simge üzerinden nasıl somutlandığı verilmeye çalışılmıştır. "Sis" kavramının esas anlatılmak isteneni vermede neden müphem bir tavır takındığı, monolojik sesin aktarılışında yer alan kurmaca ve sanrısız sancıların çekilme nedenlerini inceleme amacı güdülerken yapılan bu çalışmada kavramları açıklamak için bu kavramların söylem üzerinde ne tür etkiler yaptığı araştırılmıştır. Sonuç olarak iç'in dış'a aktarılışında netliği sağlayamama ve bunun için soyut olanı aktarmada tutunulacak dal olarak sis üzerinden somutlama çabası verilmiştir.

Anahtar Kelimeler: Sis, Düş, Kurmaca, Monolojik Ses, Sembolik Söylem

Power Relations and Freedom in *The Handmaid's Tale* and *15 Million Merits*, a Foucauldian Reading

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Short Bio

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Abstract

Margaret Atwood's novel *The Handmaid's Tale* (1985) addresses a new dystopian universe founded by The Republic of Gilead where the concepts of discipline and control are at the centre of governance which almost precisely overlaps Foucault's metaphor of panopticism. *15 Million Merits* (2011) episode of the *Black Mirror* series depicts a dystopian universe where discipline and control are applied based on volunteering and entertainment in the frame of synopticon which is an advanced version of Foucault's panopticism. In modern societies, with the transition of sovereign power to disciplinary power, states have been regulating power relations with the aim of making each individual beneficial in the system. The reflections of these relationships evolved throughout time on the individual and society modify and differentiate with the development of technology. A comparative study of power relations and the illusion of freedom in both works will help to examine the evolvement of discipline and control culture due to the development of information technologies and its reflection on society and individuals. This study analyses both works under the theoretical framework of Michel Foucault's panopticism and Thomas Mathiesen's synopticism which is an adaptation of the panopticon for modern societies.

Keywords: *The Handmaid's Tale*, *15 Million Merits*, Power Relations, Illusion of Freedom, Panoptico

The fact that all societies, from past to present, have been searching for a power to direct themselves for centuries has driven the societies to create different power relations which has determined the lifestyles, and frameworks of being an individual. According to Jean Bodin (1967) at the beginning of the 17th century, the modern understanding of power has continued to develop with the discrediting of absolute authority and bestowing sovereignty from God to human beings. The right of sovereign power over life and death has gained a legal dimension, and positive power mechanisms have emerged instead of the system of sovereignty (Rousseau, 1947). The productive governments that support life have taken steps to bring the individual to society, and the bio-power period has begun by taking a right to life from power. Bio-power is a disciplinary and regulatory power mechanism that treats the body as a machine. With bio-power, the law started to function as a norm. This transformation is the reason why French philosopher

Michael Foucault states that (1979) individuals live in a normalised society. Disciplinary power does not mention a distinction in control societies while normal and abnormal individuals are categorised and improved.

The limits set for society to live in harmony, obedience and order have sometimes caused the individual's freedom to be restricted. With the change in the governance styles chosen by the authorities, the management of freedom was taken from the individual and given to the determined powers. But regardless of who these powers belong or wherever they are, the individual's need for freedom emerges as an ontological necessity. However, the definition of freedom has been changing throughout history and it has become a philosophical question since philosophers defined freedom variously. Thomas Hobbes describes freedom as "A free-man is he, that in those things, which by his strength and wit he is able to do, is not hindered to do what he has a will to" (Hobbes, 1909: 161). According to Immanuel Kant (1998), freedom must be clarified as free will's capacity to determine what people would like to choose to do, and people require to take responsibility for their choices. He defines will as follows:

Will is a kind of causality of living beings insofar as they are rational, and freedom would be that property of such causality that it can be efficient independently of alien causes determining it (...) Hence a free will and a will under moral laws are one and the same (Kant, 1998: 4:446).

Friedrich Nietzsche describes freedom in the framework of will as follows:

The desire for "freedom of will" in the superlative, metaphysical sense, such as still holds sway, unfortunately, in the minds of the half-educated, the desire to bear the entire and ultimate responsibility for one's actions oneself, and to absolve God (Nietzsche, 1989: 230).

Furthermore, he maintains that the will is neither free nor non-free since the given right to make a choice is given within the determined conditions and expresses that "The "non-free will" is mythology; in real life it is only a question of strong and weak wills" (Nietzsche, 1989: 230).

Another notable philosopher, Hegel, explains freedom in his book *The Phenomenology of Mind* as:

This absolute substance, which is the unity of the different self-related and self-existent self-consciousness in the perfect freedom and independence of their opposition as component elements of that substance: I that is we, a plurality of selves, and we that is a single I (*I changed ego with self*) (Hegel, 2003: 104).

Unlike these various definitions of freedom, French philosopher Michel Foucault defines freedom in the framework of power. Freedom is that the individual has the ability to say no, and for this there must be a relationship of power and freedom. According to Foucault, where there is no freedom to say no, there is a relationship of domination, not a power relationship (Patton, 1998). Foucault explains the freedom as:

The relationship between power and freedom's refusal to submit cannot, therefore, be separated. The crucial problem of power is not that of voluntary servitude (how could we seek to be slaves?). At the very heart of the power relationship, and constantly provoking it, are the recalcitrance of the will and the intransigence of freedom. Rather than speaking of an essential freedom, it would be better to speak of an "agonism" of a relationship which is at the same time reciprocal incitation and struggle, less of a face-to-face confrontation which paralyzes both sides than a permanent provocation (Foucault, 1982: 790).

According to Foucault (1979) who thinks that modern power is different from that of the classical rulers', modern society needs bodies to make machines to be used in the capitalist society instead of punishing them with death. This need leads to the phenomenon of discipline and surveillance which not only includes prisons or clinics but is also practised in every aspect of life. Foucault describes disciplines as "techniques for making useful individuals" (Foucault 1979: 211). Since disciplinary power constitutes individuals into objects and instruments with the purpose of exhaustively and continuously controlling the activities of bodies, Foucault addresses that "what is essential in all power is that ultimately its point of application is always the body."

(Foucault, 2006: 14). In addition, he emphasizes that “Power is exercised only over free subjects,” “and only insofar as they are free” (Foucault, 1982: 221). Foucault's approach to freedom does not involve unlimited and infinite violence unlike sovereign power “which is held or possessed and then wielded repressively by one individual over another or others” (Foucault, 1982a: 3). Therefore, Foucault describes disciplinary power relations as:

One must observe that there cannot be relations of power unless the subjects are free. If one or the other were completely at the disposition of the other and became his thing, an object on which he can exercise an infinite and unlimited violence, there would not be relations of power. In order to exercise a relation of power, there must be on both sides at least a certain form of liberty (Foucault, 1994:12).

Foucault explains power relations with his panopticism which is a splendid tool for subjection and for self-subjection in disciplinary power. In panoptic schema, an individual internalizes the authoritative gaze and every individual becomes not only the “subject” but also the “object” of disciplinary power. He defines this internalization as:

He who is subjected to a field of visibility ... assumes responsibility for the constraints of power; he makes them play spontaneously upon himself; he inscribes in himself the power relation in which he simultaneously plays both roles; he becomes the principle of his own subjection (Foucault 1979: 202-3).

Foucault's concept of panopticon has been reviewed by Western academics who think it is inadequate in defining modern society's discipline system. The most important of these academics was Norwegian social scientist, Professor Thomas Mathiesen who wrote *The Viewer Society, Michel Foucault's "Panopticon Revisited"* in 1997. Mathiesen accepted that Foucault made significant contributions to the concept of surveillance and alleged that the concept of the panopticon was insufficient to explain the surveillance mechanisms applied by today's disciplinary powers. Mathiesen emphasizes that Foucault “ignored the massive media, especially the television, which has the ability to bring together 100 million people at the same time, to watch and fascinate the minority” (Mathiesen, 1997: 215).

According to Mathiesen, capitalist societies are focused on controlling the soul, not the body of the individual, and explaining this control mechanism is the task of synopticon, not the panopticon. Because, unlike panopticon, in synopticism “the majority can easily follow the minority with the influence of mass media” and “admires them and identifies with them” (Mathiesen, 1997: 219). The individuals who are subjected to compulsory supervision in panopticon are aware of disciplinary power. They can criticise, question, or talk about the system. However, the individuals who exist in a synoptic scheme are unaware of it. They lose their ability to inquire over time and continue to live under the guidance of the messages processed by the mass media through the subconscious. In synopticism, this method is not criticised or questioned, since individuals are not aware of being controlled and disciplined. The main purpose is to have pleasure, and it is much easier to discipline individuals who enjoy it while being manipulated by powers. Since panopticon is not sufficient to define disciplinary power relations in the Technological Age, in *15 Million Merits* the synopticon is a useful instrument to elaborate these power relations.

Discussion

The Handmaid's Tale described as speculative fiction by Margaret Atwood and *15 Million Merits* episode of the *Black Mirror* series written by Charlie Brooker and his wife Konnie Huq are speculative fiction and dystopic works that centre around the relationship between individual and power. Although these works are constructed based on surveillance culture, they differ in terms of the application of power approaches.

In *The Handmaid's Tale*, the omnipresence of powers means that freedom always will be held. No one dares to commit any crime, as this area is protected by armed guards. Individuals who are aware of the fact that they are continuously monitored by the guards, and they can be punished for any wrong behaviour, are

obliged to obey orders as a herd. The protagonist Offred's description of the pre-ceremony atmosphere at the venue shows this continuous monitoring as:

We line up to get processed through the checkpoint, standing in our twos and twos and twos, like a private girls' school that went for a walk and stayed out too long. (...) Instead we are checked through, in our twos, and continue walking. (...) On either side of the doorway stand the inevitable Guardians, two pairs, four in all, arms at their sides, eyes front. They're like store mannequins almost, with their neat hair and pressed uniforms and plaster-hard young faces. No pimply ones today. Each has a submachine gun slung ready, for whatever dangerous or subversive acts they think we might commit inside (Atwood, 2014: 192-193).

Offred, who has to live within certain limits even in the house she is in, starts to walk in the house to get some breath by getting out of her own room. Taking a walk is dangerous for her. Knowing that she will be reported as soon as she is spotted by Rita or Cora, Offred feels that there is someone behind her as she moves forward with the cowardly steps. Offred encounters Nick when she turns around. But remains calm during this encounter because Nick knows that he was not allowed to be inside the house at that time. Occupying a place is forbidden for which means that none of them can report the other. The fact that they follow each other and are responsible for each other is an indication that they are actually spies of each other. In Gilead regime no one is free to make even simple choices. Offred expresses this situation as:

But there's someone in the room, behind me. I hear the step, quiet as mine, the creaking of the same floorboard. The door closes behind me, with a little click, cutting the light. I freeze: white was a mistake. I'm snow in moonlight, even in the dark. Then a whisper: "Don't scream. It's all right." As if I'd scream, as if it's all right. I turn: a shape, that's all, dull glint of cheekbone, devoid of color. He steps towards me. Nick. "What are you doing in here?" I don't answer. He too is illegal, here, with me, he can't give me away. Nor I him; for the moment we're mirrors (Atwood, 2014: 94).

As a discipline model panopticon is primarily based on the concepts of closure, surveillance, and correction. Regimes take people's freedom using these discipline models and concepts. The policy of correction first begins with deteriorating the past. Aunts, who used the birth control pill in the past or instilled women to think of abortion were sinful, try to legitimize their practices. 'Correction of women' means that they accept to be reproductive machines without questioning anything. They can be an ideal individual if they are not against the system, control their actions, and most importantly, if they do not yearn for the past. These women, who are reproductive machines, are imposed to be as valuable as a pearl. Freedom is conceived as mistakes and shame for the regime. Aunt Lydia's speech to handmaids clearly explains this process:

They made mistakes, says Aunt Lydia. We don't intend to repeat them. Her voice is pious, condescending, the voice of those whose duty it is to tell us unpleasant things for our own good. (...) A thing is valued, she says, only if it is rare and hard to get. We want you to be valued, girls. She is rich in pauses, which she savors in her mouth. Think of yourselves as pearls. We, sitting in our rows, eyes down, we make her salivate morally. We are hers to define, we must suffer her adjectives. I think about pearls. Pearls are congealed oyster spit. This is what I will tell Moira, later; if I can. All of us here will lick you into shape, says Aunt Lydia, with satisfied good cheer (Atwood, 2014: 106).

Strolling around is also a crime, although they are allowed to be outside within certain limits. Walking outside, chatting with other handmaids, or sitting somewhere is also illegal if they do not have any reason to do. A long stay in a place without purpose is sufficient reason to be arrested. Due to the fear of being reported by someone, Offred takes care not to stay out for a long time. The possibility of being reported by anyone at any time is one of the clear demonstrations of panopticon, "After this ritual viewing, we continue on our way. (...) We can never stand long in any one place. We don't want to be picked up for loitering" (Atwood, 2014: 182).

In the Gilead regime, all segments of society and not a specific class are under surveillance. None of them have real freedom to choose their life conditions or to use their freewill since every individual is both the subject and the object of disciplinary power. Marthas, who are responsible for the tasks such as cleaning and cooking in the commanders' houses, are also under surveillance. In addition to these classes, the system includes ruling class commanders and their wives, as well. It is illegal for commanders to be alone with Handmaids. Commander Fred calls Offred to his office, though he is aware of this prohibition. Offred has no chance to refuse this offer because she is Commander Fred's property. However, if Serena Joy figures out that they spent time together, she can punish Offred, for not having the courage to criticise her husband. When Offred is reported as an anti-regime, she can be categorized unwoman or executed. Nevertheless, Offred is obliged to meet the commander at this risk. Assessing the possibilities of getting caught in her mind, Offred describes her the situation as follows:

My presence here is illegal. It's forbidden for us to be alone with the Commanders. We are for breeding purposes. (...) So why does he want to see me, at night, alone? If I'm caught, it's to Serena's tender mercies I'll be delivered. He isn't supposed to meddle in such household discipline, that's women's business. After that, reclassification. I could become an Unwoman. But to refuse to see him could be worse. There's no doubt about who holds the real power (Atwood, 2014: 128).

Despite all the pressure and punishment imposed by the government, freedom is an indispensable phenomenon for people. Although there are many characters in the Gilead regime who are accustomed to prevention from their freedom, there are also characters who resist obeying the oppressive regime. Totalitarian regimes try to redefine the freedom or take people's rights from their hands using discipline methods, control mechanism, restrictions and fear, however, it is clear that freedom is always an ontological necessity for every individual even for the totalitarians.

The definition of freedom in synoptic surveillance differs from panopticon. Unlike the definition of freedom used in systems dominated by panoptic surveillance, freedom in synoptic surveillance is used almost entirely in accordance with its real definition. In synoptic surveillance, where the individual has the right to choose, every choice to be made is within the knowledge of the system and has already been determined. The synopticon creates an utterly virtual reality on individuals and convinces them to be free in this virtual universe (Çoban, 2009). Several different options of food, drinks, working hours, or programs to be watched are created by the system. Providing individuals with more than one option makes them think that they are free to do something in that virtual life. Thanks to manipulation, every option preferred by the individual is for the benefit of the system. The individuals do not need to question the system, imagining that they are free within a giant control mechanism. The crucial benefit of synopticon based on entertainment and volunteering is that the individual does not question the system, and if they do, the system will manipulate them and drag them into desperation.

In *15 Million Merits*, people who produce energy by pedalling during working hours are free to choose a program they want from the screens in front of them. However, there are not many options other than talent competitions, entertainment programs, or virtual games determined by the system. This system, which provides limited access to information, can impose any program on the individual. Having multiple options makes the individual feel free while making these choices. Passive surveillance, which is one of the main features of synoptic surveillance, makes the individual believe that he/she is free to give a decision. All programs are shown when the protagonist Bing tries to choose one, but they are intended to control the soul of the individual, which is an essential element of synoptic surveillance. The only thing limited in this universe is inaccessibility of information.

In the snack area, where individuals are offered more than one option, they can buy the food they want from the vending machines. But all of the options are limited to those in the snack area, and none are natural

food. Even if the individuals think that they choose food on their own will, they are approved before by the system. Several designated products are available among options, making the individual feel they have made a choice. In fact, there is no choice or right to choose. Swift and Bing, who are more conscious individuals than other characters, are aware that there is nothing natural in the universe they live in and express this situation as follows:

SWIFT (to Bing) (indicating apple and vending machine) Almost the only real thing in there and even that's probably grown in a petri dish. Y'know? (...)

BING (to Abi): Most natural thing in there and it's probably grown in a petri dish (Brooker & Huq, 2011: 6-16).

In the synoptic universe, living conditions are determined by power. Although entertainment programs, working hours, competition programs, food, and beverages are chosen by the authority, there are several options given to the individual as the freedom of choice, which will not be problematic because everything preferred is within the scope of system's approval. Therefore, individuals feel themselves free. Competition programs designed by the system are explicit examples of the system approved option. Advertisements of competition program are based on the fact that everyone pedalling might become famous one day participating in *15 Million Merits* competition program. Minority people are determined by the power are used to show as an example of better living conditions to the audience. Although they think they are participating in the contest on their own will, the system continually forces and manipulates them to participate it. Thus, the hope of utopia seen in dystopias is instilled into the individual. The winners in these competition programs are determined by the audience, but the jury in the program can manipulate the audience as they wish. Discipline system, which indicates the individual's submission to the system, overlaps with the concept of passive surveillance of synopticon:

BOOMING MAN (V.O.): Selma Telse! (Whoosh! And Selma is replaced with a wiry young man singing.)

BOOMING MAN (V.O.): Howie Mandelbrot! (Whoosh! And now we're watching a pair of early twenty somethings robot-dancing.)

BOOMING MAN (V.O.): Toy Soldiers! (Now we see they're performing on a stage in front of several Judges.)

BOOMING MAN (V.O.): Today each headlines their own tentpole content on one of your eight daylight streams. But they started here. Like you. Putting their back into giving back – for a brighter now.

BOOMING MAN (V.O.): Each paying their dues – like (...)

VOICEOVER: YOU decide the victors! YOU control their fates! YOU make the call on – (Brooker & Huq, 2011: 8-9)

Minority group of people who tell their living conditions encouragingly on screens and that they live in better conditions in the system have actually become an object of the system. Because they are satisfied with their living conditions, they do not even consider objecting or questioning the system. On the contrary, they give interviews about the competition advertisements where they describe how happy they are from their own lives. These people, who are commodities in the system, think that they are free while acting as the system wants. The concept of surveillance based on entertainment prevents the individuals from realizing that they are in surveillance. Thanks to the fact that ordinary people admire and follow these famous people determined by the power, the determined lifestyle and life criteria are instilled in the individuals. Celebrities who are constantly watched by ordinary people have to live a life worth watching. These individuals who live with the anxiety of being watched are only virtual reality created by the system. Selma Tesle is one of the examples of these celebrities. Selma, who is a famous singer and praises her life in the advertisements of the *Hot Shot* competition program, is just one of the objects determined for the sake of the system. When talking about the clothes she wore, the food she ate and where she lived, defines these as some privileges for her, Selma is a character who is not aware that she lives within specific and restricted borders. The method of encouraging in the synoptic universe to the minority is carried out through Selma. Selma, who does not realize that she is used as both the subject and object of the system, is satisfied and happy with her life. One of the

essential features of Mathiesen's synopticon is that the individual feels free while being the object of the surveillance culture is clearly seen in Selma:

SELMA: (on screen, pondering question she's been asked) The best thing about my new lifestyle...? Uh... where do I start... I love choosing my own clothes, I love red, I think it really expresses a truth about who I am... I love looking out over (the outside) (Brooker & Huq, 2011: 12).

Freedom in synopticon system means that individuals are in the illusion of freedom. In fact, the body, mind, and spirit of the individual are in control of the system, and everything offered as an option has been determined by it. Another example of the illusion of freedom is the development of Abi and Bing characters. With the hope of achieving better living conditions, which are imposed continuously on the screens, Bing convinces Abi to participate in the competition. Bing thinks that thanks to Abi's beautiful voice, she can get rid of this droning life. However, these competition programs have been determined within the power, and the individual is continually being manipulated to participate in these competitions. Bing's persuasion of Abi shows that the concept of freedom in synopticon is unconsciously adopted even by conscious individual, Bing. In addition, Abi is offered two options by the jury. Both options are for the benefit of the system, but Abi is manipulated by the jury and the audience since having her in an erotic TV show is a more excellent source of income for them. Although Abi thinks she is free in making decision, she still cannot go beyond the limits set by the power. Abi's decision indicates that synopticon controls the soul of the individual and compels her to choose from among the options of the system:

JUDGE HOPE: Who do you think's powering that spotlight?

ABI: I --

JUDGE HOPE: Millions of people, that's who. All out there right now, putting in an honest day on the bike, giving back to the world, while you stand in the light they're generating and dither. And you know what? They would give anything, do anything to be where you are now, to have what you have. (to audience) Am I right?

JUDGE HOPE (CONT'D): And you want to cock a snook at that, as though it's nothing. As though they're nothing. And that makes me sick. Well you know what, maybe you belong on the bike, because you don't seem willing to step off it.

ABI: I do want to. But I... (Brooker & Huq, 2011: 36-37).

Another example of freedom in synoptic universe is commercials. While Bing plays games in his room, Hot Shot commercial, which turns out suddenly is an example of surveillance. This advertisement is imposed on the individual by covering all screens. Bing has a choice of whether to watch the ad or skip it. If he wants, he can stop watching the advertisement, but it comes at a price. Bing, who wants to skip the advertisement, must spend his points on this service. He can continue playing his game if he has enough points to pay its price. As a matter of fact, while continuing his game passing the advertisement, another advertisement determined by the system appears. The ad that appeared this time is the advertisement of the erotic program "Wraithbabes" (Brooker & Huq, 09:13). When Bing closes his eyes, the system that notices his gesture thanks to the data given by his hologram, gives the warning to open his eyes. "Resume Viewing" (Brooker & Huq, 09:18) text appears on the screen with a loud siren sound; the warning demonstrates that Bing does not have the option to choose what he desires if he does not have enough points. The system can impose these programs and propaganda on its own in unexpected moments. The only way to avoid this imposition is by paying credit and skipping the ads. Otherwise, the individual must watch those advertisements on the screen to the end. Manipulation of individuals is carried out using these compulsory advertisements. Individuals who do not have sufficient merits have to watch these advertisements. Because even if the individual closes his eyes, they are detected by the system. In addition to emulating the minority, synoptic surveillance controls the soul of the individual through consistently imposed advertisements:

BOOMING MAN (V.O.): Today each headlines their own tentpole content on one of your eight daylight streams. But they started here. Like you. Putting their back into giving back – for a brighter now.

BOOMING MAN (V.O.): Each paying their dues - like you -- hoping to become a Hot Shot.

VOICEOVER: YOU decide the victors! YOU control their fates! YOU make the call on

(...)

INSISTENT VOICE: Resume viewing. Resume viewing. Resume vi--

VOICEOVER: New! From Wraithbabes! The hottest girls in the nastiest situations. Select 'VIEW' now to see fresh babes do the foulest things. Exclusively on Wraithbabes XL! Hey! What else are you planning to do with that hand? (Brooker & Huq, 2011: 8-9)

In this universe friendship relations are limited as well. People who can spend time during working hours can communicate using their holograms in their rooms. However, this communication is prevented by shutting down the systems after a specific time. For preventing real and sincere friendship, the system has a solution. By creating a chat application called Wallbuddies, they produce holograms that people can use while alone. These holograms have artificial intelligence and can communicate like an average person. These holograms with skills such as problem-solving and guidance can be purchased. In this system, where individuals are isolated, there is no real concept left. While these virtual guides support people, all real human relations disappear. Bing, who needs something real, realizes that these guides are just fake, and useless items and have no meaning:

ABI: Buy one of those wall buddies; the new ones talk to you after shut-in and solve your problems. They guide your dreams, like gurus. It's amazing what they (can do these days).

BING: A mirror plugin that shows me how I'd look as a werewolf? What's the point.

ABI: Well it (can be quite funny) --

BING: But that's all just stuff. It's stuff. It's confetti (Brooker & Huq, 2011: 19).

The most obvious example of the freedom concept in synopticon is observed in the character of Bing, who questions the system due to the commodification of Abi, gets on the stage and performs his resistance with the hope of real freedom. Bing, who aims to get rid of the system to be free, is under pressure in the system nevertheless, he is not punished by the system due to his rebellion, on the contrary, he is re-adapted to the system. Bing gets on the stage knowing that the conditions he is in are determined by the system and is not free, but jury members turn his rebellion into a bigger resource for the system. The jury offers two options to Bing: either pedalling or making television programs on Hope's channel, as:

BING: How so?

JUDGE HOPE: With a slot on one of my streams. Where you can speak just like that, (Bing is so stunned and bewildered he can't speak.)

JUDGE CHARITY: I'd watch it. Great passion. (Judge Wraith shrugs.)

JUDGE WRAITH: He's okay. A little 'out there' but hey. The throat cutting thing's a neat gimmick.

JUDGE HOPE: What do you say? 30 minutes, twice a week? (Bing stares into the lights. The crowd starts slow-clapping, chanting, "do it".)

JUDGE CHARITY: Beats the bike.

JUDGE HOPE: She said it (Brooker & Huq, 2011: 54-55).

This offer is the same offered to Abi, both options are determined by the system and are useful to transform subjects into objects for the functioning of the system. Bing's so-called free decision to accept the jury's proposal is a significant indicator of disciplinary power. Bing's decision shows that free will has been almost entirely destroyed as a result of successful manipulation methods of power. Bing is one of the individuals whose mind and soul are controlled under the influence of synopticon. Thus, it is understood that the definition of freedom in synopticon penetrates the mind of every member of society.

Although Bing is an opposing character, he is not fully aware of the functioning of the system. Therefore, the jury can easily control Bing, who initially threatens the system, and turns him part of the system. The power of synoptic surveillance is more clearly comprehended with Bing's character development. Individuals who are monitored and controlled at any moment leave not only their bodies but also their brains and especially their souls under the control of the system. The resistance of these individuals, unaware of a better life and true freedom, can be quickly stifled in the system. The danger posed by synopticon as a result of controlling the soul is strikingly seen in *15 Million Merits* universe. Despite all his emotions, pursuit of freedom, and resistance, Bing is not aware of his defeat. Though Bing is one of the victims of the system at first, he becomes responsible for the sustainability of the disciplinary power. With the correction and healing of Bing, the ideal social order continues from where it left off.

Conclusion

Examining both works, reveals that the concept of freedom is handled and redefined in different ways. As Foucault said (1994), it is impossible to think of freedom apart from power. Although there is a totalitarian regime, the Gilead regime that changed the definition of freedom, in *The Handmaid's Tale*, it is still a sign of disciplinary power. Although individuals are aware of this illusion of freedom, the Republic of Gilead still seeks to convince individuals that they are free with the purpose of utilising their bodies as much as they can. The rulers, who do not want this situation to endanger their power, change the definition of freedom and educate individuals on this illusion of freedom. Those created by the power as ideal individuals are free to act, speak or think within determined limits.

Unlike *The Handmaid's Tale*, the society created in *15 Million Merits* consists of individuals who were previously disciplined and do not realize the prison they are in. Society has been disciplined by the media and made to believe that they are free. Since this belief is imposed on people deeply, even Bing, the character who seems to be the most conscious and in search of freedom, seeks freedom within the limits determined by the system. If the definition of freedom is restricted as the individual has the right to choose, it is seen that the individual has the right to choose in the *15 Million Merits* universe, but these limited options indicate that the individuals are not completely free. The *15 Million Merits* universe, which is more flexible than the Gilead regime, is more successful in creating an ideal society. How easy it is to manage a prison where prisoners believe to be free is shown in the *15 Million Merits* universe. On the contrary, in *The Handmaid's Tale* universe based on fear, freedom appears as the freedom to avoid making mistakes, so it is a more convenient form of government for resistance. When both works are compared, it is seen that determining the freedom and imposing it on the people makes the management is facilitated.

The concept of freedom has been changed by regimes in both works and gained a new form. In the novel, the concept of freedom is redesigned, and individuals have the freedom to avoid something. It is clear that this definition does not reflect the concept of real freedom. Individuals are free to act for the benefit of the system; otherwise, their behaviour is severely punished, or they are ejected from the system. Considering this definition of freedom, it is not possible to talk about real freedom in the novel. Unlike *The Handmaid's Tale*, freedom defined in *15 Million Merits* is arranged almost in accordance with its meaning and individuals continue their lives believing that they are free. While this fallacy takes away the questioning skill of the individual, it also facilitates the functioning of the system. The virtual reality created on the basis of synopticon convinces the individual to be free. Thus, it is not possible to address the existence of real freedom in both works, but an illusion of freedom.

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The Dual Game of Fictionality and Factuality in Julian Barnes's *Elizabeth Finch*

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Short Bio

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Abstract

The duality of history and story runs through the contemporary British writer Julian Barnes's narrative fiction. Storytelling and history telling equally make up a crucial force in the construction of narrative in Barnes's most recent novel *Elizabeth Finch* (2022). By using a combination of personal memories, imaginary possibilities, and the written personal notes he has inherited, the historian-narrator in Barnes's narrative tries to understand the characters of his deceased history teacher and that of a Roman emperor called Julian the Apostate. *Elizabeth Finch* is, thus, a fiction in the shape of biography and history writing. The narrator digs into the past people and events to find out the truth about them. In the absence of any reliable evidence, possibilities raised by imagination become the only medium through which the diligent narrator Neil tries to find out the truth. The recounted memories in Barnes's novel, however, are under the effect of imagination. Thus, as it is mainly argued in this paper, written from certain angles, history in Barnes's narrative is only a form of story in which the delivered truth is relative and uncertain as it is made up of the factual and fictional elements. Accordingly, this paper aims to show how the construction of narrative plot in *Elizabeth Finch* is based on blurring the border between fictionality and nonfictionality.

Keywords: Storytelling, history telling, fictionality, nonfictionality, memory, imagination, *Elizabeth Finch*, Julian Barnes

Vulnerability of Children as a Post-Millennial Concern in Ian McEwan's *Nutshell*

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Abstract

Post-millennial literature inevitably expresses mounting concerns about destructive environmental acts, apocalyptic scenarios and fear against the backdrop of such major events as 9/11, invasion of Iraq and Afghanistan, financial crisis, destructive earthquakes, tsunamis and oil spills in many parts of the world, climate change, Trumpism, immigrant issues, war and Covid-19 pandemic. In the same vein, discursive polarization inimical to togetherness of any type surges to a considerable level and raises concerns about safety, anxiety and risk perception. In this Anthropocene epoch, Ian McEwan puts these issues at the background of his novels. McEwan's novel titled *Nutshell* published in 2016, which has been claimed to be the most interesting *Hamlet* rewriting so far, is narrated by a fetus, soon-to-be or not-to-be Hamlet and McEwan puts the familiar context of Shakespearean tragedy to a different level. This unconventional narrator hears his mother Trudy's plans with her brother-in-law Claudio plotting against his father John. He is in distress and unable to act against his father's murder plot; thus, he cannot decide whether he should be born into this type of precarious life or not. The fetus is vulnerable not only because of the potential risk of having to stay in prison with his mother and/or being a fatherless child, but also, he might suffer from some certain types of syndromes as his mother does not take care of his health during her pregnancy by being involved in such risky acts like consuming a lot of alcohol and engaging in risky sex during very late period of her pregnancy. As far as the fetus is concerned his father does not have any plans to keep his son with him when he is born. Apart from these micro familial concerns the fetus is aware of the global environmental risks like climate change and possible political turmoil about the demands of the countries related to sovereignty consisting of the United Kingdom. This paper aims to juxtapose post-millennial problems at micro and macro level with regard to vulnerable groups deemed to be more liable to risks and predicaments.

Keywords: Ian McEwan, post-millennial themes, risk theory, vulnerability of children, *Hamlet*

Teachers' Professional Development and Computer Assisted Language Learning

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Abstract

In the age of Globalization Computer Assisted Language Learning and Professional Development programs based on this approach became famous. Computer-assisted language Learning (CALL) is an approach to teaching and learning in which the computer and computer-based resources such as the Internet, online programs, and digital applications are used to present, strengthen and evaluate material to be learned. It is an interactive way of education that helps learners attain their goals of learning, at their own pace and ability. This way of education is not only limited to teaching / learning procedures of language, but also to the professional development of language teachers too. This study, being a case study, is based on the practical experience of language teachers in teaching and learning of different languages and their professional development. In this study, classroom observations and follow-up informal interviews were conducted with the participant teachers. The study observed the usefulness of CALL at all stages such as presentation, practice, production and feedback in language teaching /learning. From the point of professional development, the study looked how online programs help language teachers develop professionally. The significance of this study is in highlighting the importance of Computer Assisted Language Learning and Professional Development programs, their relationship, and their benefits on the learners. The results of this study has proved that, Computer Assisted Language Learning and online Professional Development programs are highly useful in higher educational institutions. It also concludes that, the course on Computer Assisted Language Learning is needed for the students of undergraduate programs as this approach widens its scope from language teaching and learning to the search for and the investigation of applications in the field and to online Professional Development programs.

Keywords: Computer Assisted Language Learning, Professional Development

Theme of Apocalypse in *The Epic of Gilgamesh* and Terry Brooks' *The Genesis of Shannara*

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My name is Weam Alkhafaji, the head of the English Department at the Faculty of Education / University of Kufa. I am especially interested in modernism and postmodernism, pre and post-colonialism, myths, and folklore literature. Currently, my interest is much more oriented toward this type of comparison. So I am planning to focus on a literary work that shows great contemporary change between two periods of time. Considering the 11th September 2001 terrorist attacks, that is the most notable political change occurred in recent modern history after the Second World War.

Abstract

Apocalypticism is the belief that this world will end and it is foretold in some prophecies. It however, focuses on the distant edges of time, when God brings the world into judgment and the history to a closure. This paper shows that the Epic of Gilgamesh, one of the oldest surviving works of literature, does not depict an apocalypse in the traditional sense. Instead, it tells the story of Gilgamesh, a legendary king of Uruk, and his quest for immortality. While *Armageddon Children*, the first installment in the "Genesis of Shannara" trilogy, is not strictly categorized as apocalyptic literature, it does contain elements of post-apocalyptic themes. In the *Gilgamesh's Epic*, the theme of apocalypse is depicted through the Flood story. The gods decide to send a catastrophic flood to wipe out humanity due to their corruption and immorality. However, the god Ea warns Utnapishtim about the impending disaster and instructs him to build an ark to save himself, his family, and various animals. Utnapishtim survives the flood and is granted immortality by the gods. On the other hand, *Genesis of Shannara* series presents a post-apocalyptic world where humanity has been devastated by a nuclear war known as the Great Wars. The series combines elements of fantasy and science fiction, depicting a world where magic and technology coexist. The apocalypse in this case is caused by human actions rather than divine intervention. The survivors of the Great Wars struggle to rebuild society and face various challenges. Both texts regardless the type of culture and belief, introduce the narrative of apocalypse in a new fictional style that is similar neither to idealistic mythologies nor to the theological frame works. They explore the theme of apocalypse, albeit in different ways.

Keywords: Apocalypse, humanity, immorality, Great Wars, *Gilgamesh*, and *The Genesis of Shannara Ebics*.

Humor and Power Deconstructed: A Postmodernist Reading of Two Novels by Mark Twain

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Abstract

In *The Adventures of Tom Sawyer* (1876) and *The Adventures of Huckleberry Finn* (1884), Mark Twain (1835-1910) profoundly impacted the literary canon through his use of humor to defy the norms of mainstream nineteenth-century American literature. Humor in Twain's novels is a façade beneath which he addresses serious issues: slavery, hypocrisy, fear, social injustice, cruelty, poverty, dehumanization, corruption, and discrimination. An unusual manifestation of his exploration of socio-political and cultural issues is the deliberate choice of children as protagonists, combined with the author's use of the comic techniques of irony, burlesque, and black humor. This paper examines the significance of humor in these novels through the lens of postmodernism, in which authors shift traditional narratives, challenge authorities, and reconstruct mainstream stories. More specifically, it considers the roles of hero children—Tom Sawyer and Huckleberry Finn—who comically but significantly challenge the mainstream powers that dominate their society. In Twain's novels, power manifests through humor; it is not centralized, but owned and exercised by anyone. Marginalized characters, such as children, women, and people of color, deconstruct action, question authorities, and expose the acts of dehumanization, discrimination, and corruption practiced against them. Tom and Huck, as hero children, break the conventional binary opposition of their society. As narrators, they exercise power and manifest juxtapositions and contradictions to prove that everyone can play a role in the social and political construct. Comedy reflects contradictions, and Twain uses it as an act of rebellion, making his novels precursors of a major change in narrating and reconstructing power.

Keywords: binary opposition, children, circulation of power, Huckleberry Finn, humor, marginalized groups, Mark Twain, postmodernism, reconstruction, Tom Sawyer

1.Introduction

Dominant social construction of white male society of the nineteenth century America degraded and muffled women, children, and people of color: they were oppressed, marginalized, forgotten, and excluded from the experience of their society. Mark Twain (1835-1910) wrote his two novels; *The Adventures of Tom Sawyer* (1876) and *The Adventures of Huckleberry Finn* (1884) humorously: thus he broke away from his contemporary realists' mode of writing which tended to deal with socio-political issues seriously. Humor, as a façade, gave the author a license and excuse to unleash the unspoken topics which portrayed the issues of corruption, fear, crime, tyranny, discrimination inequality, hypocrisy, oppression woven into the foundation of nineteenth century American society. This explains why most intellectuals refused Twain's novels especially during the first years of the issuance of these novels which were mirrored only through the lens of mainstream authors who connected them to the genre of children literature which declined the general taste of society. Indeed, Twain first failed because he rebelled against norms of white mainstream culture. He contradicted the conventions of writing because of his manifestation of the socio-political and historical stories from different perspectives. This paper examines the significance of humor in *The Adventures of Tom Sawyer* (1876) and *The Adventures of Huckleberry Finn* (1884) through the lens of postmodernism, in which authors: shift traditional narratives, challenge authorities, reconstruct mainstream stories. More specifically, it considers the roles of hero children—Tom Sawyer and Huckleberry Finn—who comically but significantly challenge the mainstream powers that dominate their society.

2.Reviews of Literature

The Adventures of Huckleberry Finn and *The Adventures of Tom Sawyer* failed through the first years of the issuance: Most critics consider the book (*The Adventures of Huckleberry Finn*) a trash, so they disapproved it because of its dangerous moral influence on the young (Foner 1966, 47). In addition, a reviewer in *Arkansas Traveler* says "This book is condemned . . . because it is vulgar and coarse. The days of vulgar humor are over in this country. There was a time when a semi-obscene joke would find admirers, but the reading public is becoming more refined . . . " (Foner 1966, 47) Some critics approved *The Adventures of Tom Sawyer*. Howells states "[Tom Sawyer is] full of entertaining characters and of the greatest artistic sincerity." (Foner 1966, 44.) T.S. Elliot confirmed that Twain has a talent which makes him an outstanding humorist because invents a new way for writing in the United States, he says: "Twain, at least, in *Huckleberry Finn*, reveals himself to be one of those writers of whom there are not a great many in any literature, who have discovered a new way of writing, valid not only for themselves, but for others . . . " (Blair 1962, 6) In addition, Ernest Hemingway admires the book as one of the best books in the history of the United States. (Blair 1962, 6).

3. Discussion and Analysis

Twain's exploration of socio-political and religious issues is manifested through his deliberate choice of children as protagonists, combined with the author's use of the comic techniques of irony, burlesque, and black humor. These comic techniques are major and prominent manifestations in postmodern literature. Humor deliberately deconstructs power to prove that power does not emanate on the top of the social ladder that was male- dominated. Everyone can maintain dominance and experience power. Michael Foucault argued that authorities are not centralized and they are circulated and questioned. He asserted that no one dominates or controls. "Power is everywhere' and 'comes from everywhere' so in this sense is neither an agency nor a structure (Foucault 1998, p.63). It is useful for the purpose of the study to shed light on postmodernism which rejects universal truth, certainty, objectivity. And it reacts to modern texts which are characterized by their onnes and rationality. Moreover, postmodernism encompasses that human experience varies and perspectives multiply. It is characterized by the use of unreliable narratives, intertextuality, metafiction. Postmodernism often questions authorities and challenges them. (Hutcheon 1988, pp.203-203). In postmodernism, speakers "are committed to exploring the complex relationships of power, knowledge, and discourse created in the struggle between the social groups." (Tylor 2005, p.113)

In *The Adventures of Tom Sawyer* (1876) and *The Adventures of Huckleberry Finn* (1884) Mark Twain canonized the world of literature with his deliberate choice of humor as a façade which unveiled, unleashed, and addressed serious topics. Humor features amusing episodes which portray serious issues of slavery and oppression against marginalized groups (children, women, people of color), murder, injustice, instability connected with crime, fear, horror, poverty, robbery, hypocrisy, hatred. The two novels anticipated postmodernism. They presented the opposite of “meta/ grand literature” which was rejected by Jean- Francois Lyotard and other postmodernists. Authorities are not centralized and they are circulated and questioned. No one dominates or controls. “Power is everywhere’ and ‘comes from everywhere’ so in this sense is neither an agency nor a structure (Foucault 1998, p.63). Jacques Derrida argues that any text can be interpreted in indefinite ways and therefore no interpretation, analysis, or explanation is finite, or certain, or definite. He argues: “Deconstructive analysis deprives the present of its prestige and exposes it to something tout autre, “wholly other”, beyond what is foreseeable from the present, beyond the horizon of the “same”. (2021, P.42).

Twain asserted that “... the humorous writer professes to awaken and direct your love, your pity, your scorn for untruth, pretensions, imposture- your tenderness for the weak, the poor, the unhappy.” (Foner 1966, 63). Twain advocated resistance to the whole socio- political and cultural status quo and the power of mainstream institutions. Humor is deconstructed as it is used to teach, preach. It unhides and leashes violence and aggression practiced and questions the values and standards of society. In these two novels, power manifests through humor; it is not centralized, but owned and exercised by anyone. Every voice is heard, recognized, and included in the societal experience, and the binary opposition linear is broken. The child is deliberately chosen to be a protagonist and to participate in action. As narrator, Huck and Tom Sawyer break the conventional binary opposition system. They are portrayed as bad according to the standards of their mainstream culture. Yet, with their resistance and rejection of the boundaries and restrictions imposed on them they violate the stereotypical image about them. They are not stereotypes. They do not conform to the formalities of their mainstream society. So, they face a lot of problems, obstacles, and difficulties. Yet, they challenge difficulties and do not die unlike children characters portrayed in previous works by Mark Twain.

In these two novels, these two hero children, Huckleberry Finn and Tom, do not abide by laws imposed on them by their contradictory society and get rid of the social boundaries and restrictions imposed on them. They are engaged in their funny adventures through which they unleash to readers juxtapositions and contradictions of their (claimed to be civilized society). In the two novels, ironically, the comic protagonist children are surrounded by death, fear, horror, bloodshed, miseries, restrictions, savages. This is manifested through black humor, irony, satire. *The Adventures of Tom Sawyer*, the boys’ escape to Jackson’s Island, their witness of their own funeral, their witness on the death of Dr. Robinson in the graveyard, the loss of Tom and Becky inside the cave, Huckleberry’s witness on the cruelty and guilt of Injun Joe who wants to torture and avenge Widow Douglass.

In *The Adventures of Huckleberry Finn*, Huck and Jim face a lot of miseries and hardships through their voyage down the river. They encounter different types of people: gangsters, robbers, murderers, criminals, misanthropists who are (white male adults). They rebel against abusive conventions and refuse to abide by laws imposed on them. Yet, every time they escape their real life conditions, they, through their humorous adventures, face death, tyrannical forces (of society and nature), obstacles, criminals, cheaters, gangsters, robbers. They never submit and face these forces successfully. Despite all of the tyrannical forces they face and dangers they meet, they do not die at the end of the two stories. Their survival, it is assumed, refers to their success and the revolutions they lead. It refers to a new whole change of children literature and a revolution which anticipates the rights not only of children but the other marginalized components of the society.

In *The Adventures of Tom Sawyer*: The choice of the name of the main protagonist, Tom Sawyer, is significant. He was named after a fireman and friend of Mark Twain who was known for his courage and

heroism. Thus, the boy who is portrayed as a mischievous bad trivial boy because he does not represent the standards of the good boy of his mainstream society, breaks it. He portrays unusual image which is not stereotypical and does not conform to the norms set by his conventional culture. In addition, Muff Potter found guilty for the murder of Dr. Robinson and was arrested. It is assumed that he symbolizes the obstacles faced by those who advocate the rights of children in this society. Muff Potter is a warm-hearted person who admires children and shows love, mercy, and passion to them, especially Tom and Huck. Yet, he does not die and is released when Tom secures him by admitting to the Judge about the real criminal of Dr. Robinson: who was Injun Joe. It is assumed that an advocate of children's rights is secured by a child, Tom Sawyer, who is presented as mature, merciful, good, passionate, and sympathetic. The image of the bad boy is deconstructed. Moreover, the scene of memorizing 2000 Biblical verses portrays the loss of faith in the socio- political, cultural, religious institutions. Tom, as a child realizes the importance of power through religion although he knows nothing about The Scripture when Judge Thatcher asks him about it but he can not answer!

Mark Twain narrates *The adventures of Huckleberry Finn*, using the persona of Huck Finn who breaks away from the voice of the original author; this technique keeps recurring in many of Twain's novels and this the author gives the author the license to get off the restrictions and to get rid of the boundaries imposed on him: "The shift to Huck as a narrator would liberate Mark Twain from many limitations..." (Brain 1980, p.34) Through the use of the comic techniques combined with the choice of children as heroes, mainstream stories are reinterpreted and narratives decentered: power circulates and changes over texts: those who have power maintain dominance over texts: here they are children. No one dominates or controls. Lois Tyson argues that power must circulate in many discourses to maintain authority (P.285) Huckleberry, as a narrator, has power: narrator is a boy and this defies the traditional boundaries of writing of Twain's time. Huck meets with different types of people when he travels down the Mississippi River: It is claimed that this is a travel to the dark sides of the inner minds of people. Binary opposition systems of love/ hatred, strong/ weak, child/ adult prevail in these novels. The unheard is being heard.

In *The Adventures of Huckleberry Finn*: Huck accompanies the slave Jim after he escapes his abusive father Pap and the attempts of imposing boundaries and restrictions on him by his mainstream society. Huck rebels and imposes his power through his narrative. According to the traditional binary oppositional system, he is portrayed as being wild, immature, crazy, uncivilized, and trivial, Yet, he is portrayed as a mature, sympathetic, anti- racist. He supports runaway slaves and never. His image is deconstructed as a good not bad boy. Slavery and discrimination are major manifestations of postmodern and postcolonial literature that have their manifestations in this novel. Huck lives a conflict because of his fear of being considered a sinner because he does not tell anyone about Jim or the other runaway slave he meets down the river. As a poor uncivilized boy, Huck has power to be portrayed as a hero by telling white men about slaves to but he listens to conscience and mind and does not do so. Nigger is never mentioned in the story: it is an attempt to reject racial based discrimination. In the final episodes, the issue of slavery prevails itself clearly. "In later nineteenth century, the American people living in deep distress where racial discrimination prevailed! The social oppression of black's crackdown people! Countless pain all make people feel heavy repression, in order to reduce the stress, also to have a relaxed life, Mark Twain's humorous works will undoubtedly become a vast good the spice of life." (Wang, p.1329, 2019)

Huck's portrayal of the feud between Shepherdson and Grangerford portrays the risk of those traditional forces who get power and practice it in a wrong way. They look civilized and aristocratic, however, they are representations of the acts of horror, fear, murder, injustice. Power is deconstructed and this signifies the importance of the circulating power. Because of their dominance, these families fall down the social ladder with the acts of murder and tyranny accompany them. This assumes that why power must not be centered and must not be owned by certain groups. It must be shared by everyone.

Absurdity of life/ irony/ black humor are presented in the scene of the circus (chapter 22): The performer who pretends to be drunk and then get into dangerous performance: everybody laughs except

Huck who was affected by cruelty and illusion of death before him. This indicates contradictions between reality and fake life points out to the absurdity of life and the feelings of alienation and loss of Huckleberry.

Black humor is another characterization of postmodernism which is significant in the analysis of this paper. Linda Hutcheon points out that irony, black humor, and the general concept of the play are mostly recognized in postmodernism. (Dano, p.275, 2013). Black humor emerged in 1960s in America with critic Friedman who claimed that black humor is has nothing to do with the traditional concept of humor. It does not draw happiness. And the author tends to use characters, who seem weird and unconventional, whose behavior breaks the norms of their traditional societies. (Haung, 2015, pp. 1323- 1331) Friedman was the first to use black humor as a term to refer to a literary genre that appeared in America in the 1960s. The writing describes abnormal behavior of people. It is sad, pessimistic and the desperate mood of the characters is being focused on. (Haung, 2015, p. 615-618.)

The incident of murdering the poor drunk man, whom the colonel shoots and kills mercilessly; in front of his daughter's eyes represents Huck's hatred of the life of civilized people. This act simply depicts the child's sense of the loss of faith against political authorities. This is another strand of postmodernism. The episode arouses irony and satire while people watch the massacre gladly. Linda Hutcheon argues that the examination of irony foreshadows considerations of humor. (Kaiser, 2013, p.31) "because irony tends to be considered the 'more appropriate 'serious' object of academic study." (Kaiser, 2013, p.31) Moreover, this tragic incident cuts the very funny and laughing episode of the King and the Dauphin. Black humor echoes itself when tragic incidents parallel funny incidents. This reflects the binary opposition system of comedy/ tragedy, fear/ happiness, love/ hatred, right/ wrong in the modern civilized world. Moreover, these novels prove that they are not silly stories which only aim is to evoke laughter. They, on the contrary, convey deeply human issues. Linda Hutcheon points out that irony, black humor, and the general concept of the play are mostly recognized in postmodernism. (Dano, p.275, 2013).

The paper aims at reading the texts through the lens of postmodernism. Postmodernism is characterized by its exploration of the absurdity of life. Children rebel against and satirize the absurd behavior of adults. "Looking at the 'ways postmodern literature subverts the standard idea of childhood, changing the symbolic power of the child, we can see how often times the child character embodies adult emotions and understandings of his or her surroundings." (Loo, p.59, 2012). For example, in *The Adventures of Tom Sawyer*, Twain focuses on the showing off but humorously in the episode where Tom claims that he learns 2000 verses of the Bible to win the favor of the Judge, his sweet-heart father, the Judge says: "that's it! That's a good boy. Fine boy. Fine, manly little fellow. Two thousand verses is a great many- very, very great many. " (Twain 1950, 36-37). It is argued that Twain wants to satirize the hypocrisy and showing off the public and religious figures like Judge Thatcher: "whose pompous and patronizing behavior is reduced to farce when Tom's long awaited answer turns out to be utter nonsense." (Walker 1970, 41)

Children are not on the top of the social ladder, yet, they create power and maintain dominance. "Multiple perspectives and decentered texts in children's literature may, on one hand, challenge children to be more engaged in the process of reading and more attuned to varied perspectives and different voices than when they read traditional literature. (Aiken, 2007, p.2) Satire as a comic technique, proves that it is powerful, too. Huckle, at the beginning, keeps mocking and rejecting the widow's attempts to reform, or to civilize, him. It is assumed that Twain intends to mock the conventions of a hypocrite society. Huck, also, keeps trivializing the religious stories the widow keeps telling him. This reflects the attempts of the author to question his society. Comic techniques have more powerful messages than to entertain: they question dominant foundations of the American society: humor is deconstructed as a concept. The author ridiculed the classical stories which stink children's mentalities. For example, Huckle rejects and mocks Tom and his friends for narrating some stories; he trivializes Tom's romance as well. Huckle says:" I didn't believe we could lick such a crowd of Spaniards and A-rabs, but I wanted to see the camels and elephants, so I was on hand next day, Saturday, in the ambushade; and when we got the word we rushed out of the woods and down the hill. But there warn't no Spaniards and A-rabs." (Twain 1986, 16)

Comedy reflects contradictions, and Twain uses it as an act of rebellion, making his novels precursors of a major change in narrating and reconstructing power. Twain was a precursor to postmodern literature because of his reconstruction of authorities in the two novels. Twain revolutionized the literary canon because he rebelled against dominating authorities: he rejected the norms of his time: thus he anticipated new whole iconoclastic change in literature.

4. Conclusion

I offered in this paper a reinterpretation of Mark Twains' *The Adventures of Tom Sawyer* (1876) and *The Adventures of Huckleberry Finn* (1884) from the lens of postmodernism. I argue how power manifests through humor, which is employed as a façade, to conceal beneath it basic clues of fear, irony, social criticism, hypocrisy, poverty, and civilized people's abuse of poor people and slaves in a city. Deliberately, black humor, irony, and burlesque prevail means to uncover humiliation and highlight corruption practiced by the dominant male powers. This enables Mark Twain to get iconoclastic changes and shifts in power as they profoundly enable the unheard voices to be heard and to reconstruct socio- political and historical issues without the dominance of the normal mainstream authorities at that time. Controlling social constructs of mainstream society of the nineteenth century America declined, excluded, trivialized the sounds of women, children, and people of color. Thus, Mark Twain revolutionized the literary canon a century before the advent of postmodern literature because of his focus on less privileged groups: children, people of color, and women: he used marginalized characters and enabled dehumanized and colonized groups to raise their voices. Humor played a vital role in shifting narratives, raising the voices of marginalized.

This study assumes that Tom and Huck, as hero children, break the conventional binary opposition of their society. As narrators, they exercise power and manifest juxtapositions and contradictions to prove that everyone can play a role in the social and political construct. Comedy reflects contradictions, and Twain uses it as an act of rebellion, making his novels precursors of a major change in narrating and reconstructing power. Twain was a precursor to postmodern literature because of his reconstruction of authorities in the two novels. Twain enhanced his image as a moralist before being a humorist. He successfully conveyed moral messages but implicitly through the façade of humor. Twain left his profound impact in the world of literature because he rebelled against conventions of his time. These two novels confirm that they have more debatable issues to discuss beyond entertainment where laughter becomes a moral tool that is valid for both children and adults.

The study assumes that how the author succeeds in changing the traditional concept of humor which is used as a façade to uncover socio-political problems. It opens the door for forgotten constructs of society to get their voices heard and to retrieve power. The use of humor enables children to move to the top of the social ladder and to get dominance. Humor portrays contradictions juxtaposed in the American society. The different comic techniques function to prevail the dualities of sorrow/ happiness, hatred/ love, hypocrisy/ sincerity, marginalized/ centralized, civilization/ rural life, both in the American society. The paper assumes how power circulated, narratives shifted, images of marginalized and less privileged groups deconstructed, too. Interchangeably power and humor deconstruct each other.

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The Simple and Hypotactic Sentence Structures: The Basis for the Distinction of Information (A Comparative Georgian-Megrelian Analysis)

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Abstract

Alongside with Svan and Laz, Georgian and Megrelian are related South Caucasian languages. Out of the four, Georgian is a literary language, whereas other Kartvelian languages are non-literary and unwritten (without their own alphabets). Unlike the literary language, oral languages are characterized by a more active and live strategy for the structuring, transfer, and actualization of information. As a rule, for the formalization of a member actualized in oral speech, this or that language unit is used in a facultative function. All this becomes vivid when we compare the data of literary and non-literary languages. This phenomenon is discussed in the given paper on the example of simple and hypotactic structures in Megrelian and Georgian.

In Megrelian, there are two types of interrogative sentences: simple and hypotactic. The similarity between the two consists in the fact that the components of a simple sentence also take part in the construction of a hypotactic structure. The change in the structure of the sentence forms grounds for the change in the content of information.

An interrogative sentence of simple structure:

(1) Megrelian: so meurk?, cf.: Georgian: sad midixar? "Where are you going?"

In both languages, this context is used when the speaker (first person) asks a question to the hearer (second person) wanting to know where the latter is going. Hence, the sentence is marked with an interrogative intonation and is emotionally neutral. Thus, in this regard, the literary and non-literary language are similar.

When the context changes due to background knowledge, the speaker is not interested in where the hearer is going. Instead, the speaker wants to know why the hearer is going to a certain place. Based

on this, there are additional emotional-informational nuances: anger, irritation. In such cases, the literary Georgian uses only a change in the intonation, leaving the simple sentence structure unchanged:

(2) *Georgian: sad midixar?! "Where are you going?!"*

The situation is different in Megrelian: alongside with the change in the content, there is a change in the construction, namely, a hypotactic structure is used instead of a simple one, cf.:

(3) *Megrelian: so, re meurkuni?! Lit.: "Where is it that you are going?!" = Why are you going?!*

In Megrelian, the verb and the conjunction (in the main clause, *re "is"*, and, in the subordinate clause, *-ni "that"*) perform the function of actualization of information; this enables define the entire hypotactic construction as a cleft construction. It should be noted that the change in the structure caused by the change in the information is also widespread in the Western sub-systems of the literary Georgian language (dialects of Imereti and Guria). These regions are adjacent to the districts where **Megrelianis** spoken.

Keywords: South Caucasian languages, Georgian language, Megrelian language, Hypotactic Structure, Information Structure.

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1. Introduction: The Issue under Analysis and Theoretical Framework

Unlike the literary language, oral languages are characterized by a more active and live strategy for the structuring, transfer, and actualization of information. As a rule, for the formalization of a member actualized in oral speech, this or that language unit is used in a facultative function.

This phenomenon is discussed in the given paper on the example of simple and hypotactic structures in Georgian and Megrelian. Alongside with Svan and Laz, Georgian and Megrelian are related South Caucasian languages. Out of the four, Georgian is a literary language, which has its dialects, whereas other Kartvelian languages – Megrelian, Laz and Svan are non-literary and unwritten.

The paper analyzes interrogative sentences of simple and hypotactic structure in Georgian and Megrelian. It is widely known that there are two types of interrogative sentences: those with and without question words. Such sentences are especially valuable for the structuring of information, because "any information marked by a question word implies a focus, a logical emphasis on the word in the flow of information" (Asatiani 2011: 5-11); In such cases, it is even more interesting to observe the alteration of the formal structures (simple and hypotactic sentences) with question-words, because this alteration yields the difference in the information.

Our aim is to show in which cases the alteration of simple and hypotactic patterns leads to the change in the information and what formal means are used to achieve this result.

2. Empirical materials

Following data bases were used for empirical material:

TITUSI - <http://titus.Uni-frankfurt.de>

ARMAZI - <http://www.Uni-frankfurt.de./armazi/>

GNC - <http://gnc.gov.ge/gnc/page>

(The deadline of data availability is 30.09.2023).

Megrelian, Laz, Svan text publications.

2022-2023 edition entries.

3. Analysis of the issue in the Georgian and Megrelian

a. An interrogative sentence of simple structure:

(1) *Georgian: sad midixar?, cf.: Megrelian: so meurk? "Where are you going?"*

In both languages, this context is used when the speaker (first person) asks a question to the hearer (second person) wanting to know where the latter is going. Hence, the sentence is marked with an

interrogative intonation and is emotionally neutral. Thus, in this regard, the literary and non-literary language are similar.

b. The Change of Context and Comparative Analysis of the Georgian and Megrelian Material

When the context changes due to background knowledge, the speaker is not interested in where the hearer is going. Instead, the speaker wants to know why the hearer is going to a certain place. Based on this, there are additional emotional-informational nuances: anger, irritation. In such cases, the literary Georgian uses only a change in the intonation, leaving the simple sentence structure unchanged:

(2) Georgian: *sad midixar?! Lit.: "Where are you going?!", That is semantically: Why are you going?!*

The situation is different in Megrelian: alongside with the change in the content, there is a change in the construction, namely, a hypotactic structure is used instead of a simple one, cf.:

(3) Megrelian: *so re, meurkuni?! Lit.: „Where is it that you are going?!“That is semantically: Why are you going?!*

Note 1: in the Megrelian example (See example 3), we used the punctuation mark (comma) based on traditional syntax in order to underline the syntactic border (formally divide the main and subordinate clause). In natural oral speech, this construction is unified. This fact is also reflected in printed Megrelian texts.

Thus, there are two types of contexts in Georgian and Megrelian; One type of context is expressed in both languages by means of a simple sentence with a question word. The other type of context contains the so-called indirect question: in Georgian, it is expressed by a simple sentence, and the change of the context is expressed by means of intonation (in oral speech) and a punctuation mark (in writing).

In Megrelian language the change in the structure of the sentence forms grounds for the change in the content of information; namely, the simple sentence is replaced by a sentence with a hypotactic structure, uttered with a different intonation.

Note 2: The intonation structure of the utterance is viewed as one of the universal means of emphasis on the information in natural languages (Chafe 1973:244; 256-260).

4. A Sentence with a Hypotactic Structure in Megrelian: Analysis

In Megrelian, the components of a simple sentence take part in the construction of a hypotactic structure. The question word in the main clause adds the verb /re/ "is", whereas the predicate-verb in the subordinate clause adds the conjunction enclitic /-ni/ "that". In Megrelian, the components of a hypotactic structure (in the main clause, *re* „is“, and, in the subordinate clause, *-ni* „that“) perform the function of actualization of information.

It is quite natural that the third person form of the verb *x'opna* "to be" (*re* "is" in Megrelian, resp. *aris* "is" in Georgian) and the subordinating conjunction (*-ni* "that" in Megrelian, resp. *rom* "that" in Georgian) do not perform the ir main syntactic function in the construction under analysis. This can be explained by the neutral meaning of the above-mentioned lexical units which are unmarked.

Decemantization of the verb /re/ "is" and the conjunction /-ni/ "that" is a complex case of structuring of information; namely, these formal means simultaneously mark the new information provided in the main clause (rhema / focus) and the old information provided in the subordinate clause (theme / topic). The hypotactic structure under analysis is also peculiar from the morphological and syntactic viewpoints. This is especially vivid when the question word in the main clause in a declined pronoun. This pronoun is governed by the verb in the subordinate clause:

(4) Megrelian: *mu-s.DAT re (F), ortuku.AOR.S3.SG-ni (T)* "what is it that you are doing?!", cf: *mu-s.DAT ortuku.AOR.S3.SG* "what are you doing?!"

5. Typology

It should be noted that the change in the structure (the substitution of the simple structure by the hypotactic one) caused by the change in the information is also widespread in the Western sub-systems

of the literary Georgian language (dialects of Imereti and Guria). These regions are adjacent to the districts where Megrelian is spoken; such examples are also frequent in the literary works of Georgian writers.

Examples:

(5) dialects of Guria: *rasaa, ca, ro anbop?! Lit. What are you saying, girl?! Semantics: why are you saying this?!*

(6) dialects of Imereti: *rasaa, ro axverc'niebt?! Lit: what are you making her to beg for?! Semantics: Why are you making her to beg?!*

(7) *rasaa, rom mibedavs?! Semantics: why does he dare to do this?! (Nodar Dumbadze, "Granny, Iliko, Ilarion and I", 1966).*

(8) *ras aris, rom lap'arakob, Data batono?! Semantics: Why are you speaking like that, Data?! (Chabua Amirejibi, "Data Tutashkhia", 1975).*

6. Conclusions

The above-mentioned examples define the entire hypotactic construction as a cleft construction (Harris 1993).

Many languages worldwide abound in the examples where the focusing of information is based on cleft constructions. The data of the English language form a classical example of this phenomenon (See Harris 1993). According to the universal definition, the hypotactic construction found in Megrelian does not represent a cleft pattern, because the nominal member of the main clause is governed by the predicate-verb of the subordinate clause (see examples: (5), (6), (7), (8)). Despite this difference, Alice Harris has raised the issue of expanding the concept of cleft construction, having in mind exactly the Megrelian material (Harris 1993). After making such an assumption, it will be possible to qualify the examples found in Megrelian, Georgian dialects and works of Georgian writers as the examples of the cleft pattern.

Thus, actualization is made in languages by diverse means such as intonation, special lexical units, cleft constructions etc. Out of these, the literary Georgian language uses only intonation, whereas the non-standard Megrelian language applies all the three means of actualization.

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Abbreviations:

DAT – Dative Case

AOR – Aorist

S3 – Subject person 3

SG–Singular

F – Focus

T – Topic

Drawing a Perfect Circle in Medieval Dream Poem Pearl

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Abstract

This study intends to examine the medieval dream poem Pearl in regard to the Gawain-poet’s sheer perfection in form and theme. Pearl is an overtly religious poem in which a bereaved Dreamer mourns for his lost pearl. He cannot comfort himself by any means and rebels against the doctrines of reason and Christianity. Consistent with the features of a dream poem, he falls asleep preoccupied with this internal conflict. In his vision, he meets the Pearl Maiden who somehow looks like a transformed figure of his lost pearl. She marks that she is not indeed entirely lost and endeavors to teach heavenly values to him. The Dreamer, nevertheless, is headstrong and slow to learn. As a result, a theological debate takes place between them in which the Dreamer is gradually taught about the way Christian doctrines work. In the end, the Dreamer wakes up with an enlightened mind and is transformed into a new person who can now be reconciled by submitting himself to heavenly values. Furthermore, the poem possesses an ornate form and style in which everything is premeditated to fit the transformation process in the poem. Thus, the form of the poem is directly related to its subject matter. In this light, the aim of this paper is to examine the way the Gawain- poet attains perfection in his holistic employment of form and subject matter in medieval dream poem Pearl.

Keywords: Medieval Pearl, the Gawain-poet, dream poetry, transformation, medieval poetry

Building Alternative Futures: Postcolonial Ecocriticism of Octavia E. Butler's Xenogenesis Trilogy

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Abstract

This paper examines Octavia Butler's Xenogenesis trilogy to address the inquiry into the very essence of human existence and the process of human transformation while delving into potential responses via the lens of postcolonial ecofeminist critique. The discussion starts by engaging in postcolonial critique and ecocriticism, after transitioning towards the exploration of postcolonial ecofeminism. Given the potential that reading the trilogy from a postcolonial ecofeminist standpoint might fail to provide us with a comprehensive analysis or discussion, the paper will draw on posthumanist, transhumanist, and posthumanist ecofeminist discourses that contribute to extending, deepening, or otherwise enhancing postcolonial ecofeminist 'close reading' of how the trilogy, through biotechnology, blurs the interconnectedness of power, race, as well as nature. The discussion aims to examine the ways in which colonialism, ecological exploitation, the dominance of nature over women, and the marginalization of indigenous communities challenge hierarchical structures that perpetuate oppression and exploitation. It also seeks to undermine the notion of rigid categories and question the conventional distinctions rendered between "humans, non-humans, and more-than-humans" (Haraway 2015), proposing instead an understanding of "inter/trans/corporeal multiplicity" (Alaimo 2010) that transcends traditional boundaries. The subsequent discourse pertains to the extent of Vandana Shiva, Val Plumwood, Greta Gaard, Clare Colebrook, Donna Haraway, and Stacey Alaimo's contributions in elucidating the concept of human existence and transformation. The present discourse will culminate by examining how Butler's trilogy revisits ethical frameworks, expanding moral concerns to encompass nonhuman entities and ecosystems, and presenting alternative visions that embrace the possibilities for more comprehensive and sustainable futures.

Çeviri ve Redaksiyon: *Dorian Gray'in Portresi* Örneği

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Short Bio

1978 yılında Samsun'da doğdu. İlk ve ortaöğrenimini Samsun'da tamamladıktan sonra 1996 yılında Ondokuz Mayıs Üniversitesi İngilizce öğretmenliği Bölümünü kazandı. 2000 yılında lisans eğitimini tamamlayarak öğretmenlik görevine başladı. İlköğretim, orta öğretim ve lise kademelerinde çalıştı. 2003 yılında Ondokuz Mayıs Üniversitesinde başlamış olduğu yüksek lisans eğitimini tamamlayarak 2006 yılında mezun oldu. 2013 yılında Yıldız Teknik Üniversitesinde başlamış olduğu Kültürlerarası Çeviribilim Doktora programından 2020 yılında mezun oldu. 2019 yılında Ondokuz Mayıs Üniversitesinde öğretim görevlisi olarak başlamış olduğu görevine yine aynı üniversitede Dr. Öğretim üyesi olarak devam etmektedir.

Abstract

Bir metnin yayına hazır hale getirilmesi için yapılan redaksiyon işlemi metnin dilbilgisi, noktalama işaretleri ve yazım kurallarına uygunluğu açısından değerlendirilmesi, metnin anlamını değiştirmeyecek şekilde eklemeler ve çıkarmalar yapılması gibi işlemleri içerir. Redaksiyon işlemi çeviri metinler için de büyük önemi vardır. Çeviri metninde yer alan tarih, özel isim gibi ayrıntıların kaynak metinle uyumlu olup olmadığı, kaynakta yer alan içeriğinin eksiksiz ve doğru aktarılıp aktarılmadığının kontrol edilmesi gibi hususlar çeviri eserin niteliğini etkilemektedir. Bu çalışmada Oscar Wilde'ın *Dorian Gray'in Portresi* adlı eserinin üç farklı yayınevine ait çevirileri İngilizce metni ile karşılaştırmalı olarak incelenmiş, yapılan çeviri ve redaksiyon sonrasında ortaya çıkan farklılıklar açısından değerlendirilmiştir. Bu bağlamda çeviri metinlerinden örnekler sunulmuştur. Yapılan inceleme ve değerlendirme neticesinde sunulan örneklerde görülen çeviri ve redaksiyon işlemleri çerçevesinde yapılan değiştirme, ekleme, çıkarma, düzeltme ve düzenleme gibi bazı müdahalelerin kaynak aktarımında yer alan anlam bütünlüğünü olumsuz yönde etkilediği dolayısıyla çevirinin önemli işlevlerinden biri olan kültür aktarımının yeteri kadar yapılamadığı gözlemlenmiştir. Kültürlerin temsili olan çeviri eserler yayımlanmadan önce çeviri, düzeltme, düzenleme ve baskı gibi işlemlerden geçer. Tüm bu işlemler eserin okurla buluşmasına öncülük eden unsurlardır. Dolayısıyla bir eserin hedef kültüre aktarımında sadece çevirisinin yapılmış olması yeterli değildir. Çevirinin dilsel ve kültürel açıdan bir okur gözüyle hatta ikinci bir okur gözüyle yeniden değerlendirilmesi çeviri ürününün niteliğini arttıracak, okurun farklı bir kültürü doğru bir şekilde tanımasına ve anlamasına katkı sağlayacaktır.

Anahtar Kelimeler: Çeviri, redaksiyon, nitelik, kültür aktarımı, *Dorian Gray'in Portresi*

Oriental Concepts in Georgian Figurative Sayings

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Short Bio

Professor Maia KIKVADZE Shota Rustaveli State University, Faculty of Humanities. Her research interests include: • Georgian literary language and dialectology, Terminology, Georgian Language for Foreigners, Language and Culture Maia KIKVADZE is the Author 5 textbooks and up to 45 scientific papers in Georgian, English, French and Russian. His important works are: Linguoculturological Aspects of the Study of Samkhruli (Southern) Floronymic Phrasal Units; Translation of Phraseological Units in Turkish Vocabulary and Phraseological Synonyms in Turkish, Russian and Georgian languages; Vocabulary-phraseology related to the Sun in Georgian; Pictorial expressions and phraseological expressions in Fazar Hamidie's Georgian

Abstract

Due to its historical location, Georgia has always had relations with neighboring states, especially with Turkey. Georgian language is still spoken in several regions of Turkey. The good neighborly relationship that started centuries ago continues today even more actively. The Georgian language has a lot of Turkish vocabulary as well as Persian-Arabic words introduced through Turkish. Georgian is rich in figurative sayings, in which people's culture, traditions, life experience, relations with neighboring peoples, language contacts and influences are clearly visible. A large part of Georgian figurative sayings is created with Eastern - Turkish-Persian-Arabic concepts. We will discuss these conceptual words in the report. Some sayings or phraseology are universal, others have similar semantics or the concept has changed. We used Tedo Sakhokia's "Georgian Iconic Word-Say" (1979) as empirical material. Some concepts belong to ancient borrowings. In the report, we will analyze symbolic words according to thematic groups.

Keywords: culture, concept, figurative sayings, semantics

Analyse conceptuelle des idiomes phytonymiques en français et en géorgien (Conceptual analysis of phytonymic idioms in French and Georgian Languages)

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Short Bio

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Abstract

The anthropocentric paradigm that dominated the late 20th century and the dawn of the 21st century has placed the human being, the world and his or her attitude towards it at the center of attention. Language has also become a kind of cultural code, through which speakers of different languages become aware of the infinite information accumulated and collected in the cultures of different ethnic groups over the centuries. Language has taken on a more important and profound communicative function between two completely different nationalities, which is full of cultural realia. Idioms, the phrasal units in which this cultural code is embedded, are quite difficult to understand and to translate, but they remain highly interesting and profound objects of study for researchers. Phytonymy, one of the new aspects of phraseology, is a highly interesting cultural discovery of one nation or another, a precious treasure which, day after day, attracts the attention of many researchers. Over the centuries, the close relationship between the plant world and man has been deeply engraved in history, and generations have passed it on to us through language, preserving it in the form of idiomatic expressions. Comparative analysis of French and Georgian phytonymic expressions clearly reveals cultural, ethnic and mental differences between speakers of languages from different families, which are an indicator of conceptual perception carrying a different and/or similar emotional charge.

The aim of our study is therefore to identify conceptual groups and subgroups, classify them from a semantic point of view and present these similarities and differences following the conceptual comparative analysis of phytonymic idioms.

Keywords: phytonym, idiom, culture, semantics, language, phraseological unit, concept.

I. Introduction

Le paradigme anthropocentrique avoir dominé à la fin du XXe siècle et à l'aube du XXIe siècle a mis au centre de l'attention l'humain, le monde et son attitude envers ce monde. De plus, la langue est devenue une sorte de code culturel, grâce auquel les locuteurs de différentes langues prennent connaissance de l'infinité d'informations accumulées au fil des siècles dans les cultures de différents groupes ethniques. La langue s'est chargée d'une fonction importante de communication entre deux nationalités complètement différentes, qui est pleine de *realia* culturelles.

Les expressions idiomatiques sont de plus en plus utilisées par la société moderne, ainsi, d'une part, en se souvenant de l'ancien, elle contribue à l'immortalisation de l'histoire, et d'autre part, en ajoutant de nouveaux, elle enrichit le fonds lexical de la langue. Pour bien mener les relations interculturelles, avec la partie lexicale et grammaticale de la langue, le phénomène culturel a une importance particulière, dont la connaissance nous aide à éviter différents inconvénients culturels, notamment en cas de manque d'équivalent dans la langue cible. En définissant ce «fruit étranger», le traducteur aide considérablement le destinataire à apprendre et à comprendre le phénomène d'une autre culture. À cet égard, l'immense monde de la phraséologie et des idiomes est particulièrement remarquable et reste un objet d'étude intéressant et profond pour les chercheurs.

La phytonymie, l'un des nouveaux aspects du fonds phraséologique, est une découverte culturelle intéressante de telle ou telle nation, un trésor précieux qui, jour après jour, attire l'attention de nombreux chercheurs. Au fil des siècles, la relation étroite entre le monde végétal et l'homme s'est profondément gravée dans l'histoire et les générations nous l'ont transmise par le biais du langage et l'ont préservée sous la forme d'expressions idiomatiques.

Le monde végétal et l'homme sont inséparable: il les utilise à des fins alimentaires, médicinales, domestiques et esthétiques. Le monde végétal verbalisé et conçu métaphoriquement a pris une place particulière dans la modernité et la culture: il est utilisé de manière assez intensive pour décrire le caractère humain et le monde qui l'entoure, c'est pourquoi il a pris une place importante dans les dictionnaires. „L'utilisation figurative de noms de plantes pour créer une caractéristique figurative d'une personne et d'objets, concepts et phénomènes liés est appelée phytomorphisme" (Soutormina, 2012, p. 311).

Les phytonymes, l'un des types du vocabulaire sémantiquement riche et important, sont une combinaison de caractéristiques des plantes. Les expressions idiomatiques avec une composante végétale appliquées à une personne ou à une chose, présentent clairement le monde spirituel intérieur, les qualités internes ou externes du «porteur» d'une langue concrète. Étude des idiomes phytonymiques révèle les éléments linguistiques nécessaires à la création d'une image linguistique du monde, qui reflètent le monde intérieur d'une personne, ses émotions, ses évaluations, sa relation avec le monde et d'autres événements. „Le monde végétal fait partie intégrante de la réalité entourant l'homme, qui se reflète dans le langage: selon les scientifiques, les phytonymes sont l'une des plus anciennes couches lexicales, qui participent activement à la conceptualisation linguistique de divers événements" (Komarova et al., 2004 citée par Fatkoullina & Koulsarina, 2016, p. 93). „[...] Du folklore à la littérature moderne, il est difficile de trouver une œuvre qui ne mentionne pas de phytonymes - noms d'arbres, de fleurs, de plantes, de baies ou de leurs composants (écorce, feuille, etc.). [...] Les phytonymes sont porteurs de la plus grande charge connotative et ont un potentiel métaphorique assez important" (Fatuchina, 2013, p. 421).

Le vocabulaire phytonymique dans toutes les langues et cultures est étroitement lié à la vie humaine, de plus il occupe une place particulière dans la conscience d'une personne. La langue subit des changements au fil des siècles, ce qui se reflète dans son histoire. À cet égard, le cas des idiomes est aussi particulier.

Dans cet étude, nous avons utilisé les méthodes suivantes: contrastive, descriptive, analytique, linguaculturelle et psycholinguistique.

À la suite de l'analyse de matériel empirique provenant de différentes sources (Internet et dictionnaires), nous avons groupé les idiomes d'un point de vue sémantique. En conséquence, deux groupes ont été identifiés: les *idiomes phytonymiques français et géorgiens à connotation similaire et à connotation différente*.

II. L'analyse conceptuelle des idiomes phytonymiques sémantiquement similaires

Nous avons effectué la classification conceptuelle des idiomes phytonymiques français et géorgiens sémantiquement similaires et identifié les principaux groupes et sous-groupes conceptuels. Notre classification se base essentiellement sur le modèle de classification conceptuelle proposé par M.V. Pimenova et O.N. Kondrateva (Pimenova & Kondrateva, 2011, pp. 96-100), qui comprend les groupes conceptuels suivants : évaluatif, social, exprimant l'état mental (spirituel) d'une personne et dimensionnel. Cependant, en raison de l'abondance du matériel empirique, nous avons ajouté de nouveaux groupes conceptuels: les groupes conceptuels exprimant la malédiction et la bénédiction, les cultures agricoles, l'état physique, le besoin physiologique, la tradition et la culture, la mort. Nous avons également jugé essentiel de séparer les groupes de concepts perceptuels (perception par le sens) et de matières (sujets) (les auteurs susmentionnés les considèrent comme faisant partie du groupe conceptuel cosmique).

Groupe conceptuel d'évaluation:

Les concepts *insignifiant*, *petitesse*, *sans valeur*, *inutile* en français sont associés aux plantes suivantes : cacahuète, grain, cerise, datte, fève, fétu, noix, etc. **Ne pas valoir une cacahuète**⁷- Signifie être sans valeur, chose insignifiante, ne pas valoir grand-chose; **Ne pas donner (ou ne pas laisser tomber) un fétu pour qch**-Chose sans valeur, sans importance, se dit de choses dont on ne fait aucun cas⁸ (Bibiléichvili et al., 2010, p. 225); **Ne pas peser un fétu**⁹-N'avoir aucune valeur, aucun poids; **Des fèves!**-rien du tout (Rey & Chantreau, 2015, p. 411); En géorgien les fines herbes, les fruits secs et la paille n'ont pas beaucoup de valeur symbolique, par conséquent, la signification des idiomes similaires est facile à comprendre: **პრასი-ნიახურია** [*Prasi-niakhuria*]-[C'est qch comme un poireau/un céleri] rien, insignifiant, ne vaut pas la peine d'en parler (Sakhokia, 1954, p. 100); **La poire sauvage** (*Panta*) séchée est considéré comme un fruit sec de basse qualité en Géorgie, c'est pourquoi il est naturel de la comparer à quelque chose de mauvaise qualité: **პანტის ჩირი** [*Pantis tchiri*]-[Fruit sec de *Panta*] de basse qualité, dépourvu de toute valeur (Sakhokia, 1954, pp. 84-85); **ჩალის წონა** [*Tchalis tsona*]-[Poids de la paille] n'avoir aucune valeur, aucun poids (Sakhokia, 1955, pp. 81-82).

Évaluation: **Belle plante**-Belle fille, belle femme (Rey & Chantreau, 2015, p. 731); **Ce qu'elle est chou!**-Qu'elle est belle! (Qadéishvili et al., 1998, p. 430); **Quelle bonne poire**-pop. Quel bon visage (Bibiléichvili et al., 2010, p. 428). Les géorgiens sont très doués pour utiliser les phytonymes dans le processus d'évaluation: **ჩადის გემო აქვს** [*Tchadis guemo akvs*]-[Il a un goût d'une feuille de plante *Tchadi*] (ironiquement) comme si ce n'est pas bon! (Sakhokia, 1955, p. 80); **კოკობი ვარდი**¹⁰ [*Kokobi vardi*]-Un bouton de rose (appel à une jeune femme); **საქერე კბილი ჯერ არ ამოსვლია**¹¹ [*Saqere kbili jer ar amomsvlia*]-[Ma dent pour l'orge n'est pas encore sortie] Il n'a pas encore mûri.

Groupe conceptuel exprimant un état physique:

La complexion: C'est un sac de pommes de terre¹²-Fille ou femme grosse, mal faite; **C'est une asperge (montée)**¹³-Personne, notamment adolescent ou adolescente ayant grandi trop vite et pour cette raison trop longue et trop maigre; **Être taillé dans un bâton de sucette** -Être maigre, élancé, la taille svelte (Bibiléichvili et al., 2010, p. 48); En géorgien, on rencontre: **ლერსამტანობა** [*Lertsamtanoba*]-[Le ceps de roseau] élancé, svelte (Sakhokia, 1950, p. 226); **წყავის მუგუზალიაო** [*Tskavis mougouzaliao*]-[Le tison de bois du Laurier-cerise] (en adjarien) on appelle comme ça une femme à la peau trop foncée, mate

⁷<https://dictionnaire.reverso.net/francais-synonymes/ne+pas+valoir+une+cacahu%C3%A8te> (Consulté le 10.11.18)

⁸<https://www.littre.org/definition/f%C3%A9tu> (Consulté le 23.09.23)

⁹https://idioms.fr.ru.academic.ru/32176/ne_pas_peser_un_f%C3%A9tu (Consulté le 14.01.19)

¹⁰<http://idioms.iliauni.edu.ge/?q=ka> (consulté le 23.01.19)

¹¹<http://idioms.iliauni.edu.ge/?q=ka> (consulté le 29.01.19)

¹²https://idioms.fr.ru.academic.ru/7794/c'est_un_sac_de_pommes_de_terre (consulté le 14.01.19)

¹³<http://www.cnrtl.fr/definition/asperge> (consulté le 28.11.18)

(Tsétskhladzé, 2018, p. 74); *ცარიელი ჩხირები*¹⁴ [Tsarieli tchkhirebia]-[Il n'est que des bâtons] on dit à propos d'une personne trop mince.

Médecine, santé: Avoir la gueule de bois¹⁵-Avoir la bouche sèche et pâteuse à la suite d'un excès de boisson; **Être jaune comme un citron ou comme un coing**¹⁶-Avoir le teint malade; **Avoir avalé un pépin**¹⁷-Être enceinte. En géorgien, nous avons trouvé qu'un seul idiome phytonymique lié à ce domaine-*ჭინჭრის ციება*¹⁸ [Tchintchris tsieba]-Une urticaire, maladie allergique. Le malade a l'éruption passagère semblable à des piqûres d'ortie, accompagnée de démangeaisons et d'une sensation de brûlure¹⁹.

Parties du corps: Pomme d'Adam²⁰-Saillie à la partie antérieure du cou (des hommes); **Grain de beauté**²¹-Petite tache brune de la peau. La partie somatique est aussi pauvre en géorgien: *თვალის კაკალი ადამიანის, ცხოველის...*²² [Tvalis kakali adamianis, tskhovelis]-[Le globe oculaire d'une personne, d'un animal] l'œil; *გვერდის წნელი*²³ [Gverdis tseli]-[La tige latérale] la côte; *კაკალ გულში*²⁴ [Kakal goulchi]-[dans le cœur de noix] au milieu du cœur.

Groupe de concepts perceptuels (perception par les sens):

Dans la culture française, les concepts *précaution, prudence, prévoyance* sont en relation avec les phytonymes: grain, oignon et blé: **C'est pas nos oignons**-Cela ne nous regarde pas, ce n'est pas nos affaire (Qadéishvili et al., 1999, p. 951); **Voir venir le grain**²⁵-Prévoir le malheur, le danger à l'avance, la prémonition; **C'est du blé en grenier**-Un profit assuré (Qadéishvili et al., 1998, p. 289). En géorgien: *უყარე კაკალი*²⁶ [Oukare kakali]-[Jeter la noix] au sens figuré signifie peu importe les efforts que l'on fait, il n'y a pas de solution; *ქვეყანა ჩაღად არ უჩანს*²⁷ [Kvekana tchalad ar outchans]-[Le pays ne lui semble pas être une paille] il a de l'espoir en quelque chose; *მეყოლე ვარდივით* [Mekole vardivit]-[Sois comme une rose] jarg. On dit comme ça à l'interlocuteur en prophétisant un mauvais avenir à une tierce personne (Brégadzé, 2013, p. 91).

Avertissement, conseil: Ce n'est pas une paille!-Ce n'est pas si insignifiant, ce n'est pas si facile (Bibiléichvili et al., 2010, p. 388). Le géorgien se distingue par leur abondance: *ნიახური ხომ არა ხარ, მეორედ მოხვიდე* [Niakhuri khom ara khar, meored mokhvide]-[Tu n'es pas un céleri qui repousse] le céleri est une plante herbacée bisannuelle, le plus vivace de la famille des Apiacées, c'est à cette caractéristique que cette expression est liée (Tsétskhladzé, 2018, p. 76); *მერე მიდი და უყარე კაკალი*²⁸ [Mere midi da oukare kakali]-[Après vas-y et jette la noix] au sens figuré signifie peu importe les efforts que l'on fait après, après tu peux faire tout ce que tu veux; *შენს ქერქში იყავ!* [Chens qérqchi ikav]-[Sois dans ton écorce] sois content de ce que tu as, ne demande pas plus, sois modeste (Sakhokia, 1955, p. 69); *თავზე წნელი მოუჭირეთ!* [Tavze tseli mooutchiret]-[Presser une tige sur sa tête] on dit comme ça lorsqu'une personne ne peut pas penser logiquement (Tsétskhladzé, 2018, p. 198).

¹⁴ <http://ena.ge/explanatory-online> (consulté le 28.01.19)

¹⁵ <https://www.cnrtl.fr/definition/gueule> (consulté le 23.09.23)

¹⁶ <http://www.linternaute.fr/expression/langue-francaise/18278/etre-jaune-comme-un-citron-ou-comme-un-coing/> (consulté le 13.01.19)

¹⁷ <http://www.cnrtl.fr/definition/p%C3%A9pin> (consulté le 27.11.18)

¹⁸ <http://ena.ge/explanatory-online> (consulté le 27.01.19)

¹⁹ <https://dictionnaire.lerobert.com/definition/urticaire> (consulté le 23.09.23)

²⁰ <https://dictionnaire.lerobert.com/definition/pomme> (consulté le 23.09.23)

²¹ <https://dictionnaire.lerobert.com/definition/grain> (consulté le 23.09.23)

²² <http://ena.ge/explanatory-online> (consulté le 23.01.19)

²³ <http://ena.ge/explanatory-online> (consulté le 30.01.19)

²⁴ <http://ena.ge/explanatory-online> (consulté le 23.01.19)

²⁵ <https://idioms.fr/ru.academic.ru/46105/voir-venir-le-grain> (consulté le 12.01.19)

²⁶ <http://idioms.iliauni.edu.ge/?q=ka> (consulté le 23.01.19)

²⁷ <http://idioms.iliauni.edu.ge/?q=ka> (consulté le 22.05.2018)

²⁸ <http://idioms.iliauni.edu.ge/?q=ka> (consulté le 23.01.19)

Groupe de concepts sociaux:

a) Concepts exprimant l'action:

Action: **Porter bien son bois**-fam. La manière de marche, avancer d'un pas léger et régulier (Bibiléichvili et al., 2010, p. 60); **Marcher sur des noix** -se déplacer, marcher à peine (Bibiléichvili et al., 2010, p. 367); **Appuyer sur le champignon** -accélération (d'une voiture), aller plus vite (Rey & Chantreau, 2015, p. 159); En géorgien domine le phytonyme *khé* (bois): *მიხისფეხება* [Mikhisfekheba]-[Venir avec un pied en bois] se déplacer à peine, marcher avec beaucoup de difficulté (Sakhokia, 1954, p. 31); Au sens figuré on dit d'une personne qui est dans la course (Sakhokia, 1979, p. 399).

Parler: **Sauter de branche en branche**-Parler à mots couverts (Bibiléichvili et al., 2010, p. 71); **Hacher de la paille**²⁹ -Parler une langue avec un accent tonique prononcé; parler français avec l'accent allemand; **Conter des fagots**³⁰-Conter des bagatelles, des choses fausses et sans vraisemblance. Les géorgiens associent ce concept à un grand nombre de phytomyces: *ცერცვივით წაყრიბ*³¹ [Tsertsvivit tsaakris] -[Il va le dire comme une fève] il va le dire trop vite; *ენა ფოთლად ექცა* [Ena photlad eqtsa] -[Sa langue devient une feuille] parler beaucoup et en vain (Tsétskhladzé, 2018, p. 79); *ხიდან ყვავს ჩამოგდებს, ისეთი ენა აქვს* [Khidan kvavs tchamogdebs iseti ena akvs] -[Il as une telle langue qu'il fera tomber un corbeau d'un arbre] il parle de telle manière qu'il va séduire, tromper tout le monde, malin (Sakhokia, 1955, pp. 217-218); *...არა, ნიახური* [Ara, niakhouri] -[Non, céleri] on l'utilise ironiquement quand on veut faire sentir à l'interlocuteur qu'il parle des bêtises (Brégađzé, 2013, p. 104)

b) Concepts exprimant l'état et le statut social:

Activité (profession): **Mangeur de prunes**³²-(argot) Tailleur; **Abatteur de noix**³³- Va-nu-pieds; **Mangeur de pommes**³⁴-Normand; **Moteur à avoine (ou à crottin)**³⁵-Un cheval. En géorgien-*ტკის ძმა*³⁶ [Tkis dzma]-[Frère de la forêt] un bandit, qqn sorti dans la forêt.

Société: **Fine fleur**³⁷-Partie la plus distinguée d'un groupe ou d'une catégorie de personnes; **Gros(se) légume, une légume**³⁸-Personne importante ou influente dans un milieu donné; **Homme de paille**-Prête-nom (Qadéishvili et al., 2000, p. 7); En géorgien on en a que deux: *ფუტჩეჩა აზნაური* [Foutchetcha aznauri]-[Noble en spathes de maïs] un noble pauvre, idiot (Sakhokia, 1979, p. 668); *ჯონჯოლი* [Djondjoli]-jarg. Ironiq. Un grand homme. Fleurs de *Djondjoli* (*Staphylea*) marinées est la meilleur (Brégađzé, 2013, p. 173).

c) Concepts exprimant des relations interpersonnelles:

Connexion, relation: **Noix confite**-Jeux d'amour (Bibiléichvili et al., 2010, p. 367); **Aller cueillir la noisette**-Isolement (des amoureux) dans la forêt (Bibiléichvili et al., 2010, p. 367); **Jouer de la prunelle**-Lancer des regards amoureux (Qadéishvili et al., 2000, p. 209). Dans l'adjarien on a l'expression *ბაღის ხიდზე განარები (გავლილი)* [Balis khidze ganarebi (gavlili)]-[Passé sur le pont de cerise] et signifie un parent éloigné. C'est ironique car sur ce pont marche tout le monde les parents, les étranger etc. (Tsétskhladzé, 2018, p. 74); *გულის ვარდი*³⁹ [Goulis vardi]-[Rose du cœur] chéri(e), bien-aimé(e).

²⁹ <https://www.cnrtl.fr/definition/hacher> (Consulté le 24.09.23)

³⁰ <https://www.cnrtl.fr/definition/fagot> (Consulté le 24.09.23)

³¹ <http://idioms.iliauni.edu.ge/?q=ka> (Consulté le 24.01.19)

³² https://www.gastronomiac.com/argot_de_bouche/prune/ (Consulté le 04.12.18)

³³ https://idioms_fr.ru.academic.ru/1024/abatteur_de_noix (Consulté le 10.01.19)

³⁴ https://idioms_fr.ru.academic.ru/29098/mangeur_de_pommes (Consulté le 07.01.19)

³⁵ https://idioms_fr.ru.academic.ru/31257/moteur_%C3%A0_avoine (Consulté le 15.01.19)

³⁶ <http://idioms.iliauni.edu.ge/> (Consulté le 20.02.20)

³⁷ <http://www.expressions-francaises.fr/expressions-f/2132-fine-fleur.html> (Consulté le 09.01.19)

³⁸ <http://www.cnrtl.fr/definition/l%C3%A9gume> (Consulté le 09.01.19)

³⁹ <http://idioms.tsu.ge/?p=3572> (Consulté le 24.01.19)

Rompre le lien: Rompre la paille (le fétu)-vx. Annuler un accord; cesser des relations amicales. Apparaît vers la fin du XVIe s., mais fait allusion à des coutumes juridiques très anciennes: l'acheteur ou le signataire d'un contrat, recevait un signe matériel de la conclusion de l'accord, fétu, brin de paille. La rupture du gage symbolise dès lors celle de l'accord (Rey & Chantreau, 2015, p. 668). Briser la paille est un symbole de la rupture de la promesse. Ce phénomène était plus actuel dans la culture géorgienne: *ჩვენში ჩალა გაწყვეტილა* [Tchvenchi tchala gatskvetilia]-[La paille est brisée entre nous] le lien de la faiblesse de la paille, n'existe plus entre nous. D'après la coutume ancienne géorgienne, les gens fâchés en brisant la paille exprimaient la fin de leurs relations amicales (Sakhokia, 1955, p. 96); *ჩვენს შორის ჯოხი გატყდა* [Tchvens choris djokhi (chkhiri) gatkda]-[Le bâton (bâtonnet) s'est brisé entre nous] la relation, l'amitié entre nous a pris la fin, nous sommes devenus les ennemis (Sakhokia, 1955, pp. 95-96).

d) Concepts moraux et éthiques :

*Tromperie: Tirer une carotte à quelqu'un*⁴⁰-Tenter d'obtenir de qqn (une information) au moyen d'une ruse, d'un appât; *Raconter des salades*⁴¹-Raconter des mensonges; *La faire à l'oseille à quelqu'un*⁴²-arg. Se moquer de lui, le duper. En géorgien: *პირში ჩალას გამოავლებს*⁴³ [Pirchi tchalas gamoavlebs]-[Il rincera une paille dans sa bouche] tromper, duper, donner le change à qqn ; désespérer; *დაგრჩა ხვითი* [Dagrtcha khviti]-[Il te reste qu'un trognon de chou] on l'a laissé les mains vides (Sakhokia, 1950, p. 83); *თბილი პური მეგონა* [Tbili pouri megona]-[J'ai pensé que c'était du pain chaud] j'ai pensé de faire ce travail facilement (Sakhokia, 1979, p. 250).

Pot-de-vin: Tour de batôn (ou du batôn)-Profit secret, illicite (Rey & Chantreau, 2015, p. 64). En géorgien ce concept est composé du phytonyme *khakvi* (oignon)-*ხახვის დაღობა* [Khakvis dalboba]-[Trempeage d'oignon] soudoyer, corrompre (Sakhokia, 1979, pp. 905-906).

Groupe conceptuel exprimant l'état mental (spirituel):

La recherche des idiomes phytonymiques de deux langues a révélé une quantité considérable de matériel exprimant l'humeur, le caractère, l'état spirituel et émotionnel d'une personne.

a) Concepts exprimant l'émotion:

Être en colère, perdre patience, énerver qqn -chez les français est associé à *la moutarde, à la mousse, à l'oseille etc. Faire monter la moutarde au nez à qqn*-Mettre qqn en colère (Bibiléichvili et al., 2010, p. 357); *Avoir mangé de l'oseille*-Être irrité, en colère, de mauvais humeur (Bibiléichvili et al., 2010, p. 385); *Prendre le chou*⁴⁴-Énerver, indisposer qqn. En géorgien ces concepts sont présentés par les herbes et légumes au goût amer. Leurs consommation entraîne un comportement extraordinaire: *Lentsofa* (la jusquiame) (lat. *Hyoscyamus*) et *Gijana* (la belladone) (lat. *Belladonna*) sont des plantes vénéneuses, dont la consommation modérée est un médicament et la consommation excessive est un poison, comme si elles rendent une personne folle. C'est ainsi que l'on s'adresse aux personnes au comportement étrange: *გიჟანა ხომ არ გიტამია!* [Guijana khom ar gitchamia] (Sakhokia, 1950, p. 64); *ლენცოფა ხომ არ გიტამია?* [Lentsofa khom ar gitchamia?]-[As-tu mangé du Lentsofa, Gijana?] tu es devenu fou? (Sakhokia, 1950, p. 226); *გაჩიწმატება* [Gatsitsmateba]-[Devenir comme un cresson] mettre en colère (Sakhokia, 1950, p. 56); *აპილპილება* [Apilpileba]-[Devenir comme un piment] s'emporter soudainement, s'irriter (Sakhokia, 1979, p. 24).

Résultat: Giroflée à cinq feuilles-Gifle violente; claque qui laisse des traces sur la joue (Qadéishvili et al., 1999, p. 370); *En herbe et en gerbe*⁴⁵-Se dit pour exprimer d'un côté l'espérance, de l'autre la jouissance; *Rouge comme une pivoine*-Rouge comme une tomate (Qadéishvili et al., 2000, p. 98); En

⁴⁰ <https://www.linternaute.fr/expression/langue-francaise/19231/tirer-une-carotte-a-quelqu-un/> (Consulté le 24.09.23)

⁴¹ <http://www.linternaute.fr/expression/langue-francaise/6790/raconter-des-salades/> (Consulté le 24.12.18)

⁴² <https://www.littre.org/definition/oseille> (Consulté le 24.09.23)

⁴³ <http://idioms.iliauni.edu.ge/?q=ka> (Consulté le 24.01.19)

⁴⁴ https://www.gastronomiac.com/argot_de_bouche/chou/ (Consulté le 24.09.23)

⁴⁵ <https://www.littre.org/definition/herbe> (Consulté le 24.09.23)

géorgien-*ნაყოფს მოიტანს (შედეგს მოიტანს)*⁴⁶ [Nakofs (chedegs) moitans]-[Il apportera des résultats] il donnera ses fruit; *თავზე ბალბა დავადე* [Tavze balba davade]-[J'ai mis la mauve sur sa tête] je l'ai calmé, rassuré (Sakhokia, 1950, p. 140); Les géorgiens comparent le visage rouge de colère ou de honte à la betterave et au sens figuré on dit *წამოჭარხლება, ჭარხალივით წითელი* [Tsamotcharkhleba, tcharkhalivit tsiteli] [Devenir betterave, rouge comme une betterave], on utilise aussi l'expression calquée *rouge comme une tomate* (Sakhokia, 1955, p. 150).

b) Concepts mentaux:

Plusieurs phytonymes en français sont associés aux concepts *stupide, bête, idiot, étrange: Ne rien avoir dans le chou*⁴⁷-Être très bête; *Avoir un pois chiche, un petit pois dans la tête*-Une toute petite cervelle; être idiot (Rey & Chantreau, 2015, p. 747); *Tête de courge*⁴⁸-Imbécile; *Il est passé par un champ de fèves en fleur*⁴⁹-Il est fou. Expression géorgienne *ტყემალზე ზის* [Tkemalze zis]-[Assise sur l'arbre de tkemali (la prune aigre)]-idiot, stupide, ne peut pas faire la différence entre le mal et le bien (Sakhokia, 1954, p. 167). En laze on trouve synonyme de cet idiome *წყავზე ზის* [Tskavze zis]-[Assise sur l'arbre de laurier-cerise] Il ne sait rien, ne comprend rien (Tsétskhladzé, 2018, p. 73); *თავში ბზე უყრია* [Tavchi bze ukria]-[Avoir la balle dans la tête] Il n'a pas de cervelle, bête (Sakhokia, 1950, p.156); *ქლიავი (შე, ქლიავო) [Qliavi (che qliavo)]*-[Prune (Tu, prune)] jarg. Idiot (sens pejoratif) (Brégadzé, 2013, p. 138).

Superstition: Toucher le bois-(Le geste) conjurer le mauvais sort, écarter un danger (Rey & Chantreau, 2015, p. 88); *Flanquer la cerise*-Apporter le malheur (Bibiléichvili et al., 2010, p. 88); *Porter (ou avoir) la guigne*⁵⁰-Porter malchance, avoir le mauvais œil. En géorgien-*პური დაჯდა* [Pouri dajda]-[Le pain s'est assis] L'invité viendra (Sakhokia, 1954, p. 101); *ტყის დედოფალი*⁵¹ [Tkis dedofali]-[Reine de la forêt] Ali (ალი)-un esprit démonique, une créature fabuleuse sous la forme d'une belle femme.

c) Concepts exprimant le caractère:

La vantardise: *Faire bien valoir ses choux*-Personne qui fait top valoir ses bonnes qualités (Bibiléichvili et al., 2010, p. 106) (connotation positive); *Avoir l'air d'avoir avaler sa canne*-Se dit d'une personne guindée, orgueilleux (Qadéishvili et el., 1998, p. 365); *Je te mangerais avec un grain de sel*⁵²-pop. C'est-à-dire je suis plus fort que toi, je te rosserais. En géorgien-*თავი ლობიოსავით სარჩო ჰგონია* [Tavi lobiosavit sartcho hgonia]-[Penser d'être moyens de subsistance comme un haricot] arrogance, hauteur (Tsétskhladzé, 2018, p. 78); *მწვანე კიტრივით თავი მოაქვს* [Mtsvane kitrivit tavi moakvs]-[Il se présente comme le concombre vert] Se venter en vain (Sakhokia, 1954, pp. 52-53), même signification a l'expression *რა თავი მოგაქვს ნიახურის ფოჩივითა?! [Ra tavi mogakvs niakhuris fotchivita]* (Sakhokia, 1954, p. 106).

Bienveillant, naïf: Bonne pomme-fam. Indulgent, naïf, trop bon (Rey & Chantreau, 2015, p. 749); *Une vraie pomme*!-arg. Un naïf (Caradec, 2005, p. 169); *Quelle poire, ce type*!-Ce type est très naïf (Qadéishvili et al., 2000, p. 126). En géorgien le nom de *l'herbe* nous montre cette qualité: *თევდორეს ბალახის სცხია* [Tevdorets (nom) balakhisa stskhia]-[Il a celle de l'herbe de Tevdoré] Un homme aux paroles très douces, bon, aimé par tout le monde (Sakhokia, 1950, p. 160).

Groupe conceptuel exprimant les cultures agricoles:

⁴⁶ <http://idioms.iliauni.edu.ge/?q=ka> (Consulté le 30.01.19)

⁴⁷ <http://www.expressions-francaises.fr/expressions-n/2685-ne-rien-avoir-dans-le-chou.html> (Consulté le 08.01.19)

⁴⁸ <https://www.cnrtl.fr/definition/courge> (Consulté le 25.09.23)

⁴⁹ <http://www.expressions-francaises.fr/expressions-i/1532-il-est-passe-par-un-champ-de-feves-en-fleur.html> (Consulté le 16.01.19)

⁵⁰ <https://www.linternaute.fr/expression/langue-francaise/15/porter-la-guigne/> (Consulté le 25.09.23)

⁵¹ <http://idioms.iliauni.edu.ge/?q=ka> (Consulté le 08.02.19)

⁵² <https://www.littre.org/definition/grain> (Consulté le 12.12.18)

Les plantes vivaces, herbacées et buissonnantes sont composées des phytonymes suivants: **Figuier ruminal**⁵³-Figuier mythologique; **L'asperge du pauvre**-fam. Le poireau (Rey & Chantreau, 2015, p. 36); **Pomme d'amour**-Tomate (Qadéishvili et al., 2000, p. 133); **Oranges à cochons (ou de Limousin)**-vieilli. Pomme de terre (Bibiléichvili et al., 2010, p. 381); **Avoine de curé**-fam. Poivre (Bibiléichvili et al., 2010, p. 39); **Raisin de Carême**-Des raisins secs, autrement dits de Corinthe (Rey & Chantreau, 2015, p. 789); En géorgien on trouve-**სამოთხის ვაშლი**⁵⁴ [Samotkhis vashli]-[Pomme du paradis] Une sorte de petite pomme, dont on fait de la confiture; **პრასა ბალახი**⁵⁵ [Prasa balakhi]-[L'herbe poireau] Un type sauvage d'oignon; **შაქარა თუთა**⁵⁶ [Chakara touta]-Une mûre fine et très sucrée. Chakara est une sorte d'herbe.

Groupe de concepts dimensionnel:

Grandeur, quantité, fréquence, niveau, succession: **Année de noisettes, année de mariage**⁵⁷-Les années abondant en noisettes sont celles où il y a plus de mariages féconds et donc entraînant beaucoup de naissances; **Purée de pois**⁵⁸-fam. Un brouillard très épais; **Mangeur de choux**⁵⁹-argot. Un voleur solitaire; *À toi, à moi la paille de fer!*-pop. Chacun à son tour, à tour de rôle (Rey & Chantreau, 2015, p. 668). Afin de présenter les concepts susmentionnés, les plantes sont souvent utilisées dans des expressions idiomatiques en géorgien aussi: **საკუთარ ქერქში გამოეხვევა**⁶⁰ [Sakoutar qerqchi gamoekhveva]-[Il sera enveloppé dans sa propre écorce] Sera enfermé, isolé; **კაკალი კაცი**⁶¹ [Kakali katsi]-Un homme seul, en solitaire; **მინდორს აბნელებს** [Mindors abneles]-[Le champ est couvert et noirci] (Le bétail) est nombreux, beaucoup (Sakhokia, 1954, p. 25); **ტყე ისე დაბურულია, შიგ მზის სხივი არ ჩავარდება** [Tke ise dabouroulia, chig mzis skhivi ar tchavardeba]-[La forêt est tellement couverte qu'un rayon de soleil n'y pénétrera pas] forêt épaisse (Sakhokia, 1954, p. 167)

Groupe de concepts de matières (sujets):

Abri, bâtiment: **Forêt de Bondy**-Lieu de mauvaise fréquentation, de malfaiteurs (Bibiléichvili et al., 2010, p. 237); **Batôn de perroquet**-Maison haute et étroite (Bibiléichvili et al., 2010, p. 48); **Mine à poivre**-Cabaret de bas étage (Qadéishvili et al., 2000, p.128); **La paille humide (des cachots)**-la prison (Rey & Chantreau, 2015, p. 668). Nous n'avons trouvé que deux expressions imagées en géorgien-**თავს მისცემს ტყეს**⁶² [Tavs miscems tkes]-[Il se donnera à la forêt] Il s'abritera (dans la forêt); **ტყეს აძლევს თავს**⁶³ [Tkes azlevs tavs]-[Il se donne à la forêt] Se cacher, devenir un brigand.

III. L'analyse conceptuelle des idiomes phytonymiques sémantiquement différents.

„La phytonymie, l'un des fragments de l'image linguistique du monde, contient des informations ethnoculturelles sur la compréhension populaire des realia végétales“ (Fatkoullina & Koulsarina, 2016, p. 93) et non seulement populaire. „Les phytonymes possèdent une énorme charge connotative et un grand potentiel métaphorique“ (Fatuchina, 2013, p. 421). „Les floronymes (phytonymes) en tant que produits

⁵³ <http://www.linternaute.fr/expression/langue-francaise/16571/figuier-ruminal/> (Consulté le 13.11.18)

⁵⁴ <http://idioms.iliauni.edu.ge/?q=ka> (Consulté le 26.01.19)

⁵⁵ <http://ena.ge/explanatory-online> (Consulté le 29.01.19)

⁵⁶ <http://ena.ge/explanatory-online> (Consulté le 30.01.19)

⁵⁷ <http://www.expressions-francaises.fr/expressions-a/3333-annee-de-noisettes-annee-de-mariage.html> (Consulté le 11.01.19)

⁵⁸ https://idioms_fr.ru.academic.ru/36846/pur%C3%A9e_de_pois (Consulté le 09.01.19)

⁵⁹ https://idioms_fr.ru.academic.ru/29086/mangeur_de_choux (Consulté le 09.01.19)

⁶⁰ <http://idioms.iliauni.edu.ge/?q=ka> (Consulté le 30.01.19)

⁶¹ <http://idioms.iliauni.edu.ge/?q=ka> (Consulté le 23.01.19)

⁶² <http://idioms.iliauni.edu.ge/?q=ka> (Consulté le 27.01.19)

⁶³ <http://idioms.iliauni.edu.ge/?q=ka> (Consulté le 27.01.19)

de la nomination cognitive ordinaire reflètent les particularités de mentalité de la nation par rapport au monde des plantes" (Petrakova, 2015, p. 152).

„La spécificité nationale de l'utilisation des phytomorphismes est conditionnée à la fois par les traditions nationales-culturelles et par la diversité de la flore de notre planète" (Kkhong, 2018, p. 81). Comme la situation géographique détermine les types de plantes, il est difficile pour les chercheurs de comparer les phraséologismes avec les composants phytonymiques de différentes cultures. C'est ce qui détermine l'actualité du sujet.

L'étude a permis d'identifier des expressions idiomatiques phytonymiques ayant des connotations différentes dans les deux langues. Nous les avons également classées de manière conceptuelle. **Commençons par les expressions phytonymiques propres à la langue géorgienne.** *Les formules de malédiction et de bénédiction géorgiennes* contenant des phytonymes, qui ne sont pas observées en français, sont les plus frappantes.

Groupe de concepts de malédiction et de bénédiction :

„Malédiction, ou maudire, est l'un des genres archaïques de la communication verbale. Elle est basée sur la croyance qu'un mot a un pouvoir magique. Il s'agit d'une formule qui vise à apporter le malheur, le mal, etc. à une autre personne. Depuis du point de vue de l'animisme jusqu'à nos jours, elle est utilisée pour prohiber l'action nocive, l'envie, supprimer le mal ou neutraliser l'ensorcellement" (Chiochvili, 2016, p. 162). Depuis longtemps, les géorgiens croient qu'un mot a un pouvoir magique et sont sûrs que leur malédiction sera efficace. En géorgien, on trouve de nombreux phytonymes dans les formules de malédiction. Elles sont principalement de nature ménagère et sont imprégnées d'éléments de la vie spirituelle et matérielle.

Concept *malédiction*: *შენს ერდოზე ბალახიმც ამოსულაო!* [*Chens erdoze balakhimts amosoulao*]-[*Que l'herbe pousse sur ton toit plat*] que Dieu détruise ta maison et dévaste les membres de ta famille! (Sakhokia, 1955, p. 67). Cette expression est une formule de malédiction puissante utilisée par les Géorgiens. Autrefois, en Géorgie, particulièrement à Kartli (région de la Géorgie), les paysans vivaient dans des maisons au toit plat en terre appelé "*Erdo*". Dès que l'herbe y poussait, les paysans la coupaient, sinon la pluie entrerait dans la maison. L'herbe poussait seulement sur les maisons abandonnées. *L'expression* *შენს თონეში ჭინჭარიმც ამოსულაო!* [*Chens toneshi tchintcharimc amosoulao*]-[*Que l'ortie pousse dans ton tandoor (four à pain)*] (Sakhokia, 1955, p. 67) a le même sens que la précédente - *que personne ne reste en vie dans ta famille!* Les Géorgiens préparaient du pain plat dans des fours à pain cylindriques en argile. Si des orties y poussaient, cela signifiait que personne ne vivait dans la maison et que tous les membres de la famille étaient morts. Alors, le contenu de l'expression est logique. *ლობიო მოხარშულიყოს შენს სახლში ადღგომა დღეს* [*Lobio mokharshoulikos chens sakhlchi agdgoma dges*]-[*Qu'on prépare des haricots chez toi le jour de Pâques*] que tu tomberas dans une terrible pauvreté (Sakhokia, 1979, p. 360). On sait, que le *Pâques* est la plus grande fête chrétienne, qui est précédée de sept semaines de jeûne. Pendant le carême, une personne ne mange que des aliments d'origine végétale. Mais si après le carême elle n'a que des haricots à manger, il s'agit qu'elle est très pauvre. Les mots ci-dessus sont donc une terrible malédiction, qui souhaite la pauvreté extrêmes à l'homme.

„Bénédiction est l'un des genres archaïques de la communication verbale et comme malédiction, elle est basé sur la croyance qu'un mot a un pouvoir magique" (Chiochvili, 2016, p. 171). Dans la culture géorgienne, les exemples de bénédiction sont nombreux. Ils se sont répandus dans la langue à partir du discours populaire et enrichissent le fonds lexical de la langue.

Concept *bénédiction*: *ია-ვარდი გიფენია* [*la-vardi gifenia*]-[*La violette et la rose sont étalées devant toi*] Tous mes vœux de réussite, je vous souhaite bonne chance, vivez sans problèmes. Dans la société géorgienne, l'expression "*Des violettes et des roses sont étalées devant vous*" était utilisée même lorsque quelqu'un partait et que l'hôte lui souhaitait bonne chance. Plus tard, cette expression a pris le sens

sarcastique et aujourd'hui on l'entend dans des situations comme celle-ci: -Je ne resterai pas avec vous!- Partez si vous le souhaitez. Des violettes et des roses sont étalées devant vous! (Sakhokia, 1950, p. 183).

Groupe de concepts sociaux:

a) Concepts exprimant l'action:

Allumer le feu: ცეცხლს (შეშას) უკეთებს⁶⁴ [Tsetskhls chechas ouketebts]-[Faire du feu (avec bois de chauffage)] ajouter des matières combustibles (bois), rendre le feu plus fort; შემამ მოიღობინა ბუხარში [Checham moilkhina boukharchi]-[La bûche s'amuse bien dans la cheminée] la bûche a bien flamboyé dans la cheminée (Sakhokia, 1955, p. 73).

b) Concepts exprimant des relations interpersonnelles:

Menacer: კიდევ შეხვალ ლობიოში? [Kidev chekhval lobiuchi]-[Tu vas encore entrer dans le haricot?] tu oseras encore voler? On ne te reverra pas encore, sinon... C'est un signe de victoire accompagné d'une menace. Comme ça on avertit l'auteur de délit (Sakhokia, 1979, p. 335); ლუკმა-პურს გაუწყვეტს⁶⁵ [Loukma-pours gaoutskvets]-[Il lui coupera une bouchée de pain] il lui enlèvera de la nourriture, l'affamera.

c) Concepts moraux et éthiques :

Reprocher: პილპილმოყრილი მადლი [Pilpilmokrili madli]-[La grâce poivrée] la bonté reprochée (Sakhokia, 1954, p. 86); პილპილს მოაყრის⁶⁶ [Pilpils moakris]-[Poivrer] utiliser des mots amers contre quelqu'un.

Présenter ses excuses: Phraséologie géorgienne პირი ხისკენ მიქნია⁶⁷ [Piri khisken miknia]-[Tourner le visage vers l'arbre] est utilisé en Adjarie comme une excuse pour éviter le mal ou quelque chose de mauvais.

Groupe conceptuel exprimant l'état mental (spirituel):

a) Concepts exprimant l'émotion:

Effrayer: ეკლად დაესვა [Eklad daesva]-[Être mis en une épine] il a eu peur, honte (Tsétskhladzé, 2018, p. 80); აჭინჭვრა ტანისა [Atschintschvra tanisa]-[Sentir des orties sur le corps] avoir la chair de poule (Sakhokia, 1979, p. 37); ტანზე ეკლის ასხმა [Tanze ekli asxma]-[Mettre des épines] faire peur à quelqu'un, effrayer (Sakhokia, 1954, p. 162).

b) Concepts mentaux:

La sagesse, l'expérience: გაუჭრელი ნესვია [Gautchreli nesvia]-Un melon non coupé [Le melon n'est pas coupé, c'est-à-dire qu'on ne voit pas s'il est mûr ou non], alors, il est impossible de connaître le contenu de telle ou telle matière de l'extérieur, de loin, il faut s'approcher (Sakhokia, 1950, p. 52); დამპალი კომშია [Dampali komchia]-Un coing pourri est supposé mauvais à l'extérieur, mais bon à l'intérieur (Sakhokia, 1950, p. 86).

Oublier: პურის სახელის დავიწყება [Pouris sakhelis davitskeba]-[Oublier le nom du pain] être occupé, très pris, plongé dans ses pensées (Sakhokia, 1954, p. 102).

Les phraséophytonymes ci-dessous sont caractéristiques **de la langue française uniquement** et montrent leurs particularités culturelles.

Groupe de concepts sociaux:

⁶⁴ <http://ena.ge/explanatory-online> (Consulté le 31.01.19)

⁶⁵ <http://idioms.iliauni.edu.ge/?q=ka> (Consulté le 25.01.19)

⁶⁶ <http://ena.ge/explanatory-online> (Consulté le 29.01.19)

⁶⁷ <http://ena.ge/explanatory-online> (Consulté le 09.02.19)

a) Concepts exprimant l'action:

Une part, partie: Toucher une fleur-jarg. Recevoir sa part (Bibiléichvili et al., 2010, p. 233); **À chacun ses oignons**⁶⁸-Chacun a son travail, ses devoirs, ses préoccupations.

Vote, scrutin: Tirer au (court) bâton avec quelqu'un-1.Tirer au sort; 2. Disputer avec obstination, contester avec quelqu'un sans vouloir céder (Bibiléichvili et al., 2010, p. 48); **Tirer au court fêtu**-Tirer à la courte paille, tirer au sort (Bibiléichvili et al., 2010, p. 225).

*Art culinaire: Fatiguer une salade*⁶⁹-La remuer fortement pour y mêler l'assaisonnement. Il signifie au figuré Ennuyer, lasser; *Pomme de terre en chemise (ou en robe de chambre)*-Des pommes de terre cuites servies avec leur pelure (Bibiléichvili et al., 2010, p. 429).

b) Concepts exprimant des relations interpersonnelles:

*Symboles de pouvoir, de dignité: Épaulettes à graine d'épinard*⁷⁰-Épaulettes d'officier; *Être dans les légumes*⁷¹-Occuper un poste important; *Palmes académiques*-Un titre honorifique (pour le mérite dans le domaine de l'éducation) (Bibiléichvili et al., 2010, p. 390).

*Coup de poing, gifle: Donner une pêche à qqn; recevoir une pêche*⁷²-Coup de poing, gifle; **Faire saigner la pastèque**⁷³-arg. Frapper à la figure.

c) Concepts moraux et éthiques:

L'infidélité, la trahison: Il lui a poussé du bois (Bibiléichvili et al., 2010, p. 60), **cette femme fait porter du bois à son mari**⁷⁴-fig. pop. Elle lui est infidèle.

La tentation: Marcher à la carotte-Agir en étant poussé par l'appât du gain (Rey & Chantreau, 2015, p. 140); *Croquer la pomme*⁷⁵-Succomber la tentation.

Dans cette partie de notre article, nous avons mis en évidence un groupe conceptuel exprimant l'état mental (spirituel) avec différents concepts.

a) Concepts exprimant l'émotion:

*Mériter l'amour, le respect: Chanter la pomme*⁷⁶-Faire des avances à une femme; **Dites-le avec des fleurs**-Exprimer vos remerciements, vos souhaits en offrant des fleurs. L'expression est calquée sur le slogan des fleuristes américains: *Say it with flowers* (Rey & Chantreau, 2015, p. 423).

S'adresser, surnommer: Ma vieille branche!-Mon vieux camarade, mon vieil ami! (Bibiléichvili et al., 2010, p. 71); Termes d'affection: **Mon chou, mon petit chou, ma choute**-Mon chéri (ma chérie) (à l'adresse d'un enfant) (Qadéishvili et al., 1998, p. 430), **Mon petit coco** (Qadéishvili et al., 1998, p. 457).

*Danger: Serpent caché sous des fleurs*⁷⁷-Un danger caché; **Passer à l'orange bien mûre**-Franchir en feu orange alors qu'il passe au rouge-et qu'il est interdit de passer (Rey & Chantreau, 2015, p. 658).

b) Concepts exprimant le caractère:

*Gaspilleur, prodigue: Jeter ses choux gras*⁷⁸-Gaspiller, jeter des choses encore utilisables, ne pas être économe; **Avaleur des pois gris**-1. Un goinfre; 2. Un prodigue (Qadéishvili et al., 2000, p. 127).

Fidèle: Sûr comme la prune de l'oeil-Fidèle, dévoué (Bibiléichvili et al., 2010, p. 442).

⁶⁸ https://idioms.fr/ru.academic.ru/91/%C3%A0_chacun_ses_oignons (Consulté le 17.01.19)

⁶⁹ <https://www.cnrtl.fr/definition/academie8/fatiguer> (Consulté le 29.09.23)

⁷⁰ https://idioms.fr/ru.academic.ru/16548/%C3%A9paulettes_%C3%A0_graine_d'%C3%A9pinard (Consulté le 06.01.19)

⁷¹ <http://www.cnrtl.fr/definition/l%C3%A9gume> (Consulté le 27.11.18)

⁷² <http://www.cnrtl.fr/definition/peche> (Consulté le 29.11.18)

⁷³ <http://www.cnrtl.fr/definition/pasteque> (Consulté le 27.11.18)

⁷⁴ <https://www.littre.org/definition/bois> (Consulté le 04.12.18)

⁷⁵ <http://www.linternaute.fr/expression/langue-francaise/13946/croquer-la-pomme/> (Consulté le 22.12.18)

⁷⁶ <http://www.expressions-francaises.fr/expressions-c/1230-chanter-la-pomme.html?highlight=WyJwb21tZSld> (Consulté le 13.11.18)

⁷⁷ https://idioms.fr/ru.academic.ru/41593/serpent_cach%C3%A9_sous_des_fleurs (Consulté le 09.01.19)

⁷⁸ <http://www.expressions-francaises.fr/expressions-j/13196-jeter-ses-choux-gras.html> (Consulté le 08.01.19)

Frivole, léger: **Être dans les pommes**-pop. Ravissement, rendre léger (Bibiléichvili et al., 2010, p. 429); **Cœur d'artichaut**⁷⁹-Personne qui tombe facilement amoureuse; inconstant en amour.

Groupe conceptuels exprimant le besoin physiologique:

Sommeil: Coucher dans le lit aux pois verts-arg. Dormir à la belle étoile (Qadéishvili et al., 2000, p. 127); **Dormir à bâtons rompus**-Avoir un sommeil agité, inquiet (Qadéishvili et al., 1998, p. 262).

Fatigue, épuisement: Avoir les jambes en cannelle⁸⁰-suisse. Ressentir une grande fatigue, être mort de fatigue; **Avoir la tête comme une citrouille**⁸¹-Être fatigué suite à un effort intellectuel soutenu.

Il y a aussi un groupe conceptuel exprimant un état physique avec différents concepts:

Apparence: N'avoir plus de mousse sur le caillou⁸², **n'avoir plus de mouroin sur la cage** (Bibiléichvili et al., 2010, p. 356), **avoir le melon déplumé**⁸³-pop. Être chauve; **Jambes en forme des haricots verts**-Jambes torsées, jambes en parenthèse, jambes en serpente (Qadéishvili et al., 1999, p. 440); **Avoir les oreilles en feuilles de chou**⁸⁴-Avoir de grandes oreilles décollées; **Avoir la patate**⁸⁵-Être en forme.

Style, vêtement: Vêtu comme un oignon⁸⁶-Être mal habillé; **Avoir de la branche**⁸⁷-Avoir de l'allure; appartenir à la noblesse; être distingué; **S'habiller (ou se mettre) comme un fagot**-Être habillé comme un épouvantail (Bibiléichvili et al., 2010, p. 217).

Groupe conceptuel exprimant la tradition et la culture: Avoir été trouvé (ou être né) sous un chou⁸⁸-

Mode de génération supposé qu'on propose à la crédulité des enfants; personne dont la naissance est inconnue. En géorgien „la grue“ a une fonction similaire; **Bûche de Noël**-1. Gâteau de Noël en forme de Bûche; 2. Gros rondin à brûler dans la cheminée la veille de Noël (Qadéishvili et al., 1998, p. 336); **Roi de la fève**⁸⁹-(vieilli), roi. Quand on tire les rois, celui qui trouve la fève dans le gâteau ou celui qui est choisi par la reine, celle qui a trouvé la fève (le jour de l'Épiphanie). Dans la langue géorgienne il n'existe qu'une seule expression phytonymique à connotation négative exprimant ce concept-ჭირის პური⁹⁰ [Tchiris pouri]-[Le pain de la peste] un repas d'enterrement.

Groupe conceptuel exprimant la mort: Manger les pissenlits par la racine⁹¹-Être mort et enterré; **Mourir sur la paille**-Terminer sa vie dans la misère (Bibiléichvili et al., 2010, p. 388); **Sentir (ou sonner) le sapin**-N'avoir plus longtemps à vivre, avoir un pied dans la tombe, être près de mourir (Bibiléichvili et al., 2010, p. 471).

Groupe de concepts de matières (sujets):

Objet: Poire d'angoisse-Une muselière, un chiffon (un instrument de torture en forme de poire) (Qadéishvili et al., 2000, p. 126); **Chevaux de bois**-Le manège (Rey & Chantreau, 2015, p. 180); **Carte rose**-Permis de conduire (Qadéishvili et al., 2000, p. 365).

⁷⁹ <https://www.expressio.fr/expressions/avoir-un-coeur-d-artichaut> (Consulté le 29.09.23)

⁸⁰ https://idioms_fr.ru.academic.ru/4530/avoir_les_jambes_en_cannelle (Consulté le 09.01.19)

⁸¹ <http://www.expressions-francaises.fr/expressions-a/1426-avoir-la-tete-comme-une-citrouille.html> (Consulté le 12.01.19)

⁸² https://idioms_fr.ru.academic.ru/4240/avoir_le_caillou_d%C3%A9plum%C3%A9 (Consulté le 17.01.19)

⁸³ https://idioms_fr.ru.academic.ru/4376/avoir_le_melon_d%C3%A9plum%C3%A9 (Consulté le 12.01.19)

⁸⁴ <http://www.expressions-francaises.fr/expressions-a/1271-avoir-les-oreilles-en-feuilles-de-chou.html> (Consulté le 08.01.19)

⁸⁵ <http://www.linternaute.fr/expression/langue-francaise/6652/avoir-la-patate/> (Consulté le 25.12.18)

⁸⁶ <http://www.expressions-francaises.fr/expressions-v/1636-vetu-comme-un-oignon.html> (Consulté le 17.01.19)

⁸⁷ <https://www.expressio.fr/expressions/avoir-de-la-branche> (Consulté le 30.09.23)

⁸⁸ <http://www.cnrtl.fr/definition/chou> (Consulté le 27.11.18)

⁸⁹ <https://www.cnrtl.fr/definition/roi> (Consulté le 30.09.23)

⁹⁰ <http://idioms.iliauni.edu.ge/?q=ka> (Consulté le 25.01.19)

⁹¹ <http://www.expressio.fr/expressions/manger-les-pissenlits-par-la-racine.php> (Consulté le 11.05.18)

IV. Conclusion

Chaque langue possède ses propres moyens de perception et d'organisation du monde, c'est-à-dire des images linguistiques du monde. Les images linguistiques composées de phytonymes sont le meilleur moyen de présenter certains symboles et informations. L'analyse comparative des expressions phytonymiques françaises et géorgiennes révèle clairement les différences culturelles, ethniques et mentales entre les locuteurs de langues de différentes familles, qui sont un indicateur de la perception conceptuelle portant une charge émotionnelle différente ou similaire.

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No way Out: Creoles as Misfits among the Colonisers and the Colonised in Jean Rhys's *Wide Sargossa Sea* (1966)

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Short Bio

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Abstract

Jean Rhys as a white creole author narrated the stories of both the colonisers and the colonised from different perspectives. As a result of her complex identity, her major characters often have a contradictory and hardly stable sense of self (Savory 22). She has created female protagonists that are known for their passivity, dependency, and self-destruction as a result of their traumatic experiences. One of these haunting characters is Antoinette, the isolated wife of Rochester inspired from *Jane Eyre*. In her last novel, Jean Rhys has a kind of deconstructive perspective on this lonely lost woman. In this study, Antoinette as a hybrid woman who is stuck between the cultures of the colonisers and the natives and other characters will be analysed in terms of "otherness" regarding the theories of Foucault, Gayatri Spivak and Edward Said.

Keywords: Hybridity, ambivalence, otherness, Jean Rhys, creole.

Bilingual Education and ADHD in Early Years: Negative Feelings in the Classroom

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Short Bio

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Abstract

A very challenging area when it comes to teaching English to preschoolers in a Bilingual Environment is when in your class you must teach students that suffer with attention deficit and/or hyperactive disorder. It is challenging because you must both teach and include all students in Early Years into the learning process, so they have equal opportunities to keep up with the syllabus and get ready for the next grade. However, the feelings that are created in the classroom are not always positive and there is an amount of responsibility that lies on the teachers, concerning the students' emotional well-being in the class and its connection to education itself. However, the parents also play a very significant role in their child's progress and support because they are the people the learners spend the other half of the day and they lead the communication between the school and the home. Another difficulty for preschool teachers is the lack of on-the-job training on this field and they are usually found dealing with a harsh daily situation which needs support. Most of the preschool teachers get the typical theoretical knowledge which makes them struggle in practice. In this talk you will have the opportunity to get familiar with the preschoolers and the problems that are born at these ages. Also, you will be able to get a deep understanding of the psychology of both sides: teachers and learners and the reason why negative feelings are created. Last, the communication between the teachers and the parents is a key-factor to the learner's progress

Keywords: ADHD, Early Years, Psychology, Communication, Bilingual Education

1. What is ADHD?

ADHD is a neurobehavioral disorder which is very common in childhood and starts in the Early Childhood and continues until adolescent years and onwards. This happens due to the low levels of neurotransmitter activity in the frontal lobe of the brain that controls impulses and regulates the way we direct our attention (Nikolaou, 2017). It is evident at a rate of 8-12% worldwide and its various symptoms can create many difficulties to a person. However, a person's group of symptoms can differentiate and lead to a specific pathway of difficulties (Furman, 2005). What causes ADHD is not discovered yet but genetic as well as environmental factors are interlinked (Rowland et al., 2002). For example, ADHD can be diagnosed between the members of a family and mostly among the males.

2. Historical review of ADHD

Hippocrates, the Greek physician back in 400 B.C. had described a person's mobility as something that can be taken for ADHD, because of his inability to stay focused and remain at one place each time (Vescia et al., 2015). He would also recommend additional physical activity to ease the symptoms.

ADHD was firstly awkwardly and artistically documented in Shakesperean plays seen at King Charles VIII around 1613. Shakespeare had described King Charles' attention deficit and hyperactivity as: *"It is the disease of not listening and the malady of not marking, that I am troubled withal."* (Spruyt, & Gozal, 2011, p.41). In later years, the effort to distinguish ADHD is evident and physicians such as the Scottish Alexander Crichton in 1798 who had highlighted its existence had quoted: *"abnormal degrees of inattention and distractibility and the incapacity to attend with the necessary degree of constancy to any object."* (Lange et al, 2010).

In 1809, the English physician John Haslam, had described a 10-year-old boy, who was his case study, as *"a creature of volition and the terror of his family"* (Haslam, 1809, p.199). Haslam had been treating this boy since the age of two and had noticed a very uncontrollable behaviour (Warnke & Riederer, 2013).

Proceeding to the 19th century, the American psychiatrist Benjamin Rush, also identified ADHD and his descriptions were very similar to the symptoms identified in the 21st century and referred as *"a syndrome involving inability to focus."* (Martinez-Badía & Martinez-Raga, 2015).

In 1865 the German Pediatrician Heinrich Hoffman had labeled one of his patients with hyperactivity as "Phil Fidget" and the other one as "Johnny Head-in-Air" because he was daydreaming (Stewart, 1970). It should also be mentioned that later in

3. ADHD in Early Childhood

Identifying ADHD in Early Childhood and specifically from the age of 2 and onwards, can be very challenging and this is since many of the factors used to identify the ADHD, can fall into the category of Early Childhood developmental pathways and so it is often undiagnosed. However, it can be predicted through temperaments traits and early signs (Eizinger et al, 2018)

First and foremost, impulsiveness is a hallmark symptom that can be referred, the unstoppable chattiness along with fidgeting and quitting activities, hopping from one activity to another sometimes without completing them. All of these, lead the children in getting fewer and fewer friends compared to other classmates and thus, it creates troubles in their interpersonal relationships within the school environment as well as the home (Frick & Lahey, 1991) which creates withdrawal, loneliness and depression. On top of everything, the lack of following instruction consistently and the constant motion are merely symptoms of the ADHD, and these highlight the lack of concentration which is associated with poor academic achievement (Dermentzi & Gianneli, 2015).

Other symptoms which emphasize the Attention Deficit in Early years is also the forgetfulness in their daily routines, and a lot of times these children cannot recall what they have done throughout their day. It worths mentioning that these children appear not to listen while someone is addressing them and seem to be immersed into an activity (DSM-IV).

All things considered it can be referred that children with ADHD surely have difficulties in their daily life which has also an impact in their academic performance and achievement. During their adult life, studies have indicated, that they have learned to abide by the symptoms and adjust their life to them.

4. Bilingual education and why it remains the first choice for parents

Bilingualism is defined as the use of two languages from the same person. Bilingualism can appear in early years, as in schools or from birth in a house when the parents come from different countries. The role that bilingualism plays in early years has proved to impact on the children's developmental achievement highly and greatly (Dermentzi & Gianneli, 2015). So, bilingual education in Greece is preferred by many

families. More specifically, emerging bilingualism happens when the children are in the process of learning another language additionally to their mother-tongue, through formal education in their school environment (Dermentzi & Gianneli, 2015).

In general, people select bilingual education for their offspring for various reasons and the first very important reason is the cognitive benefits that derive from bilingualism. The students who learn at least two languages, become capable of discovering new ways for problem solving, they are more artistic and learn easier how to solve mathematical problems. Not to mention the fact that they deal with greater career opportunities as well as higher social status and personal growth. It is also reported (Gianneli, 2011) that the people who learn a second language in a bilingual environment, become familiar with the mechanism of learning more foreign languages. Moreover, this mechanism is also involved in the delay of Alzheimer's disease (Bialystok, 2007; 2011). Also, the students' academic achievement is more obvious as the Executive Function Performance in the brain works more enhanced, something that according to recent studies (Sharma et al, 2022) might make bilingualism in early years, the key to soothe the ADHD – behavioral symptoms. Several studies have identified and highlighted the fact that bilingualism might play a vital role in easing the symptoms as both -ADHD and bilingualism- depend on the brain's Executive Function Performance, but it is a debatable topic and further studies need to be conducted. (Sharma et al, 2022).

5. The cause for negative feelings in the classroom from the teachers' aspect

It is very important to say that the relationship which is built between the teachers and the students is crucial to the academic and social achievement of the latter and works as a catalyst in effective learning (Fabio et al, 2023). And though it is documented in various studies that the Universities lack to prepare or do not fully prepare the future teachers for the reality in the classroom let alone a classroom with students of different levels thus ADHD or other special educational needs (Poznanski, 2021). The new teachers are found to struggle managing a classroom consisting of different cognitive levels, emotional immaturity, distraction, and hyperactivity (Batsiou, 2014). In this way, they misjudge or underrate the performance of the students which leads to breaking or not creating bonds between them at all. The teachers also feel very tired and sometimes a burnout in a class and as a result, they begin to deal less and less with the difficulties the students with ADHD face (Poznanski, 2021).

Also, they do not have a special education background or adequate knowledge on special educational needs via on-the-job training and therefore cannot understand and support the children with difficulties. Inclusion is not present because first, the teachers get angry with the children who usually disrupt the flow of the lesson due to their impulsiveness and hyperactivity and second, they seem to get frustrated with the students who fail to reach their academic expectations (Fabio et al, 2023). As a result, the teachers themselves label their students and lack to embrace and build a strong relationship with them in order to make them feel safe and loved. There also seems to be a negative feeling that teaching Early Years does not reflect their original expectations when they were studying at the University (Fabio et al, 2023).

6. The psychological effects to students with ADHD

The kind of environment which is really created in the classroom is far beyond positive. The reasons of the negative feelings and psychology which stem from the teacher is already analyzed. As far as the consequences on the psychology of a child with ADHD is concerned, the low self- esteem is the first to refer to because in the student's mind, the rejection has made its appearance causing further issues such as melancholy and therefore he displays a behaviour of bad self-regulation such as anxiety or overwhelm (Fabio et al, 2023).

Another aftermath that is documented is that the students with attention deficit and hyperactivity cannot build strong relationships with the classmates or the teachers and they feel left out and lonely struggling to fit. They can also realize that they are different compared to their classmates and need support. In this case, they seek for attention or demonstrate anger which creates an extreme behaviour, going back to classroom disruptions and interruptions in the flow of the lesson (Fabio et al, 2023).

7. Solutions to problems

There are 4 axes on which the solution to the abovementioned problems can be found: the Parents, the Early Intervention Programmes, the Support in the school setting and the Universities.

7.1. Supporting the parents

First and foremost, it is very important to highlight the fact that parents play a vital role in their child's development and support. The children spend many hours at home or outdoors with their parents and they are the key factor to their achievements. Supporting and empowering the parents plays a crucial role in their child's improvement. Psychologists can foster a behavioral parent programme where the parents could be trained on how to deal with their child's ADHD symptoms and therefore reduce the parental stress and low self-esteem as well as help them build a positive relationship with their children (Anastopoulos, 1993). Research conducted by Teasdale et al (2023) has indicated the fact that parents can be trained to change and ease the ADHD symptoms of their children's which can have long-term results.

The parents should either follow a group therapy or individual sessions with a therapist who will walk them through the right path. As for the individual sessions, the therapist is meant to build a real concrete connection with the parents in order to interact and trust each other (Nikolaou, 2016). The next step for the therapist is to gather information about their child, to embrace their feelings and thoughts. Also, along with the teachers, they should set realistic behavioral goals to motivate the child in the home setting and make him work for the best result and not give up (Nikolaou, 2016). In this way, the parents will be able to receive the positive feedback which will also motivate them to continue with the behavioral intervention based on the family's strong elements. This is a very important step to support parents as they learn how to strengthen the family bond through alternative ways and professionals (Nikolaou, 2016).

7.2. Early Intervention Programmes

7.2.1. Behavioral approach

Cognitive-behavioral therapy (CBT) is one of the most important methods modifying behavior as the person with ADHD makes inappropriate and self-critical thoughts of the self, the world, and the future (Rajeh et al., 2017). The specific approach consists of seven to twelve sessions and has proven its efficacy to the children's behavior and the parents' satisfaction in the results (Felt et al, 2014). Through the modification of behavior in the school and home setting, the child can be motivated through praising and other techniques in order to establish an approved behavioral pattern (Tzamali & Spyropoulos, 2020).

7.2.2. Occupational Therapy

According to the age milestone, the occupational therapist assesses a child and creates interventional programmes including the teacher with whom must be a collaboration. Moreover, the therapist applies multisensory approach programmes which make the child self-regulate and function within the school

environment as well as the social. He motivates him, sets realistic goals, and enhances the organizational skills (Sisamperi, 2022).

Occupational therapy is directed on play, gross and fine motor skills, sensory approach techniques and cognitive skills development (Nielsen et al, 2017). The occupational therapists can target the effectiveness of their programmes on remedying the deficits of social skills, inattention, impulsivity, and motor coordination (Kelsch & Miller, 2016), main characteristics of ADHD.

Music Therapy

Music plays an important role in a child's life. As from the womb, the embryo is exposed to music, the mother's heartbeat is a type of music, rhythm, that the embryo learns to acknowledge (Sherrod, 2016). Also, according to Karagiannidou (2020), ancient Greek therapists used music to help people reduce their high heart beats as well as the regulation of their desires. Also, it has been reported by Reschke-Hernandez (2011) that since the early 40's, music was used in order to help create a positive psychological environment for the patients with developmental disabilities and autism (especially the classical music).

Taking all the above into consideration, it can be referred that music could be a part of an intervention programme because of its positive effectiveness even to the children within the Autism Spectrum (Karagiannidou, 2020).

7.2.3. Pharmacological intervention

Though it seems that pharmacological intervention is effective with the children with ADHD, however it is avoided due to the side effects it presents (McGoey et al, 2002). Despite the fact that the medical field has revolutionized on drugs concerning ADHD, studies have indicated that pharmacological intervention cannot have long-term applicability because of the child's growth reduction and the cardiovascular problems it might create (Young et al, 2021). The conclusion drawn is that parents should be aware of the potential dangers.

Also, according to very recent studies in costs, it should be mentioned that the behavioral intervention programmes were more cost- effective compared to the medication prescribed (Sampaio et al, 2022).

7.3. Support in Schools – Special Education

The teacher at school, under the guidance of specialists, or the shadow teacher should organize the classroom setting in order for the children with ADHD to be able to interact positively minimizing their difficulties and therefore the disruption during the lesson. In this way, the students are allowed to follow the lesson because they also have special corners in the classroom for self-regulation (Tzamali & Spyropoulos, 2020). The teachers and the special educators should implement daily structured routines, provide positive reinforcement for appropriate behaviour and emphasize on the strong aspects of the student's personality and his talents because they are able to become successful adolescents and professionals (Reif, 2005).

Equality in education can also be implemented through shadow teaching to students with ADHD, which will provide a safe and stable environment to help them achieve goals such as time management, social skills, academic milestones and build self- confidence as well as self- regulation. A shadow teacher is considered to be an indispensable tool in a student's school life. (Irshadullah & Faiz, 2020)

7.4. University prospect

According to recent research (Gravalou & Tsertou, 2020; Poznanski et al, 2021) teachers of preschool education are not in general knowledgeable about ADHD, there is information gap and therefore they cannot provide special help to these students. In this way, they maintain the stereotypical beliefs and have less favorable attitude towards the ADHD students (Anderson et al, 2012). Therefore there is a need among the educators of getting involved into welcoming new knowledge regarding ADHD, the symptoms, etiology as well as the educational management.

The Professional Development is a requirement among the educators. Although, they get some knowledge around ADHD, they are not fully equipped to deal with these students in a classroom, leading to a burnout. Ensuring that the educators get more updated knowledge on ADHD, it gives them the opportunity to support more accurately their students (Flanigan and Climie, 2018).

8. Conclusion

Concluding the review of the literature it can be admitted that the educators do not have sufficient opportunity to get trained in a real situation classroom and therefore, they do not feel efficient to deal with a mixed level class. Throughout the research, there is evident that there is a negativity towards the students who suffer from ADHD from both the school and the home environment. Educators who struggle to manage a classroom and parents who struggle to limit their children's deviant behaviour. All of them need support and training on ADHD. Some studies have shown that many educators lack in education of ADHD and have some pre-service training whereas others have no pre-service training at all resulting in low self – confidence and high stress levels (Gehrman, 2013).

And of course, bilingualism should be dealt with higher skepticism as through different studies it has been proven that is not a burden for ADHD, on the contrary, it doesn't hinder applied Executive Function skills and therefore, further research should be conducted.

All in all, early diagnosis and intervention can help the students with ADHD manage the symptoms and provide them with the tools and support they need in order to thrive academically, socially, and emotionally.

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***Tante Rosa* and *The Waves*: Metaphysics of the Female Narrative**

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Short Bio

Şeyma AŞAR, Erciyes Üniversitesi İngiliz Dili ve Edebiyatı bölümünden 2012 yılında mezun olduktan sonra, 2018 yılında “Arthur Clarke’ın 2001: A Space Odyssey, Ursula K.Le Guin’in City of Illusions ve Roger Zelazny’nin The Dream Master isimli Bilimkurgu Eserlerinde İnsan Doğasının Yeniden İnşası” isimli yüksek lisans tezini savunarak aynı üniversitenin yüksek lisans programından mezun olmuştur. “İngiliz ve Türk Romanında Deli Kadın İmgesine Psikanalitik bir Yaklaşım: Margaret Atwood’un *Surfacing*, Virginia Woolf’un *Dalgalar*, Halide Edip’in *Handan* ve Sevgi Soysal’ın *Tante Rosa* Romanlarının Karşılaştırmalı İncelenmesi” ismindeki doktora tezini yazmaktadır. Halen Erciyes Üniversitesi İngiliz Dili ve Edebiyatı bölümünde araştırma görevlisi olarak çalışmaktadır.

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Abstract

Male-dominated literary culture privileges male discourse and perspective. Social attitude towards gender is thus dominated by male writers. Literary cultural signification also produces a desire for the gendered subject. Public opinion and desire are constructed and predicated within this signification process. The present system forces the non-conforming subject to the periphery. The uproar of female voice has challenged metaphysics of the culture and its image of women. Virginia Woolf is one of the earlier female voices questioning the so-called natural gender role. This present paper aims to analyze *The Waves* by Virginia Woolf and *Tante Rosa* by Sevgi Soysal to define the metaphysics of female discourse which deciphers the psychological nature of female writing. Although Woolf and Soysal belong to two different cultures, they share certain linguistic and narrative elements to challenge the patriarchal image of women. We are going to use Julia Kristeva’s theory of signification to explain how Woolf and Soysal reappropriate language and subjectivity, both within their context and about each other. Kristeva argues that there is a pre-symbolic era preceding language which is purely metaphysical and formless. She believes that female creativity can be sanctified once the pre-symbolic is unraveled. Thus, she suggests that women should return to the pre-symbolic stage to escape from the limitations of patriarchal language. Both Woolf and Soysal attempt to develop a new discourse that marks off the traces of the pre-symbolic language. For instance, Woolf in *The Waves*, resists prescribed methods of organization, systematic rules of logic, and linearity. Soysal in *Tante Rosa* also develops a new discourse to reflect the female thoughts, desires, and hidden anger. By comparing the linguistic and psychological dimensions of selected characters, this study aims to unveil the metaphysics of female narrative.

Keywords: Virginia Woolf, Sevgi Soysal, Julia Kristeva, *The Waves*, *Tante Rosa*.

Julia Kristeva, a pioneering figure in the field of feminist and linguistic theory, offers important insights into the complex nature of language and its relation to gendered identity. The work she produces reveals significant understanding in the study of semiotics, psychoanalysis, and literary theory. Based on psychoanalysis, she develops ideas that allow the interaction of these different disciplines in harmony. The domain of meaning is central to her theoretical framework since it is here that gendered inequalities in language use become apparent. We need to get into Kristeva's theory of meaning before we can understand the style and semiotics used by Woolf and Soysal.

Kristeva is a fierce opponent of essentialism, which she sees as the greatest threat to variety since it reduces women into a single stereotype. As noted by Louis Tyson (2006): "Indeed, for Kristeva, the feminine cannot be defined since there are as many feminine meanings as there are women. We can, however, learn about femininity, Kristeva asserts: it is marginalized and oppressed, just as the working class is". She suggests that women move beyond the symbolic component of language to overcome the restrictions of patriarchal language. According to her linguistic analysis, language has two dimensions: symbolic and semiotic. When the symbolic dimension is roughly defined as words and their agreed-upon meanings, the semiotic dimension is about how we speak. To rephrase, it's all about the language when you remove the words. The semiotic component of language is often linked to vocal intonation, rhythm, intonation, and body language. Seda Örmengül adds: "The semiotic is an extra-linguistic realm in which bodily energy and affects make their way into language. It includes both the subject's drives and articulations, and it is not subjected to the regular rules of syntax" (2016). There is a difference between the semiotics that Kristeva cites and the semiotics that language users are normally familiar with. There is a specific set of rules for the symbolic component of language, which includes correct grammar and syntax, but there is no such thing as the semiotic dimension.

Kristeva conceptualized the semiotic part of language after exploring Lacan's psychoanalytic theory, which consists of "The Real Stage," "The Mirror Stage," and "The Symbolic Stage." As Lacan explains, the real and mirror stages are pre-linguistic periods in which the individual is still tied to the mother and has not yet established his or her identity. She was appalled to see how gender was included in this theory. Chloé Taylor discusses Kristeva's effort to subvert Lacan's theory:

Kristeva maintains but transforms Lacan's account of imaginary and symbolic, and a mirror-stage transition between them, in her own discussion of the semiotic and symbolic. While, as for Lacan, the symbolic remains associated with the father. (...) Kristeva valorizes the pre-oedipal or semiotic period of pulsions and drives, which both Freud and Lacan neglect to explore seriously (Taylor, 2006).

The semiotic phase exposes the metaphysics of the mind to explain how a child is first given language access, a patriarchal strategy appropriated to practice power over the female subject. As Tyson (2006) emphasizes, language plays a special role in the exercise of patriarchal power: "Kristeva observes that both our instinctual drives and our earliest connections to our mothers are repressed by our entrance into language. For language is the domain of patriarchy, which controls its symbolic, or meaning-making dimension." (p.104)

Kristeva contends that language is preceded by a pre-symbolic stage that is entirely metaphysical and formless. She embraces the opinion that the pre-symbolic realm is incapable of being represented and she refuses to acknowledge its significance. The unsaid and metaphysical quality of the pre-symbolic must be found to dismantle masculine signification and reconstruct female emancipation. The essence of human existence, in her opinion, is the pre-symbolic stage, during which the potential of women is most celebrated. After the pre-symbolic is revealed, female creativity can be elevated to a sacred status. Thus, Kristeva proposes that women return to the pre-symbolic stage to escape the constraints of patriarchal language, but not completely reject it. They should balance it with the metaphysics they will bring to the language. She argues that women "should access that part of our unconscious where semiotic resides, for

example, through such creative means as art and literature.” (Tyson, 2006, p. 105). Women must therefore innovate in various art forms and confront patriarchal language from within, rather than establishing their distinct language. The current investigation looks into the various instances of this "return to the pre-symbolic" in literary works. The literary pieces selected are from two different languages and civilizations to ascertain whether there is a universal metaphysics of female storytelling. An exemplary work of modern English literature is *The Waves*, which we shall commence by examining.

The Waves, published in 1931, reveals the complex terrains of human awareness and perception. Woolf goes beyond typical narrative frameworks in this novel, using a stream-of-consciousness style and poetic prose to portray her characters' innermost thoughts. The plot does not follow an Aristotelian framework with a beginning, climax, and denouement. Alternatively, the sense of time and place is fairly fluid throughout the story. The story unfolds across multiple temporal periods, abandoning a single narrator to present a thorough description from beginning to end. Instead, the story is told through the eyes of six separate characters, each of whom recounts their version of the same occurrence. The language has lyrical qualities and is broken up into fragments of phrases. Woolf does not even identify the narrator overtly, instead relying on the narrative tone to infer the speaker's gender. As a result, the reader is supposed to determine if he or she is speaking. This raises the question of how it is possible to figure out a character's gender if the writer fails to explicitly address it. However, the metaphysics of the feminine psyche reveals itself through minor manifestations. The complex relationship that women have with words makes it simpler to identify the characters. A boy named Bernard, for example, is obsessed with finding words, phrases, and stories. He is fascinated by language and feels compelled to produce and create it, fearing he will be lost if he does not: "I must make phrases and phrases and so interpose something hard between myself and the stare of housemaids, the stare of clocks, staring faces, indifferent faces, or I shall cry." (Woolf, 2022, p. 41). He consistently carries a notebook to record his expressions and is seen as the narrator by the other five characters: "We are all phrases in Bernard's story, things he writes down in his notebook under A or B. He tells our story with extraordinary understanding, except of what we most feel." (Woolf, p.53). Hence, it is possible to conclude that Bernard represents the pinnacle of the symbolic stage. Given Woolf's superb use of expression, it is no coincidence that Bernard, a male character, is entrusted with this role. While Susan, a female, is assigned to a difficult relationship with language.

Susan is portrayed as having a strong connection to the dirt, ground, environment, and the rural. She is the embodiment of what the patriarchal norms mean when they talk about feminine nature. Of all the girls, she is the most protective and maternal. From her statement, "I shall have children; I shall be like my mother, silent in a blue apron locking up cupboards," (Woolf, p. 243) it can be concluded that she retains an emotional connection to her mother and strongly connects with her. This relationship pushes her to resist the authority of her father and hence, the language associated with him. Her reluctance to express herself through language symbols and her desire to stay silent in the field of semiotics allude to her metaphysical existence. When comparing herself to Bernard, she sends us an inquiry about the positioning of female narrative versus male narrative: "I am tied down with single words. But you wander off, you slip away; you rise higher, with words, with words and phrases. (...) Now you trail away, making phrases." (Woolf, p. 185). Susan and Bernard illustrate the division between genders in terms of language acquisition.

Rhoda is another female figure portrayed by Woolf in *The Waves*. She, like Susan, has a difficult relationship with the symbolic, but unlike Susan, she does not fight language. She is unable to incorporate herself into the patriarchal social structure. Unlike the other five characters in the narrative, she has no voice, does not talk, and does not write. She lacks a father figure and hence cannot be introduced to the law of the father and thus the social order. However, unlike Susan, she is unable to identify with her mother. As a result, without a parent to identify with, she is unable to develop her identity. She avoids engaging in any activity that requires speaking. She suffers from existential dread and alienation due to her introverted and fragile personality.

Rhoda avoids being visible and being seen at any cost. When she is under the attention and observation of others, it is almost as if she is being tortured. She wishes to return to the womb and remain in silence there. This urge to "return to the womb" is intimately related to a desire to exist in a metaphysical sense where symbols, bodies, and all solid objects wither away. Woolf draws attention to Rhoda's struggle to accept her body:

'That is my face' said Rhoda, 'in the looking-glass behind Susan's shoulder- that face is my face. But I will duck behind her to hide it, for I am not here. I have no face. Other people have faces; Susan and Jinny have faces; they are here. Their world is the real world. The things they lift are heavy They say Yes, they say No; whereas I shift and change and am seen through in a second. (Woolf, 2022, p. 43).

Rhoda's language is metaphorical and symbolic, frequently drawing on imagery from nature to communicate her sentiments of fragmentation and detachment. Considering the linguistic conventions using a combination of semiotic and symbolic elements, Rhoda's narrative is consistent with Kristeva's theories. After applying Kristeva's notions to Woolf's novel, let us go on with *Tante Rosa* by Sevgi Soysal.

Despite being created in a different period and location from *The Waves*, this novel contains elements that illustrate the metaphysics of feminine experience. Soysal, like Woolf, employs poetic elements and metaphorical language. She neither provides a specific chronological sequence of events nor narrates a particular incident. The emphasis is placed on the protagonist's psychological world, rather than a sequence of incidents or storylines. Minor incidents constitute the entire scope of the storyline; nonetheless, it is not the narrative or incidents that capture the reader's attention. Soysal emphasizes the characters' reactions to the circumstances. In this sense, Soysal contradicts the regular standards of traditional narrative. She employs a shifting time frame and broken language. Tante Rosa, the protagonist, defies gender norms from birth till her death.

The work is divided into 14 chapters, which are linked together by a magazine called 'Sizlerle Başbaşa,' to which Rosa becomes a devoted member. The magazine, which may be considered an extension of the symbolic realm, fills a hole in Rosa's life by introducing her to a language she wasn't familiar with before this. Rosa lacks a father figure to educate her on social order and culture because she grew up in an all-girl Catholic boarding school. The rigid administration at school bans small girls from expressing their aspirations, sentiments, or even distresses, expecting them to follow every rule and never be outspoken. Her attachment to the human world seems to be this weekly magazine, which provides her with free creative space. She seeks to develop her identity by the woman image depicted in *Sizlerle Başbaşa*. In this story, a perfect woman falls in love with a man, marries him, has children, and lives happily ever after. This symbolic realm of a perfect life, however, does not correspond to the one she is experiencing. Her memories of marriage and children overwhelm her rather than filling her with eternal happiness. She is trapped in the semiotic domain of the unrepresentable. At instances when she is expelled from school, when she elopes from her marriage, or when she is mocked as an old lady, she does not express her feelings to the opposing party or stand out for herself. This leads to the conclusion that she is limited to her metaphysical existence. She, on the other hand, refuses to return to a pre-linguistic era and focus on the unheard, and unrepresented. She strives to exist in the symbolic within a language system throughout her life. She cannot support her ego ideal, but this magazine helps her stay linked to it. For this reason she considers it: "It is a Bible, it is a Torah, a Holy book." (Sevgi Soysal, 2002)⁹²

Her choice of pet is another indicator of her inability in the symbolic sphere. The only animal that can speak in a human-like manner is the parrot, which she decides to adopt. It's as if the animal compensates for the lack of language production. But Rosa tells the story alone in the book. Every incident is abstracted

⁹² All translations in this paper belong to the author.

in her narration. Nothing is remembered or narrated sequentially. She moves back and forth in time, generating a changing narrative style reminiscent of Woolf's in *The Waves*. She employs the techniques of repetition and inversion:

Tante Rosa believed the days would come when an apple is a fruit, a father is a father, a war is a war, a fact is a fact, a lie is a lie, a love is a love, disgust is a disgust, a revolt is a revolt, a silence is a silence, an injustice is an injustice, a system is a system and a marriage is a marriage. (Soysal, 2002, p.14)

She declares with these words that the things do not correspond to their signifiers. For her, words have no significance. Rosa believes that she finds rebellion through acts rather than words: "Talking a lot fixed nothing." (Soysal, p. 23) She does not speak up when she is expelled from the Catholic boarding school. Instead, as an act of defiance against this authority, she commits adultery. Her elopement is yet another example of her silent protest. She does not speak to her spouse or even leave a note when she decides to leave her humdrum marriage. She flees. Soysal combines emotions and corporeal experiences with unstructured expression in this manner, creating a metaphysical space for Tante Rosa to exist.

Overall, according to the findings, this study demonstrates that there is a common metaphysics of the female narrative that is independent of patriarchal culture and language. Woolf and Soysal both pay close attention to sensory aspects, portraying sights, sounds, textures, aromas, and fragrances to stimulate the reader's senses. The work they produce blends lyrical and symbolic language, with particular emphasis on using the techniques of alliteration and repetition. In this way, they conform to Kristeva's theory that poetry emphasizes pre-language sound and rhythm, allowing the narrator to generate speech free of symbolic signification. Last but not least, they do not follow traditional writing rules. They choose a revolutionary one in which the storyline is trivialized and the characters' inner sentiments take precedence. As a result, it is possible to argue that both writers create a metaphysical space that is congruent with Kristeva's theory of the pre-language semiotic realm.

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The literary course of existentialism and its reflection in Georgian writing (O. Chiladze, J. Karchkadze, G. Chokheli)

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Short Bio

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Abstract

The history of literature has a large number of literary texts, most of which express the individual thought, worldview and style of the writer, but, according to modern literary criticism, individuality does not completely prevent the interaction of texts. Two (or more) texts can be linked across spatiotemporal, geographic, and cultural boundaries. In the article, with the help of intertextual analysis and the comparative method of research, we analyze the reflection of the literary current of existentialism in Georgian literature. In the history of cultural development of the mankind, the issue of the essence of a human and universe has always been acute. Existential philosophy is inhabited in Western Europe of XIX century and it takes a global form in XX century, which covers all fields of art. Within the scope of the research we will try to present ideological-aesthetic similarities and differences between Georgian and Western existential relationships. Thus, the article will be divided into several parts: Article discusses - the thinking of representatives of life and existential philosophy: Schopenhauer, Kierkegaard, Nietzsche, Heidegger and Jaspers; existentialism in philosophy and literature based on the philosophical narrative of Sartre and Camus, and dealt with the novels "Nausea" and "The Stranger". existential discourse in the Georgian cultural space. In the 70-80s, existential philosophy, the stream of consciousness and other literary movements in the Georgian cultural space are developing more and more boldly and acquiring a different look. To confirm this opinion, consider the following novels: Otar Chiladze's "A Man Was Going Down The Road", Jemal Karchkhadze's "Longer"; Goderdzi Chokheli's „Human Sadness". Together with the issues, mentioned above, particular attention is paid to the poetry of the title, the symbol of the sun, mother and house. Despite the timing, geographical or socio-cultural differences, there are archetypal issues that are always relevant.

The Guru of Abuse: Analysing Cultural Distortions in Anuradha Roy's *Sleeping on Jupiter*

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Abstract

This research paper delves into the intricate relationship between culture as a tool of oppression and liberation, focusing on the experiences of child abuse within the context of Anuradha Roy's *Sleeping on Jupiter* (2015). The study investigates how the abuse perpetuated against the orphaned girls reflects distortions of cultural norms and traditions, thereby revealing the potential for culture to be used as an instrument of oppression. The central figure in this narrative, Guruji, manipulates religious notions of the guru-disciple relationship, exploiting his claimed status as the girls' new "God" to mask his exploitation. Through a comprehensive analysis of the novel, this study reveals the dichotomous role of religious and cultural elements. On one hand, the guru's invocations of worship and devotion underscore the manipulation of cultural symbols to enable abuse and control. On the other hand, the paper explores how the orphaned girls find solace by reengaging with Hindu narrative traditions through storytelling. The study demonstrates that the tales from the Ramayana provide solace from the guru's falsehoods. The paper argues that while religion can be harnessed for both oppression and liberation, its enduring symbols and narratives form the foundation for survivors to reclaim their agency and cultural heritage. Ultimately, this research contributes to a deeper understanding of the intricate interaction between cultural forces, gender dynamics, and the potential for empowerment within the framework of Hindu traditions, as depicted in the novel.

Keywords: Culture, Child abuse, Religion, Hinduism, Hope.

***Menekşe Gözler* (1969) Sinematik Anlatısının Psikonalitik Analizi**

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Abstract

Bu çalışma yönetmenliğini Atıf Yılmaz'ın yaptığı, senaryosunu Safa Önal'ın kaleme aldığı *Menekşe Gözler* (1969) filmi karakter analizi ve sinematik anlatı yapısı açısından eleştirel bir yöntemle ele almaktadır. Başrollerini Fatma Girik, Sadri Alışık ve Erol Büyükburç'un paylaştığı sinematik anlatı farkında olmadan aynı kadına âşık olan iki yakın arkadaşın hikayesine odaklanmaktadır. Her ne kadar anlatının başlığı Girik'in canlandığı karakteri doğrudan imlese bile film aslında Alışık'ın hayat verdiği karakterin hikâyesidir; bu açıdan diğer karakterler daha ziyade bu hikayedeki rolleri bakımından ele alınmıştır. Bu çalışmanın asıl amacı ise bu ilişki sarmalındaki her bir karakterin ayrıntılı analizini sunmak, bu karakterlerin kişilik yapılarının yaşam üsluplarını, öznel aşk yaşantılarını, özgün sevgi yaşamlarını ve kişiler arası ilişkilerini nasıl yönettiğini ve biçimlendirdiğini gösterebilmektir. Ayrıca çalışma bahsi geçen üç ana karakteri intrasubjektif (öznelerüstü) ve intersubjektif (öznelerarası) katmanlar bağlamında da ele almayı da amaçlamaktadır. Buna göre filmdeki anlatısal unsurlar ve eserin janrını belirleyen temel melodramatik öğeler de analiz yapılırken göz önünde bulundurulmuştur.

Anahtar Sözcükler: *Menekşe Gözler* (1969), Sadri Alışık, Fatma Girik, melodram, psikoanaliz

Menekşe Gözler filmi senaryosunu yakın zamanda kaybettiğimiz senarist, yönetmen ve yazar Safa Önal'ın kaleme aldığı ve yapımcılığını Hulki Saner'in üstlendiği, Atıf Yılmaz'ın 1969 yılında gösterime giren melodram türündeki uzun metrajlı renkli filmidir. Film, 15-22 Mayıs 1969 tarihleri arasında Adana'da düzenlenen 1. Altın Koza Film Festivali'nde Safa Önal'a En İyi Senaryo ödülünü kazandırırken yönetmeni Atıf Yılmaz'a En İyi Film kategorisinde adaylık getirmiştir. Başrollerini Sadri Alışık, Fatma Girik ve Erol Büyükburç'un paylaştığı filmin yan karakterlerine de Pervin Par, Asım Nipton, Aynur Aydan ve Meral Küçükeroğlu gibi oyuncular hayat vermektedir. Her ne kadar film Fatma Girik'in menekşe gözlerine adanmış görünse de ve filmin adı onun canlandığı karakteri imlese de aslında Sadri Alışık'ın hayat verdiği özverili ve özgeci karakterin hikayesidir; diğer karakterler de Sadri'nin bu trajik hikayesindeki rolleri bakımından ele alınmıştır ve bu sebepten ikincil bir öneme sahiptir. Bu çalışma bahsi geçen üç ana karakterin ayrıntılı analizini sunmayı ve her bir karakterin yaşam üsluplarını, özgün sevgi yaşamlarını ve öznel aşk yaşantılarını ele almayı amaçlamaktadır. Bahsi geçen bu özelliklerin öznelerin nesne ilişkilerini nasıl yönettiğini de göstermeyi hedefleyen çalışma aynı zamanda filmdeki anlatısal unsurlar ve eserin melodram olarak janrını belirleyen öğeleri analiz etmektedir. Bu bağlamda çalışmada karakterler dışında karakterlerin sosyal sınıflarını belirleyen unsurlar, olayların vuku bulduğu mekanlar ve anlatıdaki şarkılar da göz önünde bulundurulmuş ve bir bütün olarak irdelenmiştir. Çalışmada öncelikle Sadri Alışık'ın canlandığı karakterin derinlemesine analizi yapılmış, sonra Sadri ve Erol ilişkisi üzerinden Erol'un karakter analizi verilmiştir. Anlatının ana kadın karakteri ise bu iki karakterden sonra ele alınmıştır; çalışmanın sonlarına doğru ise olay örgüsüne hizmet eden anlatısal unsurlara ve melodramatik öğelere değinilmiştir.

Sadri Alışık'ın canlandığı Sadri karakteri bir gazinoda tamburi olarak çalışmaktadır. Kırk yaşlarındaki Sadri'nin "uzatmalı" olarak nitelendirdiği ve kendisiyle aynı mekânda solistlik yapan bir de sevgilisi vardır. Sadri melankolik mizacının da bir getirisi olarak sürekli içmekte ve arada ufak tefek çapkınlıklar yapmaktadır. Sadri'nin "birader, arkadaş" diye hitap ettiği kendisinden yaşça küçük bir de dostu vardır. Aynı

gazinoda şarkıcılık yapan otuzlu yaşlarındaki Erol onunla benzer karakter özelliklerine ve yaşam üslubuna sahiptir; ancak Sadri'nin aksine Erol bir ilişkide dikiş tutturamamış ve rutin bir biçimde nişanlanıp ayrılmıştır. Bu iki dostun ortak noktası ise karşı cinsle ilişkileri bağlamında dertli olmalarıdır. Her gece kafayı çektikleri için sürekli şikâyet eden, sitem eden, ağlayan ve hatta terk edip giden kadınlardan yorgun düşmüşlerdir ve "Yahu nedir bu kadın milletinden çektiğimiz be?" (Menekşe Gözler, 1969) diye söylenmektedirler. Her ne kadar karakter yapılanması açısından benzer özellikler sergileseler de Erol ve Sadri aynı zamanda taban tabana zıt iki karakterdir. Aralarındaki kuşak farkı icra ettikleri müzik türünde, karşı cinsle ilişkilerinde, yaşam stilleri ve eğlence biçimlerinde kendini açığa vurur. Erol pop müzik kategorisinde şarkılar söylerken Sadri sanat müziğinde uzmandır. Ayrılan gönüllü eril bir profil çizen Erol düzenli bir ilişki yürütebilmek için tez canlı davranır ve bir yakınlaşma başlar başlamaz hemen nişan yapar. İlişkiyi resmiyete dökme çabaları çoğunlukla yersiz kalır ve bir ayrılıp bir barıştığı eşzamanlı birden fazla nişanlısının varlığı örtük ve tarihsel izleyicinin dikkatini çeker. Erol'un aksine Sadri'nin tek bir düzenli birlikteliği bulunmaktadır ve fırsat buldukça araya sıkıştırdığı birkaç önemsiz gönül macerası vardır. Bir bakıma Erol yüzeysel ilişkiler yaşamakta ve sık araba değiştirme alışkanlığını bir davranış örüntüsü olarak gönül ilişkilerinde de tekrar etmektedir; bu açıdan bir arzu nesnesinden başka bir arzu nesnesine geçiş yaparak var olma özgün sevgi yaşamın temel ayırt edici özelliğidir. Erol'a kıyasla Sadri'nin özgün sevgi yaşamı sabit bir arzu nesnesinin varlığıyla karakterizedir. Erol ve Sadri yaşadıkları mekanlar açısından da birbirinden ayrılmaktadır. Erol müstakil ve görece lüks bir evde konaklarken Sadri mütevazı bir apartman dairesinde yaşamakta, çoğunlukla da annesinin evinde kalmaktadır. Bu bağlamda gelirleri ve doğal olarak sosyal sınıfları açısından da farklılık göstermektedirler.



Fotoğraf 1. Sadri ve Erol düzenli olarak gittikleri meyhanede.

Sadri'nin Serap'la tanışması yaşamını ters yüz eden bir dönüm noktasıdır. Bir gece sahnesini henüz bitirmiş olan Sadri uzatmalı sevgilisine yakalanmamak için Erol'un kulisinde birkaç yudum konyak içmeye çalışırken bağırma seslerine kayıtsız kalamayarak dışarı fırlar. Dansözlerden biri Serap'ı cüzdanından para çalmakla suçlamaktadır. Sahne amiri olaya müdahale ederek Serap'ın çantasını araştırır, ancak bir şey bulamaz. Dansözün polis çağırmakla tehdit edip Serap'ın üzerine yürümesi üzerine Sadri cebinden çıkarıp verdiği parayla konuyu kapatır. Doğal olarak Serap çalıştığı halde yevmiyesini alamadan işinden olur. Gazino çıkışında Serap'ı köşede beklerken gören Sadri kadının aç ve parasız olduğunu anlayınca yemeğe götürür. Bu iki eylem aslında Sadri'nin duyarlı kişiliğinin en somut göstergesidir. Kavga seslerini duyduğu vakit dışarı çıkıp olaya müdahale etmeyebilirdi; nitekim Erol'un pek de umurunda olmadı. Yine de Erol'un aksine Sadri çalıştığı iddia edilen tutarı kendi cebinden ödeyerek olayın daha da büyümesine engel oldu. Üstelik kadının parasız ve aç olduğunu fark edince onurunu kırmamak için kendisinin de aç olduğunu söyleyerek onu yemeğe davet etti. Bir açıdan Sadri'nin Serap'a zaman içerisinde hissettiği tutkulu aşkın başlangıçta merhamet ve duyarlılık temelinde şekillendiği ve sonradan yıkıcı bir biçime evrildiği söylenebilir.

Sadri yatacak bir yeri ve yardım edecek kimsesi olmadığını öğrenince Serap'ı geceyi geçirmesi için kendi evine davet eder. Bu davranışı onu bir arzu nesnesi olarak içselleştirmesi sürecinde önem arz eden bir etken olarak göze çarpar. Sabah vakti dış kapının çarpmasıyla uyanan Sadri evin halini görünce şaşkınlığa

uğrar; nitekim bir gece önce dağınıklığı ve kirliliğiyle izleyicinin dikkatini çeken ev temizlenmiş ve yaşanacak bir hale evrilmiştir. Bu bağlamda Serap'ın Sadri'nin yaşamına dahil olmasıyla beraber öncelikle yalnız başına yaşadığı evi barınak ya da sığınaktan sıcak bir yuvaya dönüşmüştür. Ne yazık ki evdeki düzen Sadri'nin ruhsal dünyasında sonradan ortaya çıkacak kaosu yalnızca bir habercisidir. Evin hali, kahvaltının hazırlanmış olması, Serap'ın gülen gözleri, kanaatkâr, çıkarsız ve saf hali Sadri'nin bilinçdışında yatan ideal kadın imgesinin bilinç yüzeyine çıkması sağlar. Gerçek hayatta karşısına çıkan mutsuz, kaprisli, sitemkâr, her şeyden şikâyet eden ve görüldüğü gibi olmayan kadın stereotipinden yorgun düşmüş olan Sadri Serap'ın bütün şarkılarda bahsi geçen, hep beklenen ama gelmeyen o kadın olduğunu idrak eder. Bu nedenle anlatı boyunca ondan hep “şarkılardaki kız” diye söz eder ve ona sırılıkam âşık olur. Bu açıdan bir özne olarak arzu nesnesini yoğun bir biçimde içselleştirir; kısa bir zaman içerisinde onunla bütünleşir. Hatta bu sebepten yalnızlığını yoğun bir biçimde hissetmesine yol açtığı için kalmayı tercih etmediği kendi evinde düzenli olarak kalmaya başlar. Böylece öznel aşk yaşantısının belli bir mekanla da doğrudan ilişkisi oluşur.

Sadri söylediği şarkıların da etkisiyle zihninde imge olarak biçimlenmiş ve bilinçdışında uzun zamandır konumlanmış olan ideal kadın algısının fiziksel dünyadaki karşılığı Serap'a âşık olmuş olabileceğini yakın arkadaşı Erol'la dertleşirken fark eder. Rakı masasında yaşantılanan bu aydınlanma anı, Sadri'nin bilincinde olmadığı duyguları adlandırmasına ve kısmen bir yüzleşme yaşamasına olanak sağlarken bir taraftan da Erol'un bilincine bu tür kadın imgesinin yerleştirmesine yol açar. Sadri arzu nesnesi olarak içselleştirmeye başladığı Serap'ı şöyle tanımlar:

Şarkılardaki gibi bir kızdı. Menekşe gözlü, ince, uzun, beyaz. Bir demet çiçekle mutlu oluyor. Ne söylerse ne yaparsa içten, yürekten; böyle karşılık beklemeden yapıyor. Görmeyi, tanımanı isterdim. Parasızdı, açtı, yatacak yeri yoktu ama gene de gülüyordu. Her şeyi kabul ediyor ama saflığından ve temizliğinden hiçbir şey kaybetmiyordu. (Menekşe Gözler, 1969)

Her ne kadar Erol başlangıçta Sadri'nin anlattıklarına inanmasa da anlatı içerisinde bizzat benzer şeyleri yaşamasıyla beraber fikir değiştirir. Bununla birlikte, böyle bir kadın tipinin var olabileceğini bilinçdışına yerleştiren ilk olarak Sadri'dir; nitekim nişanlanıp ayrıldığı sevgililerinin hiçbiri bahsedilen karakter özelliklerini taşımamaktadır ve bu nedenle Sadri'nin yanılmış olabileceğini, bahsettiği kadının gerçekte var olmadığını ve sadece ona öyle geldiğini ileri sürerek itiraz eder. Yine de yalnızlığının da verdiği bir etkiyle anlık bir coşku ve ümide kapılarak kendisi için de bir peri kızı bulmasına eşlik etmesini söyler. Sadri'nin şarkılardaki kızının Erol'un bilincindeki karşılığı daha ziyade masallarda bahsi geçen peri kızıdır.



Fotoğraf 2. Sadri akşam yemeğinden sonra Serap'a çiçekçiden bir demet menekşe alır ve menekşelerin gözlerinin rengine benzediği söyler.

Sadri zil zurna sarhoş olarak eve döndüğü gece Serap'ı kapısının önünde onu beklerken bulur. Bu yeniden bir araya gelme edimi onun öteki kadınlardan bariz bir biçimde farklı olduğunu daha çok anlamasını sağlarken bir arzu nesnesi olarak içselleştirmesinde bir üst aşamaya geçmesine yol açar. Sadri sarhoş

olmasına rağmen Serap'ın ona kızmamasına, küsmemesine ve hatta eleştirmemesine şaşırırken verdiği sözlü ve duygusal tepkilerden dolayı hem kendi benliğine hem de süregelen bu alışkanlığına yeni bir bakış açısı kazanır; nitekim Serap bu halinin çok tatlı, kendisinin de çok neşeli olduğunu ve bunda kızacak ya da küsecek bir şey olmadığını özellikle vurgular. Vazgeçemediği bu alışkanlığından dolayı şimdiye kadar hayatına girmiş bütün kadınlardan eleştiri alan Sadri bir bakıma bir farkındalık anı yaşarken kendi benliğiyle de kısmen bir barışma yaşantılar. Ertesi sabah uyandığında gömleklerinin ütülenmiş olduğunu görünce anlık bir mutluluk yaşayan Sadri masada kendisi için bırakılan notu fark eder: "Anahtarı paspasın altına bırak, Serap" (Menekşe Gözler, 1969). Böylece Sadri ilk kez adını öğrendiği Serap ile bir ilişki, bir fiziksel bağ ya da duygusal yakınlık kurduğunu ya da kurabileceğini hissederek, çünkü Serap bıraktığı notta eve tekrar geleceğini ve orada kalacağını ima etmiştir. Bunun da verdiği bir güçle ertesi akşam gazinodan erkenden çıkarak evine gider ve onun için güzel bir akşam yemeği hazırlar. Ne yazık ki Serap, tıpkı sonraki pek çok akşam yapacağı gibi, ortalıkta görünmez. Bu Sadri'nin daha sonraları uzun bir zaman boyunca pençesinde kıvranaacağı kalp ağrısının ve derin aşk melankolisinin başlangıcı olur. Aynı zamanda bir görünüp bir kaybolan Serap'ın bu davranış örüntüsünün de ilk kez belirttiği olaydır. Sevgi yaşamında Serap'ın sabit bir arzu nesnesi olarak kalamayacağını geçici sürelik de olsa anlayan Sadri bu olayın sonrasında, belki de bunun yol açtığı kaygı ve kederi bastırabilmek için tekrar uzatmalı sevgilisine döner.

Sadri anlatının başında hem Serap'a hem de izleyicilere annesinin evinde kaldığını belirtmesine rağmen onunla tanıştıktan sonra sadece kendi evinde kalmaya başlar. Nihayetinde Serap'la bir araya gelebileceği tek ortam orasıdır; Sadri, Serap'ı hep o evde beklerken Serap'ın da gidebileceği ya da Sadri'yi bulabileceği tek mekân o evdir. Bu açıdan bahsi geçen ev yaşanmışlıkların olması sebebiyle Sadri için mekândan uzama dönüşür. Serap'ın ricasıyla paspasın altına bıraktığı anahtar ise umudun bir metaforudur; nitekim Sadri eve gelir gelmez bir umutla önce paspasın altını kontrol eder. Tabii bu umut ard arda tekrar eden hayal kırıklıklarının da etkisiyle zamanla umutsuz bir umuda dönüşür ve Sadri'nin hali hazırdaki mazoşist eğiliminin şiddetini zamanla daha çok arttırır.

Sadri'nin Serap'tan bir haber alabilmesi ve tekrar bir araya gelebilmesi tam da uzatmalı sevgiliyle barıştığı gece vuku bulur. Serap Sadri'ye bir not göndererek karakola gelmesini ister. Kimseye haber vermeksizin gazinodan çıkarak karakola giden Sadri, Serap'ı alarak yeniden evine götürür. Gazinoda sarhoş bir müşterinin sarkıntılığına maruz kaldığı için üzülen Serap'a "İstersen artık burada kalırsın; çalışmazsın da" (Menekşe Gözler, 1969) diyerek aslında örtülü bir evlenme teklifinde bulunur. Bunun bilincinde olmayan Serap bu teklife evet dese bile ertesi sabah Sadri'nin uzatmalı sevgilisine denk gelir. Aralarındaki diyalog Serap'ın Sadri'ye olan bakış açısını ele vermesi açısından önemlidir:

-Onu seviyor musunuz?

-Kimi? A, seviyorum tabii. Dünyanın en iyi insanı. Hep onun gibi bir yakınım, bir abim, bir desteğim olsun isterdim. Niçin sordunuz?

- Ben de seviyorum onu, ama sizin gibi değil.

- Çok mutlu olmalısınız.

-Yakın zamana kadar öyleydi. Sizi tanıdığım güne kadar.

-Benim yüzümden mi? Nasıl olur? Benden bir fenalık gelmez ki size. (Menekşe Gözler, 1969)

Her ne kadar Sadri Serap'a âşık olmuş olsa bile, Serap için Sadri bir ağabey figürünü, hatta bir baba ikamesini temsil etmektedir. Bu bağlamda Sadri'nin karşılıklı sandığı ya da karşılıklı olacağını umduğu aşkı daha ziyade tek taraflıdır.

Serap'ın uzatmalı sevgiliyi üzmemek adına temelli gidip geri dönmemesi Sadri'yi ayrılık ve kayıptan kaynaklı derin bir melankoliye sürükler. Bu durum nevrozuyla nasıl baş edeceğini çözümleyemeyen Sadri hissettiği kederi daha çok alkolle uyuşturmaya ve baskılamaya çalışır. Bir yandan da Erol'la konuşarak kayıptan kaynaklı kaygıyı anlamlandırmaya ve aşmaya uğraşır. "Kaybolalı on beş gün oldu arkadaş. Nereye gitti, niçin dönmedi bilmiyorum. Bu defa gelmeyecek; içimde en ufak bir ümit bile yok. Unuttu beni"

(Menekşe Gözler, 1969) diyerek Serap'ın kayboluşunu ussalaştırmaya çalışırken nişan yüzüklerini aldığı ve onunla evlenmeyi arzuladığını da ilk kez açığa vurur. Arkadaşının haline üzülen Erol ise Serap'ı eğlence mekanlarını dolaşarak arayıp bulmayı teklif eder ancak bu nafile çaba Sadri'nin halihazırdaki melankolisini arttırınca daha fazla dayanamayan Sadri Serap'ı aramaktan vazgeçer.

Gerçekten öyle biri yoktu. Belki de gördüğüm sahiden bir seraptı. Belki de ben uydurdum onu; istediğim, beklediğim bir kız yarattım. O bir hayaldi, böyle kuyruklu bir yıldız gibi geldi geçti. Şimdi onu ben boş yere arıyorum. Aradıkça da ümitsizliğim arttıkça artıyor. (Menekşe Gözler, 1969)

Sadri, Serap'ın kaybını kabullenerek yas sürecini tamamlamanın onu arayıp bulma arzusunun tekrar tekrar hayal kırıklığı ile sonuçlanmasından daha az yıkıcı olduğunu idrak eder. Bu sebepten onu arama isteğinden bütünüyle vazgeçer; hatta öyle birinin hiç olmadığını bile kanıksamaya başlar.

Erol, geriye kalan eğlence mekanlarını dolaşarak arkadaşının âşık olduğu kadını ararken kendi âşık olacağı kadını bulur. Serap bu kez hem Erol'un hem de örtük ve tarihsel izleyicinin karşısına Mehtap olarak çıkar, ancak Erol'un Mehtap ile tanışması Sadri'nin Serap ile tanışmasından farklı bir şekilde gerçekleşir. Sadri Serap'a yardım ederek onunla tanışmıştır; nitekim bu kez yardıma ihtiyacı olan Erol'dur. Alkolün etkisiyle kendinden geçip sızan Erol'u evine Mehtap götürür. Erol'un ona âşık olması da Sadri'nin âşık olmasıyla benzer bir biçimde gerçekleşir. Sabah vakti çalan plajın sesiyle uyanan Erol, Mehtap'ı karşısında görünce bir an için şaşırır da hemen kendine gelir. Kahvaltının hazırlanmış olduğunu fark eden Erol'u Mehtap masaya davet edip ona hizmet etmeye başlar. İçten tebessümü, masum bakışları, çıkarsız hali ve güzel yüzü Erol'u etkiler. Serap'ı tanımak için özel yaşamıyla ilgili sorular soran Sadri'nin aksine bu kez soruları soran Mehtap'tır. Mehtap, tıpkı Serap olarak Sadri için yaptıklarına benzer bir şekilde, Erol'un evini temizler, çamaşırlarını yıkar, yemeğini yapar. Bu kez evden sıcak bir yuvaya dönüşen Erol'un konutudur. Erol da iyiliği, çıkarsız kişiliği ve temiz kalpliliğinden etkilendiği Mehtap'a âşık olur; sabahki kahvaltı için teşekkür edercesine yeni bir elbise alarak onu akşam yemeğine lüks bir restorana götürür. Dolaylı olarak evlenme teklifinde bulunan Sadri'nin aksine Erol aynı gün Mehtap'a doğrudan evlenme teklif eder.

Mehtap'ın bilincinde Erol karşı cins ya da diğer tabirle eril bir figür olarak arzu nesnesini temsil etmektedir. Bu nedenle Mehtap ona bir dost, bir ağabey figürü ya da baba ikamesinden ziyade bir erkek arkadaş ve sevgili gözüyle bakar ve ona göre muamele eder. Nitekim hayat hikayesini sadece ona anlatır; doğup büyüdüğü eve götürür. Geçmişinden, annesinden ve yoksul çocukluğundan bahsederek duygusal bağını güçlendirir. Üstelik bunların hiçbirini Sadri'ye anlatmamıştır. Aynı duyguları paylaşan Erol da ona evlenme teklif eder. Tabii geçirdikleri kaza neticesinde Sadri, Erol ile aynı kadına âşık olduklarını fark eder. Şarkılardaki kızı bu kez Erol bulmuştur; Sadri'nin arzu nesnesi Erol'un olmuştur. Bir açıdan iki arkadaşın sahip olduğu ortak özelliklerine bir de âşık oldukları kadın eklenmiştir. Aslında karakter yapılanması ve yaşam üslubu bakımından benzer olan iki erkeğin, iki yakın arkadaşın aynı kadına âşık olmaları ya da arzularını aynı nesneye sabitlemeleri izleyici tarafından bir talihsizlik olarak algılansa da ya da karakterler açısından trajik bir durum olarak nitelendirilse de objektif olarak ele alındığında görece normal ya da olağan kabul edilebilir.

Sadri, Serap'ı tamamen kaybettiğine emin olunca arzu nesnesinin fiziksel kaybı eksikliğe dönüşürken deneyimlediği yası da melankoliye evrilir. Bu kayıptan eksikliğe geçiş duygudurumunda değişime yol açarken Sadri, Serap ile tanıştığı geceyi bilinçli bir biçimde tekrar eder ve böylece onu son bir kez yad eder. Onunla yemek yediği mekâna gidip bir şeyler içer, ona menekşe aldığı çiçekçiden tekrar bir demet menekşe satın alır ve evine giderek anahtarı paspasın altından bir daha bırakmamak üzere alır. Ardı ardına yaşanan ve iç içe geçen nesne ve imge kaybı Sadri'nin özgün coşkusal yapısını da etkiler; içine kapanır, ötekinden kaçır, dille ilişkisini keser ve sanatını icra ederken sahnede takındığı depresif duruş izleyicinin ve uzatmalı sevgilisinin dikkatini çeker. Mazoşist bir öznel sergileyen Sadri bu durumu Erol'a ya da bir başkasına anlatmaz; tabii bu esnada bağımlılığın ya da ketlenmelerinden ödün vermez. Olan her şeye, kadere ve talihine boyun eğir.

Erol'un hastaneden çıkar çıkmaz yaptığı ilk şey Sadri'yi ziyarete giderek ona şarkılardaki kızı bahsetmektir. Her zamanki meyhanede oturup dertleşen iki arkadaşın Erol ilk defa Sadri'den duyduğu kadın imgesinin gerçek olduğunu öznel yaşantı yoluyla anladığını dile getirir: “Şarkılardaki kızı buldum abi.

Varmış meğer; sen haklıymışsın. Bilsen ne kadar mutluyum. Benimkinin gözleri engin denizler gibi” (Menekşe Gözler, 1969). Sadri’nin menekşe gözlü şarkılardaki kızı Erol’un bilincinde deniz gözlü peri kızı olmuştur. Sadri şarkılardaki kızı yitirmişken Erol masallardaki kızı bulmuştur. Mutluluğundan ve arzu nesnesinden bahsetme ediminin Sadri’nin kayıptan kaynaklı melankolisini tetiklediğini mimiklerinden ve bilinçsiz suskunluğundan anlayan Erol eyleminin gerekçesini rasyonalize eder: “Haksızlık ediyorum, değil mi? Ama sevincimi paylaşacak senden başka kimsem yok ki benim. Sen nasıl anlatırdın, hatırlıyor musun? Üzülme abi. Senin şarkındaki kız da döner bir gün. İnsan seni tanıyınca terk edebilir mi?” (Menekşe Gözler, 1969). Sadri yaşantıladığı kaybı ve kederi Erol’un da yaşantılamasını istemediğinden ona tavsiyede bulunur: “Şimdi sana abice tavsiyem, lafı fazla uzatmadan, hemen evin yolunu tut. Bu saatlere kadar yalnız bırakma onu. Bu şarkılardaki kızlar ötekilerine benzemiyorlar; birdenbire kayboluveriyorlar ortadan serap gibi” (Menekşe Gözler, 1969). Bu bağlamda buradaki serap kelimesi iki anlamlı olması bakımından izleyicinin de dikkatini çeker: Serap, ilk olarak Sadri’nin şarkılardaki kızının adıdır; ikincil olarak da hülya ya da hayal anlamına gelmektedir. Bu açıdan kendi Serap’ı ve ortadan kaybolmasıyla yaşantıladığını kanıksadığı serabı imlerken dolaylı olarak da örtük bir itirafla acısını dışarı vurmaktadır. Bir yandan da Sadri yitimin yol açtığı kaygıyı ve kederi Erol’un bizzat yaşamasını istememektedir; ikisi aynı kızı bulmuş olsalar da aynı acıyı yaşamamalıdır. Bu yüzden Erol sevdiği kadını yalnız bırakmak gibi bir hataya düşmemelidir.

Sadri’nin özgün coşkusal yapısındaki ani ve derin değişimi fark eden ve bu duruma daha fazla kayıtsız kalamayan uzatmalı sevgilisi Erol ve Sadri’nin bulunduğu aynı gece ve aynı mekânda, yaşadığı nevrotik suçluluk duygularından da kaynaklı olarak, Sadri ile bir yüzleşme yaşar ve ona bir itirafta bulunur. Âşık olduğu Serap’ın hayatından bir anda sebepsizce ve temelli gitmesinin nedeni ona âşık olan uzatmalı sevgilisidir ve daha da kötüsü, iki yakın arkadaşın aynı kızı âşık olduğunun da bilincindedir:

-Her şeyi biliyorum.

-Neyi biliyorsun?

-Evleneceği kızın kim olduğunu.

-Ha, ben tanımadım henüz.

-Sen ondan da önce tanıdın. Sevdin o kızı. Ben olmasam ayrılmayacaktınız; belki de evlenecektiniz.

-Biz mi evlenecektik? Saçmalıyorsun!

-Ben sebep oldum, ben ayırdım sizi. Seni sevdiğimi söyledim; o zaman bırakıp kaçtı seni. Beni üzmemek için kaçtı, seni mesut etmek için kaçtı. Ne bilsin kızcağız. Bu kadar üzüleceğin, çökeceğin aklıma bile gelmemişti. Her zamanki gibi ufak, basit bir macera sanmıştım. Affedebilecek misin beni? Dayanılabilir misin, katlanabilecek misin bu acıya?

-Bilmiyorum.

-Ne yapacaksın ne düşünüyorsun?

-Bilmiyorum.

-Bir turneye çık istersen. Razi olursan ben de seninle gelirim. (Menekşe Gözler, 1969)

Anlatı evreninde önce Sadri’nin mutluluğunu bozan uzatmalı sevgili bu kez de Erol’un sevincinin yarıda kalmasına sebep olur. Bu açıdan uzatmalı sevgilinin müdahalesiyle Serap önce Sadri’nin evinden ayrılmak zorunda kalırken sonra da Erol’un evini terk etmek durumunda bırakılır. Nişanına Sadri’yi davet etmeye evine giden ve yüzükleri onun takmasını isteyen Erol, Sadri’nin gizlediği gerçeği uzatmalı sevgilisinden öğrenir.

-Bir başkası taksın yüzükleri.

-Neden? Ne oldu yenge, anlatsana.

-Söylememem lazım biliyorum. Senin saadetin için söylememem lazım, ama onun üzülmesine de gönlüm razı olmuyor.

-Ne var bunda üzülecek? Neyi söylemek istemiyorsun? Her şeyimiz ortada. Benden gizli neyiniz olabilir ki?

-Yüzükleri o takamaz.

-Söylesene, niçin ama?

-İkiniz de aynı şarkıdaki kızı seviyorsunuz.

-Ha, anlamadım.
-Nişanlanacağın kız onun sana bahsettiği kız, onun sevdiği kız, beraberce aradığınız kız.
-Olamaz, imkânı yok bunun.
-Yavaş konuş. Ben gördüm, inanmıyor musun bana? Gözümle gördüm.
-Demek benden bunun için kaçırıyordun.
-Turneye çıkacağız birlikte. Üzülme, zaman her şeyi halleder. Kıza da bir şey söyleme. Kimsenin suçu yok bu işte. (Menekşe Gözler, 1969)

Arkadaşının mutluluğu için kendi mutluluğundan vazgeçerek mazoşist karakter özellikleri sergileyen Sadri'ye benzer bir biçimde Erol da arkadaşının mutluluğu için kendi mutluluğundan vazgeçer. Özveride bulunan Sadri gibi Erol da özveride bulunur ve Mehtap ile olan ilişkisini sonlandırır: "Biz evlenemeyeceğiz. Anlatmak zor. Belki evlenecek kadar çok sevmiyorum seni, belki kendimi sana... Belki bir başkası daha çok mesut eder seni. Anlatması zor" (Menekşe Gözler, 1969). Mehtap bu gerçeğe itiraz etmeksizin keder ve sükûnet içinde boyun eğer: "Anladım, üzme kendini. Benim yüzümden üzülme" (Menekşe Gözler, 1969). Mehtap'ın mazoşizmi daha ziyade kadınlığın kültürel boyutu ve nevrotik karakter yapılanmasıyla ilgilidir. Bu dört kişiden oluşan iç içe geçmiş ve karmaşık ilişki sarmalına bakıldığında her bir karakterin birbirine benzer biçimde mazoşist karakter özellikleri gösterdiği ve ona uygun davranış biçimleri (bağımlılık, boyun eğme, özveri ve ketlenme) sergilediği anlaşılır. Uzatmalı sevgili bunca şeye Sadri'ye olan aşkıdan dolayı katlanırken Sadri, Erol'un mutluluğu için olanlara boyun eğer ve gerçeği ondan gizler. Erol, Sadri'nin melankolisini sonlandırabilmek ve yaşadığı acıyı bitirebilmek için kendi aşkıdan ve mutluluğundan vazgeçerken Mehtap da onu üzmemek için ilişkiyi bitirmesine ses çıkarmaz ve çeker gider. Her bir karakter diğer karakterin iç huzuru ve mutluluğu uğruna kendinden ödün verir. Serap'ın gidecek bir yeri ve ona sahip çıkabilecek hiç kimsesi olmadığı halde uzatmalı sevgiliyi üzmemek adına Sadri'nin evini terk etmesi de bir özveri örneğidir. Aynı şekilde tutkuyla sevdiği Sadri için kendi mutluluğundan vazgeçmeye hazır olan uzatmalı sevgilinin tutumu ve anlatı sonunda başka bir kadına âşık olduğunu bildiği halde yine de onunla evlenmesi de özverinin farklı tezahürleridir.

Anlatı evreninde Sadri'nin Serap ile son kez bir araya gelebilmesi Erol'un ilişkiyi sonlandırmasının hemen ardından yine kendi evinde gerçekleşir. Merdivenleri çıkan Sadri, Serap'ı kapısının önünde onu beklerken bulur. Serap'ın "Anahtar paspasın altında yoktu" (Menekşe Gözler, 1969) ifadesi aslında Sadri'nin ondan umudu çoktan kestiğini ya da artık gelmeyeceğini kabullendiğini göstermesi bakımından önemlidir. Bu noktada Sadri, Serap ile örtük bir yüzleşme yaşarken kısmen dolaylı bir aşk itirafında da bulunur:

"-Gidiyordum, bana verdiğin şeyleri getirmiştim.

-Senin bana verdiklerini de istiyor musun? Onları geri veremem. Elimde değil. Sıcacık bir şeydi, elle tutulmayan, hissedilen sadece. Yürek çarpıntısı gibi. Yürek çarpıntısı nedir bilir misin?" (Menekşe Gözler, 1969).

Böylece Sadri, Serap'a ilk kez aşkını, dolaylı yoldan da olsa, sözlü olarak itiraf eder. Bu nihai yüzleşme Sadri'nin iç dünyasındaki baskılamadan kaynaklı kaygıyı azaltırken kısa sürelik de olsa ruhsal bir rahatlama ve arınma yaşamasını sağlar. Mazoşist bir öznellik inşa etmiş olan Sadri için mutluluk bu noktadan sonra biçim değiştirir ve kendi mutluluğundan ziyade arzu nesnesinin mutluluğunu mümkün kılma üzerine odaklanır. Sadri, âşık olduğu kadının çektiği acıyı görünce özgecilik savunma mekanizmasına başvurarak eksikliğini duyduğu ve özlemini çektiği mutluluğu onun ve arkadaşının yaşamasına yardım etmeye karar verir. Böylece Erol ve Serap'ı anlatı sonunda bir daha ayrılmamak üzere bir araya getirir.

Erol ve Sadri'nin aynı kadına âşık olduklarının bilincine karşılıklı olarak vardiktan sonraki ilk yüz yüze gelme edimleri de olay örgüsü bakımından önem arz eden anlatsal bir unsurdur. Bu yarı bilinçli yarı bilinçsiz yüzleşme karakterlerin iç dünyalarını ve iç çatışmalarını ele verir. Nitekim bu kez özgün coşkusal yapısında değişimler yaşayan Erol'dur; bunu da eğik başı, asık suratı ve ağlamaklı bakışlarıyla hem Sadri'ye hem de örtük ve tarihsel izleyicilere hissettirir. Sadri bu yüzleşmeyi daha ziyade Erol'un nişanlısıyla tanışma biçiminde gerçekleştirir.

-Bir tuhaflığın var senin. Ne oldu?

-Hiç.

-Nerede?

-Kim?

-Şarkılardaki kız. Söylemiştim sana. Serap gibidir; birden yok olur, kaybolur gider. Öyle söylemiştim. Gitti, değil mi?

-Gitti.

-Bırakmayacaktın. Arada ne olursa olsun engel olacaktın gitmesine.

-Onla evlenemezdim artık. Ben söyledim gitmesini.

-Allah Allah, sebep?

-Bir başkasını daha çok mesut edebilirdi. (Menekşe Gözler, 1969)

Sadri bilinçli bir biçimde Erol'u yaptığı örtülü fedakarlığın bir hata olduğu konusunda ikna etmeye çalışır. Böylece algısını yöneterek sevdiği kadınla yeniden bir araya gelmesini sağlamayı amaçlar; "Kusura bakma arkadaş, enayiliğin bu derecesine rastlamadım. Ya şu haline baksana. Neymiş, bir başkasını daha mesut edermiş. Ya sen çıldırdın mı Allah aşkına? Acını anlıyorum, ben çektim yüz mislini, biliyorsun. Onun için söylüyorum, bu acıya dayanılmaz" (Menekşe Gözler, 1969). Erol'un bilincini şekillendirdikten sonra da onu nikahına davet ederek şahitliğini yapmasını ister. Bu eylem de pekiştirici bir görev üstlenir. Şarkılardaki kızın aslında uzatmalı sevgilisi olduğunu göstererek sevdiği kadınla bir araya gelmesini mümkün kılacaktır; Erol'un kafasında herhangi bir şüpheye de yer kalmayacaktır. Olayın en ironik tarafı ise Erol'a bir başkası uğruna sevdiği kadından vazgeçmesinin enayilik olduğunu söyleyen Sadri'nin aynı şeyi arkadaşının uğruna bizzat kendisinin yapmasıdır.

Anlatının ana kadın karakteri Serap'a gelecek olursak, onun zorlu yaşam koşullarının şekillendirdiği nevrotik bir karakter yapısına sahip olduğunu söylemek yerinde olur. Ebeveynleri vefat etmiş, bir yakını ya da akrabası olmayan ve yoksul bir çocukluk geçirmiş olan yirmili yaşlardaki Serap bu koşulların da beslediği nevrotik bir karakter yapılanması sergilemiş ve buna uygun bir tutum geliştirmiştir. Bu tutum daha ziyade her şeye boyun eğme olarak açıklanabilir. Serap hüznünlü hayat hikayesini Erol'a şöyle anlatır: "Bu pencereden her gece öksürük sesi gelirdi. Bir çocuk ağlardı, bir kadın ninni söylerdi. Ben burada doğdum, büyüdüm" (Menekşe Gözler, 1969). Yoksul bir semtte yıkık dökük bir gecekonduya gözlerini açmış olan Serap'ın annesinden başka kimsesi yoktur. Yeşilçam melodram kodları göz önünde bulundurulduğunda ve bahsi geçen inatçı öksürükler semptom olarak ele alındığında annenin de verem hastalığına yakalandığı ve bu sebepten hayatını kaybettiği söylenebilir. Serap'ın babasından hiç söz etmemesi babasının o dünyaya gelmeden çok önce vefat ettiği ya da onları terk edip gittiği anlamına da gelebilir. Bir bütün olarak bakıldığında Serap hem yoksul hem de kimsesiz bir yaşam geçirmiştir. Yine de bu koşullarla boyun eğme yöntemiyle baş etmektedir. Kaderine, kimsesizliğine, fakirliğine ve yalnızlığına boyun eğmiş. Hiçbir şeyden ya da hiç kimseden şikâyet etmez, azla yetinir ve dahasına tamah etmez. Hatta trajik hikayesini anlatırken bile göz yaşı dökmez; daha çok mağrur ve her şeyi olduğu gibi kabullenen bir tavır takınır. Sadri'nin onu bir arzu nesnesi olarak bu denli hızlı içselleştirmesinde bu tutumu çok etkili olmuştur; özellikle de Serap'ın kimsesizliği Sadri'nin koruma içgüdülerini harekete geçirmiştir.

Serap'ın ait olduğu sosyal sınıf anlatıda giydiği kıyafetler üzerinden temsil edilir. Serap'ın anlatı evreninde giydiği sarı ve kırmızı olmak üzere iki elbisesi vardır. Sadri'nin yaşamında yer aldığı süre boyunca sarı elbisesi ve sarı eşarbi ile izleyicinin dikkatini çeker. Erol'un yaşamına dahil olduğunda ise fistan tarzında kırmızı çiçekli bir elbisesi ve lacivert çizgili beyaz bir eşarbi vardır. Erol onu akşam yemeğine çıkarmadan önce butikten kırmızı ve beyaz renklerinde şık bir elbise satın alır. Yeni elbisesine çok sevinen Serap "Böyle güzel bir şeyi hiç giymemişim, düşünmemiştim bile. Gene de her zaman giymem, saklarım" (Menekşe Gözler, 1969) diyerek mutluluğunu dile getirir. Akşam yemeği için gittiği restoranda masadaki yemekleri görünce şaşırır ve hepsini tek tek saymaya başlayarak bu şaşkınlığını dile getirir; "Bunların hepsi ikimiz için mi?" (Menekşe Gözler, 1969). Bunca bolluk ve mutluluğa alışkın olmayan Serap kederlenir ve "Çok, çok mutluyum. Bir rüyanın içindeyim sanki" (Menekşe Gözler, 1969) diyerek sevinç gözyaşları döker. Anlatının başından sonuna dek kırmızı kaşe montu, siyah pabuçları ve dansöz kostümünü koyduğu elindeki Türk Hava Yolları yazılı spor çantasıyla izleyicinin karşısına çıkan Serap'ın başından eskimiş bir eşarp eksik olmaz.

Gazinolarda günü birlik yevmiye karşılığında çalışıp dansözlük yapan Serap'ın alt sınıftan olduğu izleyici her şekilde, özellikle de kıyafetleri üzerinden hissettirilir; nitekim dansözlük yaparken bile giydiği tek bir kostümü ve taktığı sadece bir çift küpesi vardır. Yalnızca anlatının en sonunda Erol'a tekrar kavuştuğunda üzerinde turkuaz tonlarında bir elbise ve ayağında yeni bir çift ayakkabı vardır. Ayrıca Serap'ın kalabileceği sabit bir yeri ya da evi de yoktur. Erkenden kalkıp iş aramaya koyulması tam da bu sebeptendir. Erol ile nişanlanacağı gün kalacak yer, yiyecek bir şey ve çalışılacak bir iş kaygısı gütmendiğinden ilk kez geç uyanır ve bunu da sevdiği adama “Beni affet, ilk defa uyanamadım hayatımda” (Menekşe Gözler, 1969) diyerek izah eder.

İki yakın arkadaşın sosyal sınıfları da Serap'ı yemek için götürdükleri mekanlardan da anlaşılabilir. Serap'ı piyanonun çaldığı elit bir restorana götüren Erol'a kıyasla Sadri cadde arasında salaş bir mekânı tercih eder. Sadri ile bira içen Serap, Erol ile şampanya içer. Bu bağlamda Serap'ın alt sınıftan, Sadri'nin orta sınıftan ve Erol'un ise üst sınıftan olduğu söylenebilir. Ayrıca Serap'ın özel ve iş yaşamındaki iki farklı kimliği de kullandığı ojeler ve yaptığı makyaj türü aracılığıyla açığa vurulur. Dansözlük yaparken kırmızı oje ve kırmızı rujdan oluşan ağır bir makyaj kullanan Serap günlük yaşamında da sedef rengi ojesi ve makyajsız, sade haliyle izleyicinin dikkatini çeker.

Anlatı evreninde hiçbir kadın ya da erkek karakterin ismi yoktur; hiç kimse birbirine doğrudan ya da dolaylı olarak ismiyle hitap etmemektir. Film anlatısında ismi olan tek kadın, hatta tek karakter olarak göze çarpan Fatma Girik'in hayat verdiği karakterin diğerlerinin aksine iki ismi vardır: Serap ve Mehtap. Sadri'nin yaşamına girdiği dönemde izleyicinin karşısına Serap olarak çıkarken Erol'un hayatında Mehtap olarak yer alır. İki karakterin yaşamlarına dahil olduğu süre zarfında da benimsediği ya da kendine verdiği bu iki isme uygun bir profil ve kimlik sergiler. Sadri'nin yaşamında Serap ismine yakışan bir biçimde bir görünüş bir kaybolmasıyla göze çarpar; hatta Sadri serap görmüş olabileceğini bile kanıksamaya başlar. Arkadaşının sevdiği kadını ararken umudunu yitirdiği bir gecede Erol'un karşısında ansızın bir ışık süzmesi, bir güzellik abidesi olarak belirip kasvetli yaşamını aydınlattığı için Mehtap isminin de sembolik olduğu belirtilebilir. Yine de hangi isminin gerçek olduğu muallaktır; anlatı sonunda bile anlaşılamamaktadır. Serap/Mehtap dışında anlatı evreninde hiçbir kadın karakterin ismi yoktur. Sadri'nin uzatmalı olarak bahsettiği Pervin Par'ın canlandırdığı karakter anlatının başından sonuna dek “yenge, uzatmalı” olarak imlenmektedir. Erol Büyükburç'un hayat verdiği karakterin ismi gazinonun çevresine asılmış afişlerde bile yoktur; sadece anlatıda da gerçek yaşamdaki mesleğini icra ettiği için asıl adını kullanmış olabileceği muhtemeldir. Nitekim sahnedeki enstrümanlardan birinde Erol Büyükburç isminin baş harfleri yer almaktadır. Sadri Alışık'ın hayat verdiği karakter ise bazı kaynaklarda Sadi, bazılarında ise Sadri olarak geçmektedir. Bu çalışmada daha ziyade Sadri ismi benimsenmiş ve kullanılmıştır.

Sinematik anlatıdaki şarkılar da olay örgüsüne ve filmin çekildiği döneme uygun olarak seçilmiştir; karakterleri ve hikayelerini, özellikle de Fatma Girik'in canlandırdığı karakteri doğrudan yansıtmaktadır. Filmin açılış şarkısı Erol Büyükburç'un Yalan Gözler'idir; film boyunca seslendirdiği şarkılar da çoğunlukla 1968 yılında çıkmış olan *Kırık Kalp* albümüne aittir. Erol Büyükburç'un pop müziğine karşılık Sadri Alışık anlatı boyunca Türk Sanat Müziğinden şarkılar seslendirir. Sadri'nin Serap ile tanışmasından sonraki akşam meyhanede söylediği eser Şarkılar Seni Söyler'dir. Bir bakıma Sadri'nin Serap'a taktığı ismin çıkış noktası bu şarkıdır. İdeal kadın imgesini oluşturan da çoğunlukla bu şarkılardır. Filmin adı, Menekşe Gözler Hülyalı ve Menekşe Gözlerde Hiç Vefa Yokmuş şarkılarına gönderme olarak okunabilir. Bu iki şarkıya izleyiciler ilk olarak Serap için akşam yemeği hazırlarken Sadi'nin plaktan dinlemesi ve bu sırada eşlik etmesiyle denk gelir. Yemeği hazırlarken mutlulukla ilk şarkıyı mırıldayan Sadri, Serap'ın gelmemesiyle yaşadığı hayal kırıklığını ikinci şarkıyla gidermeye çalışır; bunu yaparken de kadehini menekşelerle tokuşturmayı da ihmal etmez. Bir nevi Serap'la birlikte içemeyen Sadri onun hayaline ve menekşe gözlerini temsil eden çiçeklere içer. Ertesi akşam Erol ve uzatmalı sevgiliyle meyhanede otururken görüntülenen Sadri Menekşe Gözlerde Hiç Vefa Yokmuş şarkısını söyler; ancak şarkıda küçük bir değişiklik yaptığı gözlerden kaçmaz. Şarkıdaki ilk dizede geçen vefa kelimesi yerine sefa kelimesini kullanmayı tercih eder. Bunu Serap'ın on beş gündür ortalıkta görünmediği zaman aralığında Erol'la meyhanede dertleşirken de yapar. Bilinçli kelime değiştirme edimi doğrudan Serap ile ilgilidir. İlk olarak, Serap'a yaptıklarını iyilik olarak addetmediği için onu ve ortadan kaybolmasını vefasızlık olarak kabul etmek ya da adlandırmak istemiyor olabilir. İkincil olarak da Serap'ın çaresiz ve kimsesiz hali bilincinde yer ettiği için onun çektiği acılara ve talihsizliğine bir

gönderme olarak sefa kelimesi kullanmış olabilir; bir bakıma Serap'ın genç yaşına rağmen sefayı yani mutluluğu tadamadığını imlemektedir. Filmin kapanış şarkısı da Şarkılar Seni Söyler'dir, ancak bu kez güfteden ziyade beste arka plan müziği olarak anlatıya eşlik eder.

Anlatıda erkek oyuncular tarafından canlandırılan tiplerin analizlerine gelince, her iki oyuncunun da bahsi geçen kurgu içinde ve dışında çoğunlukla benzer tiplere hayat verdiği söylenebilir. Erol Büyükburç o dönemki popüleritesine uygun olarak genç kızların hayran olduğu, sürekli araba ve sevgili değiştiren, tüketim çılgınlığına kapılmış şöhretli bir şarkıcıyı oynarken gerçek hayattaki kimliğinden bağımsız bir profil sergilemez. Günlük yaşamda sahneye çıkarken kullandığı gösterişli kostümleriyle gerçekten çalıştığı Kazablanka Gazinosu'nda şarkılar söyler. Sadri Alışık ise önceki ve sonraki pek çok yapımda defalarca hayat verdiği, üzerine yapışan ve çok yakışan fedakâr, iyi yürekli, sevecen, merhametli, başkalarının mutluluğu için hep kendinden ve kendi mutluluğundan ödün veren bir tiplmeyi canlandırır. Uzun siyah montu ve onunla kombin edilmiş siyah beyaz atkısı, içine giydiği takım elbisesi ve ince bıyığıyla gerçek bir İstanbul beyefendisidir. Nitekim filmde de edilgin hüznün pençesinde kıvranırken bile başkalarının mutsuzluğunu sönmülmeye çalışır. Kendi mutluluğu onu seven kadın, sevdiği kadın ve sevdiği kadının sevdiği adamın mutluluğuna mal olacağı için onların mutsuzluğu yerine kendi mutsuzluğunu tek başına sırtlama cesareti gösterir. Fatma Girik ise Yeşilçam melodram konvansiyonlarına uygun olarak saf, iyi niyetli, erdemli ve iyi yürekli bir tiplmeye hayat verir. Aza kanaat eden, şikâyet etmeyen, güler yüzlü, uysal, evde olmaktan ve ev işi yapmaktan, erkeğine hizmet etmekten memnun olan ataerkil kadın idealini temsil eder. Erol ve Sadri'yi etkisi altına alan en büyük özelliği de kısmen budur; bir bakıma her ikisinin de bilinçdışında konumlanmış ve kendi annelerine eksenle oluşturulmuş ideal kadın imgesine uymaktadır. Nitekim Erol'un ekrana yansıyan iki nişanlısı gezmeyi, eğlenmeyi seven, süslü, bakımlı ve sosyetik olarak tabir edilebilecek kadınlardır. Serap bu bağlamda çoğunlukla sarışın ve yeşil gözlü kadınlara ilgi duyan Erol'un bu kriterini göz ardı ettiği tek kadındır. Filmin diğer ilgi çekici noktası ise olaylar başlamadan hemen önce ve çözüme kavuştuktan hemen sonra Sadri'nin dudaklarından dökülen aynı repliktir: “Yahu nedir bu kadın milletinden çektiğimiz be” (Menekşe Gözler, 1969).

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Post-Colonial Analysis of Aravind Adiga's White Tiger in the Light of Franz Fanon's Post-Colonial Approach

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Abstract

In the academic field, post-colonial theory is concerned with the literature of countries that were once colonized by other countries. Postcolonial theory can be seen as a reaction to the values and cultural impositions of the world's colonizing nations. Franz Fanon recognizes that pre-colonial societies are never simple or homogeneous and that they contain socially oppressive class and gender structures, which require fundamental transformation. Fanon's study of the psychology of racism and colonial dominance, *Black Skin, White Masks*, was published in 1952. He wrote *The Wretched of the Earth* (1961) shortly before his death, a larger analysis of how an anti-colonial attitude may solve the issue of decolonization. In these works, Fanon combines his findings from his clinical research on the impacts of colonial dominance on the psychology of the colonized with his Marxist-derived understanding of social and economic control. Based on this, he establishes his idea of a comprador class, or élite, who swaps positions with the white colonial ruling elite without fundamental social restructuring. The compradors' black skin is hidden by their cooperation with the white colonial authorities' ideals. The local intellectuals, according to Fanon, must completely reorganize society on the solid basis of the people and their ideals. Aravind Adiga is one of the most renowned authors of postcolonial Anglo-Indian fiction. Aravind Adiga's Man Booker Prize-winning novel *The White Tiger* explores the most painful aspects of socio-economic inequity in Indian society as well as the fight against the ruling system. In this paper, the battle between the colonizer and the colonized with regards to the issues of discrimination, poverty, the caste system, and social corruption in Adiga's *The White Tiger* is explored in light of Franz Fanon's postcolonial theory.

Keywords: Postcolonial Indian Society, Fanonism, Comprador Class, Culture, Society

Interactions en classe de langue : enjeux et perspectives pour l'enseignement efficace

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Short Bio

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Abstract

L'enseignement des langues étrangères met en évidence la complexité du modèle linguistique. Le langage oblige le locuteur à insérer l'ensemble du contenu de sa pensée dans un modèle prédéterminé de catégories lexicales et grammaticales. L'observation des processus de circulation et de partage de la parole revêt un intérêt particulier dans le contexte des interactions verbales. Les modalités de communication en classe de langue sont essentiellement régies par la parole, qui revêt plusieurs facettes, dont la pratique, l'observation, la révision, l'évaluation, la reformulation et le commentaire, entre autres. Une question digne d'exploration réside dans la nature et les formes sous lesquelles l'interaction doit être mise en œuvre dans le processus d'apprentissage de langue étrangère. La classe de langue en tant que laboratoire permet d'explorer les subtilités de l'interaction et son rôle dans le développement de la communication orale. Dans notre contribution, nous approfondirons spécifiquement le contexte singulier de l'enseignement des langues étrangères, en mettant en lumière les aspects fondamentaux de l'interaction orale. L'objectif de notre communication est triple : tout d'abord, définir diverses approches relatives à l'acquisition des langues étrangères ; ensuite, établir des liens entre les concepts d'acquisition et d'apprentissage linguistique ; enfin, examiner en détail les activités interactives propices à l'amélioration de la communication orale. Le matériel empirique a été obtenu dans un environnement universitaire où la langue étrangère est enseignée dans un contexte hétéroglotte.

Mots clés: Enseignement des langues, Acquisition, Interaction, communication orale.

Introduction

The acquisition of a foreign language is an inherently interactive process that underscores the intricacies of the linguistic model. The complexity involved in this process prompts us to inquire: How do we learn to speak? This question has long been a focal point of interest for researchers and educators, leading to continuous efforts to unravel its complexities and yielding the development of new theories in the field.

The acquisition of a new language occurs through active interaction within the community. Even when engaging in speech in their native language, children develop a mental mechanism enabling them to combine words and construct sentences. This involves assembling words and word groups according to a precise combinatorial logic, facilitating the creation of complex entities with meaningful expressions (Luigi Rizzi). Language demands that the speaker organize the entire content of their thoughts within a predetermined framework of lexical and grammatical categories.

The examination of the processes of speech circulation and sharing holds particular significance within the realm of linguistic interactions. Our empirical research, conducted in a university setting where a foreign language is taught within a heteroglot context, has unveiled key insights into the dynamics of interaction. As part of the experiment carried out at the university, where 20 students were involved in different methods in interactive activities while learning French as a second foreign language, the most productive was the teaching with scaffolding, which the students actively used oral interaction during various activities, especially in educational games and fun activities. We can conclude that in this context (scaffolding + educational game) the student is less bothered by the fear of making a mistake and transmits the opinion involuntarily, with motivation and more boldly orally. Based on observations, when learning a second foreign language, Georgian

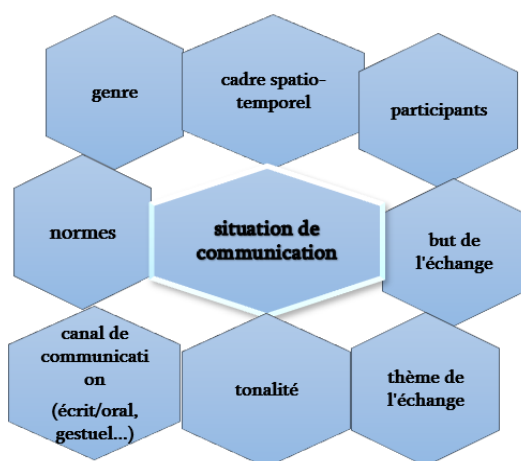
students are mostly influenced not by their native language, but by English. This influence is equally apparent in both oral communication and written texts. It can be assumed that the structure of their native language is so different from French that they use English as their main model. It should also be taken into account that Georgian students have a good command of the English language, they have been learning it since elementary school.

Communication as one of the educational components, essential to language acquisition, traditionally pivotal, have been somewhat overlooked in favour of a functional perspective on learning a foreign language—particularly promoted by the communicative approach. Nevertheless, recent research in didactics is endeavouring to reinstate the formative dimension of foreign language learning, recognizing its significance for the individual.

The methodological trends revolve around various parameters, notably the conceptualization of language and the approach to learning, which refer respectively to linguistics and psychology, the main disciplines of language teaching. They highlight intercultural dimensions and different educational skills.

The emergence of various language teaching methodologies is influenced by diverse factors, including socio-historical context, advancements in linguistic and psychological research, and critiques of preceding methodologies. The communicative approach, too, followed a developmental trajectory, evolving in response to dissatisfaction with the audio-visual structural-global methodology and adapting to new challenges in reality and didactic evolution. Starting in the 1970s, linguistic terminology underwent a shift, with the term "applied linguistics" replaced by "didactics" to better encapsulate the discipline responsible for contemplating the teaching and learning of modern languages. This transformation mirrors the increasing complexity of the didactic problem, extending beyond a single discipline and necessitating the creation of a comprehensive field. As a result, language teaching now draws on various areas of linguistics that gained prominence during this period, including sociolinguistics, the anthropology of language (W. Labov and D. Hymes), the philosophy of language (JL Austin, JR Searle, P. Grice), linguistic pragmatics, linguistics of enunciation, textual linguistics, and discourse analysis. These diverse approaches have led to an evolving conception of language, primarily viewing it as a tool for communication.

A communicative approach (CA) places the learner in a dominant position allowing him or her to make mistakes. As a component of the learning process, the error is considered as revealing the knowledge acquired (the learner verifies his/her hypotheses on the functioning of the language learned). The communicative approach is mainly nourished by the concepts of the sociolinguist D. Hymes according to whom the language is considered as a social and cultural practice, but to participate effectively in exchanges, it is necessary to take into account different parameters of the communication situation. Hymes (1984) offers us a model of communication situations by defining different components of SPEAKING (diagram 1):



This model has been used in language teaching, which makes it possible to relate linguistic achievements to aspects of the communication situation. This model of communication competence has been interpreted and determined by researchers such as S. Moirand (1982), Canale and Swain (1980). There are 4 essential components of this skill (Cuq, Gruca, 2005, 265).

- **a linguistic component:** knowledge of grammatical, phonological rules and structures, vocabulary, etc.
- **a sociolinguistic component:** knowledge of the sociocultural rules for using language and which requires knowing how to use the appropriate linguistic forms depending on the communication situation.
- **a discursive component:** knowledge of different types of

discourse (oral or written) and their organization according to the parameters of the situation.

- **a strategic component:** ability to use verbal and non-verbal strategies to compensate for communication failures or failures.

As for **the action – based perspective (AP)**, there is a difference of opinion among didacticians. For some, this is not a new didactic direction at all and represents an extension of the communicative approach:

“The action/task perspective is not new” and “that the CEFR offers another perspective to teaching: that of skills” (Beacco, 2008, p. 33)

“Task-based learning is quite naturally a strong trend within the communicative approach” (Trim, 2002, p. 51).

While C. Puren highlights the different distinctive points of action perspectives. *“CA favored language tasks – and among these only communicative tasks, hence the name of this approach”* (Puren, 2006, p. 37). According to him, **action – based perspective** and **task** can breathe new life into language teaching/learning. For **AP** the tasks are not only linguistic. Communication is at the service of the action which gives it meaning. The tasks must lead to a result or a final product based on a problem or a goal to be achieved and require the implementation of several language activities.

By delineating their specific characteristics, it becomes evident that both methods prioritize the learner, affording them a voice and the opportunity to seamlessly integrate into real-life scenarios. Simultaneously, these approaches foster the development of knowledge, skills, and creative collaboration in an interactive and participatory manner.

It should be noted that each of these two **AC** and **AP methodologies** have greatly contributed to didactic innovation. Despite the distinction, they coexist in the educational practice of our time and demonstrate this complementarity in the design of modern methods. Today more than ever, the most difficult task stands out clearly: renovating teaching methods, adapting them to the changing world, introducing and implementing creative methods.

Teaching a foreign language involves much more than just learning skills, a system of rules or grammar; this includes an alteration of self-image, the adoption of new social and cultural behaviors and ways of being, and therefore exerts a significant impact on the social nature of the learner ⁹³.

As Crookall and Oxford (1988: 136) rightly claim: *“Learning a second language is ultimately learning to be another social person »* Likewise, Gardner states that:

“Languages are unlike any other subject taught in a classroom in that they involve the acquisition of skills and behavior patterns which are characteristic of another community” (Gardner 1985:146).

The idea that the mother tongue (L1) can influence the process of acquiring a foreign language (L2/FL) date back to ancient times. With the advent of American structural linguistics, the emphasis on the comparison between the structure of the L1 and the L2, as an essential prerequisite for all scientific language teaching, was formulated by Lado in 1957. His work is based on the initial postulate that any interlinguistic divergence, listed according to the descriptive framework of structural linguistics, becomes a source of learning difficulty and therefore a cause of errors. In agreement with Besse and Porquier in 1984, Lado also shares the following convictions: a) structural linguistics offers the best tools for language teaching; b) the comparison of languages, a structure of the language makes it possible to anticipate learners' errors; c) it is possible to establish learning progressions based on these comparisons. (The acquisition of a foreign language: research and perspectives, Mercè PUJOL & Daniel VÉRONIQUE 1992, p.18/ Switzerland).

Learning a new language involves the acquisition of new automatisms, thus requiring bypassing the use of the L1.

Pit Corder, in his 1967 article "The significance of learner's errors," challenges this perspective. He draws parallels between L1 and L2 acquisition, arguing that motivation to learn the L2 supersedes predisposition to learn the L1, but that the two processes are not fundamentally different, thus emphasizing that errors in learners are considered an aspect of development, even for L2 acquisition. Errors do not represent learning failures, but rather indices of the acquisition process, reflecting the speaker's hypotheses about the functioning of the language he is learning.

All the affective, subjective and emotional dimensions of language occupy a central position in communication, and by extension, in the acquisition of a second language. Vigil and Oller (1976) emphasize

⁹³ Psychology for Language Teachers: a Social Constructivist Approach. Marion Williams and Robert L. Burden Cambridge University Press 1997 p.115

the importance of the phatic and expressive aspects of human communication, highlighting that it is through communication that individuals recognize and define themselves. They then put forward the hypothesis according to which the fossilization process does not reside solely as an internal problem for the learner, but rather in the nature of the exchanges between native speakers and non-native learners. Thus, they attach great importance to the notion of feedback ⁹⁴.

This brings us to a role of the teacher, namely that of feedback provider. The different forms of feedback (relevant comment or action, silence, encouragement, gaze) promote motivation and interaction among learners. This is again a complex area involving a number of variables such as the intention of the person giving the feedback, the manner in which it is given and the manner in which it is interpreted by the person receiving it.

The primary function of structured input is to streamline language processing, enabling foreign language learners to establish precise connections between form and meaning. It's important to note that facilitating language processing serves a distinct purpose from merely recognizing the form in the input.

When examining the mechanisms of foreign language acquisition, it is imperative to take into consideration the notion of interlanguage. Selinker conceptualizes interlanguage (IL) as a category of learner who has not yet acquired the fluency specific to the target language (LC). He also characterizes it as a psychological structure activated during production in L2/LE, made up of linguistic elements and varied processes. Selinker identifies the causes of interlinguals, among which stand out:

- a) linguistic transfer: the rules and subsystems of the IL can result from a transfer from the L1;
- b) transfer of training: certain aspects of IL may arise from the characteristics of the educational process followed when learning the L2/FL;
- c) L2/FL learning strategies: elements of IL can arise from specific approaches to the material to be learned, learning strategies being the set of procedures used to structure the information;
- d) communication strategies in L2/FL: elements of IL can result from the different ways in which learners interact with native speakers of the SL, communication strategies constituting the set of procedures used to solve a problem of communication.

Interaction is considered “an indispensable element in the acquisition of a second language” (Loewen & Sato, 2018: 285)⁹⁵. Michael Long (1981, 1983a, 1983b, 1996) studied language used in informal, non-academic contexts where participants were motivated to interact. He found them to be rich in examples of negotiation, in which participants clarified what the other had said, repeated and checked each other's meaning. As second language users, they were far from being passive receivers of L2 input. They actively engaged in making their contribution more understandable by interacting with the other speaker. These adjustments, made during ordinary, informal interactions, form the basis of his interaction hypothesis.

Oral communication in interaction represents an extremely complex task. It is the arena of spontaneity and immediacy. During this verbal exchange, speech and understanding are manifested between the speaker and the interlocutor. However, it is important to note that oral interaction goes beyond the simple juxtaposition of speaking and listening comprehension. Other language skills are revealed here.

Interaction competence is therefore based on the implementation of a varied set of knowledge and know-how, in a specific situation.

Attaining the didactic objective necessitates the cultivation of communicative skills in a foreign language with the aim of applying them in practical, functional contexts.

As a multifaceted phenomenon, interaction should be approached by seeking to comprehend the various interconnected elements that contribute to its dynamics. Analyzing an interaction involves defining the interactive framework to which it is articulated and subsequently identifying the distinct modules that constitute it (ibid.).

⁹⁴ Neddy A. Vigil and John W. Oller RULE FOSSILIZATION: AN ATTEMPT MODEL.
https://www.researchgate.net/publication/229644912_Rule_fossilization_A_tentative_model

⁹⁵ [https://www.researchgate.net/publication/326998249_Do_teachers_care_about_research_The_research-pedagogy_dialogue#:~:text=Journal%2073\(1\)-,DOI%3A10.1093/elt/ccy048,-Authors%3A](https://www.researchgate.net/publication/326998249_Do_teachers_care_about_research_The_research-pedagogy_dialogue#:~:text=Journal%2073(1)-,DOI%3A10.1093/elt/ccy048,-Authors%3A)

In pursuit of learning objectives and fostering interaction, the teacher employs diverse approaches, methods, strategies, and teaching tools. Interaction serves as the bedrock of language classes, providing students with the opportunity to learn not only from the teacher but also through observation, interaction, active participation, and experimentation. Additionally, students benefit from observing their peers. An interactive approach, whether pursued individually or collaboratively, plays a pivotal role in the substantial development of oral skills.

The question of the role of verbal interactions in the development of a foreign language is central. Despite being approached from various angles, determining the precise role of input and interaction in actual language development remains challenging. In the early perspective of acquisition, learners were thought to acquire grammatical rules, apply them, and then practice them in conversational settings. Consequently, classroom exercises and interactions, along with daily interactions with native speakers, were primarily viewed as a means of reinforcing the grammatical rules acquired by a learner.

In 1975, Wagner-Gough and Hatch suggested a different role for conversation in second language development. They argued that conversational interaction forms the basis for the development of syntax rather than simply being a forum for practicing grammatical structures. Rather, syntax, they argued, develops from conversation than the opposite.

Long (1980) by interactional characteristics included aspects of conversation such as comprehension checks, topic changes, and requests for clarification. In his work, Long showed that conversations involving non-native speakers (NNS) have more such modifications than conversations between two native speakers (NS). He argued that this is so for two reasons: first, these devices help avoid speech problems and, second, they function to repair and compensate for speech when problems arise.

Although these studies have contributed significantly to our growing understanding of the factors that influence the nature of discourse, they only indirectly address the question of subsequent L2 production and acquisition. For example, Long (1983) made a deductive argument: linguistic and/or conversational adjustments lead to better understanding; understanding promotes acquisition. The adjustments therefore facilitate the acquisition.

Conclusion

Today, learning a foreign language is no longer interpreted in its narrow sense. Learning a foreign language naturally includes the development of communicative skills. Indeed, on the one hand, according to the famous "acquisition-learning hypothesis" of Krashen (1982), "[...] the term "learning" [...] refers to the conscious knowledge of a second language [...] known to most people as "grammar" or "rules". And, on the other hand, in the CEFR (2001), it is emphasized that the objective of teaching a language is to prepare the student for communication in this foreign language. There is surely a close relationship between learning a foreign language and oral expression in interaction as Bange (2005) points out, "learning is inseparable from interaction". Furthermore, Porquier et al. (2004) point out that "learning is inextricably associated with communication [...] and communication is a learning activity". Since learning to communicate is an essential objective of learning a foreign language, students must then develop communicative competence during learning. Communication competence includes the following skills: "linguistic competence, sociolinguistic competence, discursive competence, referential competence, strategic competence" (Bérard, 1991, cited by Bange, 2005, p. 159) which must be developed through interaction. Interaction as a solution for effective teaching can remedy the inability to express itself in a foreign language.

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Designing a Didactic Drama for Medical University Students Based on Multidisciplinary

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Short Bio

Olyesya Razdorskaya graduated from the Faculty of Foreign Languages of Kursk State Pedagogical University in 1997, and from the Faculty of Law of Russian State Social University in 2002. She was working as a teacher of English in the secondary schools since 1997 till 2005. Since 2005, she has been working as a teacher of English (for Russian students) in Kursk State Medical University. She became Candidate of Pedagogical Sciences in 2009. She was teaching Pedagogy and Bioethics for the overseas students, Pedagogy, Philosophy and Bioethics for the Russian students and Pedagogy (additional qualification) for the teachers of KSMU.

Abstract

Modern approaches for teaching English based on multidisciplinary education are being introduced for the students of medical universities. Taking into account the principles of the author's Reflective and Creative Approach, a teacher should encourage the students to use their creativity at the classes in English for Medical Purposes. This term, an academic group of the second year students of the Dental Faculty of KSMU has been offered to take part in staging a didactic drama in English. The special feature of designing the drama is the usage of the interdisciplinary links with Medical Humanities. Moreover, professional vocabulary is used in the drama's script, and the communicative skills are developed in the future dentists. The script is being composed by me and the students together. The plot of the drama is based on the Turkish television series *Muhteşem Yüzyıl*, which is very popular in this country. The only difference is that in our drama, the characters of the series are the patients that visit the dentists. In order to make a script, interdisciplinary links with History of Medicine are used. The students get the task to find information about the development of medicine in the Ottoman Empire. A bilingual student whose first language is one of the Turkic is going to play the part of Sultan Suleiman the Magnificent and will be saying some phrases in Turkish, not only in English. In my opinion, taking part in a didactic drama is a relevant activity for the students of the medical university as it not only develops their foreign language competence, but helps to reveal their creative potential and form creative skills.

Keywords: didactic drama, EMP, creativity, interdisciplinary links

Hark Olufs' *Odd Adventures or Marvellous Skirmishes in Turkey* (1747) and Diversity of the Ottoman World

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Short Bio

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Abstract

Edward Said's Orientalism opened up new horizons for the interpretation of Europe's idea of the Orient. Said developed a new scholarship that examines the common view of the orientalist scholarship predicating European domination of the oriental world. The new attitude is popularized by critics such as Kim Hall, Emily Bartels, and Jack D'Amico to generalize the European domination over the Orient even before European colonialism. Nabil Matar, however, argues against applying Said's theory to early modern texts as it is crucial to delve into the depths and explore the nuances of Ottoman-European relations. The Early modern period witnessed Euro-Ottoman rivalry when the Ottoman Empire manifested its hegemony over the Europeans and in the Mediterranean. Matar believes that it is misleading to emphasize European domination against the Orient during this period. Thus, a new approach is needed to explore and explain Euro-Ottoman relations during the early modern era. Consequently, he adopts a micro-historical approach by studying archival sources in which he includes diverse experiences of the different European travelers to the Ottoman world. The diversity Matar uses includes the thick description of the rich and polyphonic narratives written between the 16th and 19th centuries. Hence, it is crucial to examine in which ways the Dano-Norwegian observation differed from the other European influential nations. The Dano-Norwegian Hark Olufs' *Odd Adventures or Marvellous Skirmishes in Turkey* (1747) will be analyzed following Nabil Matar's methodology. Olufs' background and his motivation in recording and later publishing his captivity accounts will be excavated to interpret why the text was produced. Lastly, this paper will suggest why it is significant to include Nabil Matar as an alternative critic to explain the early Euro-Ottoman relations rather than Said's Orientalism.

Keywords: Edward Said, Nabil Matar, Hark Olufs, Pre-Modern Era, Orientalism

Lost in Translation: A Cross-Examination of Censorship Practices in Arabic Subtitles on TV Channels and DVDs

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Short Bio

Dr. Amer Al-Adwan is currently an Associate Professor of Audiovisual Translation at the College of Humanities and Social Sciences, Hamad Bin Khalifa University (HBKU). He obtained his doctorate in Translation and Intercultural Studies from the University of Manchester/UK in 2009. Before joining HBKU, he worked at Jordan University and the Applied Science University, Jordan, as an assistant professor, where he taught several courses of translation and intercultural studies. He also worked for a few international institutions, including BBC Arabic and Aljazeera English, as a translator and a subtitler. His research interests focus on audiovisual translation, discourse analysis, intercultural studies, politeness theory and media translation.

Abstract

Subtitling comedy presents a significant challenge, particularly in the realm of audiovisual translation within the Arab world. Despite recent academic attention to this complex topic, a more comprehensive account of its intricacies and mechanisms is much needed. Therefore, this paper delves into this important matter, analyzing the different censorship strategies and their frequency in the Arabic subtitles on satellite TV channels and DVDs. In the analysis, I examine eight episodes from the American sitcom *Two and a Half Men* aired on the prominent Arabic TV channel MBC 4 and their DVD counterparts. The findings show that Arab subtitlers adopt more strict censorship strategies for TV channel audiovisual material compared to DVDs, especially when dealing with taboo topics like sexual references and profanities. The subtitlers primarily adopted three censorship strategies: euphemisation, omission, and mistranslation. Furthermore, specific scenes were deleted from the TV version, to shield Arab audiences from potentially uncomfortable or offensive content. It is evident that such censorship practices significantly affected both the linguistic and visual elements of the original series, and thus hindering the target viewers' comprehension of the original dialogue.

Keywords: Arabic subtitling, censorship, comedy, taboo language, homosexuality.

Fostering Pedagogical Advancement: A Comprehensive Analysis of Artificial Intelligence (AI) Tools Integration by EFL Language Teachers

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Ferit Kılıçkaya presently serves as a Professor of English Language Teaching (ELT) within the Department of Foreign Language Education at Burdur Mehmet Akif Ersoy University in Türkiye. His primary academic pursuits encompass a comprehensive investigation of both the advantageous and detrimental impacts associated with the integration of technology into language pedagogy and acquisition processes, alongside an emphasis on pertinent aspects of language assessment. Evidencing his scholarly contributions, he has authored numerous scholarly articles and book chapters, several of which have been disseminated through globally recognized publishing platforms.

Abstract

The incorporation of Artificial Intelligence (AI) technologies within the realm of language education has drawn considerable global attention, including in Türkiye, subsequent to the introduction of ChatGPT by OpenAI. The emergence of AI tools has ushered in a novel era characterized by a myriad of pedagogical possibilities. This descriptive study was conducted with the objective of investigating the multifarious purposes for which language educators in Türkiye have adopted AI tools in their pedagogical practices. To attain a comprehensive understanding, this research encompassed a diverse and extensive sample of language teachers spanning across Türkiye. Rigorous data collection procedures were employed, with a focus on quantitative data collected through meticulously designed online surveys. The research findings cast light on a multifaceted landscape of AI tool utilization within the Turkish language education context. Language instructors were found to harness these technological aids for a wide spectrum of pedagogical goals. Most prominently, participants demonstrated a proclivity for utilizing AI tools in tasks related to lesson planning, the creation and enhancement of audio-visual educational materials, language assessment, and the provision of constructive feedback. Additionally, AI-driven chatbots were employed to facilitate language practice. Furthermore, the data unveiled that the adoption of AI tools intricately correlated with the development of both receptive skills (listening and reading) and productive skills (speaking and writing) across the four fundamental language domains. In addition to their versatility, participants highlighted several advantages stemming from the integration of AI tools. One particularly notable benefit was the simplification of administrative tasks, liberating educators from the burdensome demands of manual labor. AI-powered grading systems garnered significant praise for their role in enabling efficient and impartial assessment of assignments, quizzes, and examinations, while also providing valuable opportunities for language practice for learners.

Keywords: Artificial Intelligence, EFL, Language, Teaching, Tools

Corpus Analysis of the Use of Polysemous Verbs in Personalized and Depersonalized Modality Expressions of Argumentation

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Short Bio

My main areas of interest as a researcher include corpus linguistics and learner corpora, academic writing and error analysis, and phraseology. I have published research articles and book chapters on corpus linguistics, phraseology, data-driven learning, meta-discourse, semantic prosody and lexical priming and I am currently engaged in EAP research as part of a multidisciplinary team of researchers.

Abstract

Defined as having different but related meanings, polysemy semantically investigates the language. Considering the fact that any given word may have more than one meaning is an expected outcome of language learners who are also aware of the fact that these multiple meanings deserve immediate pedagogical focus and attention. Our study aimed to define and analyze the concepts of lexical verbs, polysemous verbs and the subsequent modality patterns, through native and non-native learner corpora. To measure the extent to which non-native academic writers are aware of the existence and evaluative meanings of these polysemous lexical verbs, a corpus-based analytical framework was applied, and the native and non-native corpora of argumentative writing were contrasted. Twenty-five lexical verbs were selected and analyzed in terms of polysemic features in two corpora of argumentative essays (TICLE and LOCNESS). Concordance analysis was done to determine the usage patterns in the two corpora. Findings indicated significant underuse patterns in non-native corpus. We hope that our study will contribute to the efforts to increase our understanding of non-native learners' repository of lexical verbs with multiple modality meanings.

Keywords: Polysemous verbs, lexical verbs, modality, writer stance, argumentation, learner corpora

A Deluzian Reading of the Reterritorialization of the Characters in Alice Zeniter's *The Art Of Losing*

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Abstract

Today globalized world could be characterized by a giant flow and force of migrations owing to a wide variety of reasons ranging from war, prosecution, discrimination, unfavorable living conditions, to name a few. As a result, the study of migration in literature assumes great importance in relation to the concepts of deterritorialization and reterritorialization to see how newcomers experience physical spaces, their homes or houses as cultural or transcultural spaces. One of the most recent and finest examples of migration literature is Alice Zeniter's *The Art of Losing* (2017), which handles the migration process of three generations from Algeria to France. At the backstory, there is the Algerian War, in which Hamid's father, Ali, fought on the France frontline and hence had to depart his country. Hence, the present paper aims to present the territorialization and reterritorialization of the main characters, an approach based on Deleuze and Guattari. The term territorialization refers to a process in which the subject becomes acculturated in his or her own culture. Deterritorialization refers to a process whereby a social relation is altered while the term reterritorialization refers to a process whereby people tend to become part of popular culture or new surroundings. Alice Zeniter's *The Art of Losing* (2017) presents a wealth of experiences that point to all these identity changes or choices that could be analyzed through Deleuze and Guattari's concepts. The present analysis mainly revolves around the experience of transcultural spaces, ethnicity, or solidarity in between characters. The aim of to see how the three generations experience the identity changes, in a sense, how they are re-territorialized.

Keywords: Alice Zeniter, *The Art of Losing*, migration, Deleuze & Guattari

Introduction

21st century is mainly characterized by wars, migration, displacement, which amount to the emergence of refugee crisis in general. According to Abadan-Unat (2017), globalization in addition to the search for an identity, facilitated by the new ways of communication, were two critical phenomena that shaped the social sphere. In a sense, we can say that we are living in a *deterritorialized* world in which belonging is perceived differently. As a consequence, the cultural composition today could be characterized by fluidity, porosity, more transcultural spaces, or fewer boundaries, which is prominently reflected in literary works. In line with this, the present paper tackles Alice Zeniter's *The Art of Losing* focusing on reterritorializations of the characters, mainly Hamid, whose reterritorialization is prominent.

Migration literature has been a catchword of the last century, with migration affecting many people displacing them. Migration literature deals with multidimensional relationships between or among immigrants and local people. Seeing that migration is rampant today along with many literary works dealing with it, it is reasonable to deconstruct characters in their *deterritorializations* and *reterritorializations*. In short, with many people having been displaced owing to resultant political, economic, or social issues, today we have more transcultural confrontations where rights, identity, belongingness, or racism's doings become critical concepts. To be more particular, Western societies have experienced an unprecedented rise of migration literature and consequently identity problems have appeared as a prominent topic. In fact, transcultural spaces have been scenes of large-scale mixing of various cultures (Møller Gøttcke, 2019). These transcultural spaces are crowded with Westerners who are lamenting the erosion of their cultures while migrants are trying to elbow their way within the new surroundings.

In its very basic form, the term *detrterritorialization* occurs in cases where the individual is torn apart from his own surroundings, culture, or original country. In a similar manner, according to Appadurai, the term *detrterritorialization* refers to a change of identity, a thorough abandonment of the original culture or identity. Arjun Appadurai (2016), *detrterritorialization* refers to “one of the central forces of the modern world because it brings laboring populations into the lower-class sectors and spaces of relatively wealthy societies” (p.37). According to Deleuze and Guattari, the *detrterritorialization* process could be viewed as a process of awareness on the premise that in their own cultures people may fall short of seeing the reality. *Detrterritorialization* is a huge process that may alter the whole life of an individual. according to Adrian Parr (2010), when one is *detrterritorialized*, he or she loses his or her ties with the original culture. Deleuze and Guattari suggest that *detrterritorialization* and *reterritorialization* occur at the same time.

Alice Zeniter’s The Art of Losing (2017)

The novel *The Art of Losing* chronicles the story of three generations who moved from Algeria to France. This transition involves not only psychological but also mental transition, which covers a journey from the other side of the Mediterranean. Some prominent themes in the novel include loss of one’s country, culture, identity, even language. Another pursuit of the novel is to deconstruct the Algerian War, which forms the backstory in the novel. In terms of the Algerian War, we read the story of Ali, the father of Hamid. Ali is torn in between the past and the new surroundings. His sufferings from the war remain etched in his memory. His decision to leave his country back was a hard one. Later in the novel, we read that he feels deeply heartbroken in the face of the fact that his son and granddaughters become immersed in the French way of life with few ties or musings for Algeria. Interestingly, only Naima, one of Hamid’s daughters, wants to visit Algeria. However, her visit to Algeria results in some ambivalent feelings since when she is there her relatives barely recognize her and she has hard times understanding the language.

One turning point in the novel occurs when Hamid abandons Algeria in the 1960s, when the Algerian War finishes. Ali was a *harki*, which designates people who took part on the France frontiers during the Algerian War. Sadly, having been devoid of their legal rights in 1962, which were granted by the French government, *harkis* faced a tough destiny without their legal rights. In their country, they were proclaimed traitors and in France they were the secondary people. One reason for the French government’s unstable attitude towards the legal right of *harkis*. Choi (2011) attributes this to the fact that *harkis* were from North Africa. The death toll on the part of *harkis* was around 15.000 during the Algerian War (Horne, 2006). Initially, the French government granted some legal rights to *harkis* including restricted admission to the country in October 1962, and the number of *harkis* entering France was around 12.000. It was during this time that Ali and his family transitioned to France. They were first put in the “transit camps” in in Rivesaltes.

In the second part of the novel, we read the life of Hamid extensively, who was born in Algeria but raised in France, where he set up his family with his two daughters. The section that involves the main story of Hamid in France, Paris, represent the heart of the matter given that we read the most noticeable *reterritorialization* on the part of Hamid. The third section of the novel mainly dwells on the story of Naima, Hamid’s daughter who wishes to visit Algeria. And finally, the fourth part of the novel chronicles Naima’s visit to Algeria, which somehow ends in some frustration on her part as she has hard times understanding the language and the way of life there. There are some significant points regarding Naima’s visit. First and foremost, upon Naima’s announcing that she would like to visit Algeria, Hamid rejects the idea stating that “Could I prevent you from this?”, a question which is returned with a determined “No”. The strenuous *reterritorialization* Hamid experiences is seen here as he says the following for his own country “I figured out the shape of Algeria from a world map in France. The only moment when I saw Algir was when we were leaving it.... I know nothing about Algeria” (Zeniter, p. 427). Naima is not discouraged and finds the ways to go there and finally realizes her plan.

Hamid also goes through a process of reterritorialization religion-wise. He seems to be reluctant to appear like a Muslim. For example, he does not fast during the school days. What is more, he questions the virtues of fasting curious that they were rich back in Algeria but now poor in France. He thought that fasting or sticking to religious tendencies would keep him apart from his friends. In contrast, Hamid's parents were keen on their religious practices. This is one significant inter-generational difference in the novel. For example, their fasting practices, involving their preparation for the *iftar* time, are explained in the novel. Hamid's deterritorialization is also widely conspicuous in his approach to language. There is abundant reference to language-wise reterritorializations in the novel. One highly perceptible one comes when he is talking about going back to Algeria with his friends. During this talk, he admits that he forgot to speak the language. Another is that Hamid does not want to talk Arabic or the Berber language on the phone. What is more, he does not teach Arabic to his daughters. In contrast, his indulgence in the French language is highly visible as he takes delight in speaking French and "... as he was speaking, he was representing himself and the bright new generations" (Zeniter, p. 296).

Hamid also goes through a reterritorialization process during his readings. He reads Marx and takes great joy from it. He starts to take delight in music, listens to blues, which becomes part of his musical repertoire. He starts reading *Das Capital*, which he finds boring at the beginning but likes it later and he event engages in discussions about it. As he progresses in his reading, he thinks that "His life lacks spirit" (Zeniter, 288). Deleuze and Guattari suggested that the capitalist thrust is perceptible in the rampant reterritorializations and deterritorialized flows of people.

Hamid's reterritorialization is also perceptible in a number of culture-wise instances. In one of them, for example, Hamid, Kader, Giller, and François take part in new year celebrations with a lot of people. They drink alcohol and go drunk there. As the celebrations continue, a quarrel breaks out where a group of white boys attack them, first verbally and then physically. They cry out that they Hamid and his friends or relatives should not be there claiming that this was a Catholic festival. At that point, Hamid realizes that they are the only Arabs there. This is because he abstains from going to places that are crowded with Arab people. When the brawl explodes, he says that he is not there to fight, but to enjoy. When they go back home, Ali reproaches them, upon which Hamid says "He (Ali) still thinks that he is in Algeria and believes that everybody can live in his own way. I don't mind his way of life and I don't want it" (Zeniter, p. 303). This absolute rejection of Algerian way of life obviously testifies how reterritorialized Hamid had been and to what extent he internalized the French way of life. Ali was profoundly affected by this incidence. He came to realize the psychological distance between himself and his family. In that case, his enduring estrangement along with his acceptance of the French way of life marks his fragmentary reterritorialization.

Another instance of frustration for Ali occurs when they are together with Hamid and talking about politics. Ali was terrorized when he saw that his son, Hamid, could barely speak Arabic and used more French words in his dialogues. That was a moment of bitter frustration on the part of Ali. He was disheartened by the fact that his son was so unfamiliar with his original language and identity. He was also taken aback by anger. Then, overwhelmed by anger, he throws away his son's books and cries out "You don't understand, and you will never understand" (Zeniter, p. 284). In retrospection, he ponders what they were like when they first set foot in France and where they were now. These outbursts of anger and frustration could be taken as indications of Ali's reterritorialization. Despite all the anger, he seems to be submissive of the new way of life. In a sense, it could be said that his anger and resistance coalesced into a submissive acceptance.

Hamid's reterritorialization process is facilitated by some people, whether consciously or unconsciously. For example, his friends, Gilles and François play a significant role in his reterritorialization with their cultural and intellectual support they provide to him. Hamid starts reading *Das Capital* under their influence. Then, another significant character is Clarisse, who will end up being his wife later in the novel. He had great admiration to her and wanted to be like her since she was powerful. He jubilantly passed

time with her. She taught her how to draw and make a sculpture. Normally, these activities would not be welcome for a Muslim on the assumption that drawing, or sculptors are viewed as religiously acceptable. Yet, Hamid was happy with that. Moreover, when he finds out that they will have a daughter, he is thrilled to bits because he thinks that bringing up a son would be much harder. And to his luck, Clarisse never gives birth to a boy. They have three more daughters.

Conclusion

All in all, it has been laid out that *The Art of Losing* unravels the story of the three generations who transitioned from Algeri to France, a tough journey that has been marked by forced, precarious, and maybe sometimes intentional, in the case of Hamid, and powerful deterritorialization and reterritorialization process. We saw that the first generation the most prominent character of which is Ali, Hamid's father, faced the harsh face of war and migration and had to sacrifice a lot. The second generation, that of Hamid, experienced a relatively smoother transition during which he seems to have accepted most of the new lifestyle with a decided attitude, which is manifest in most of the events in the novel. To remember one, he eschews the idea of teaching his native language to his daughters. In contrast to the first and second generations, the third generation, Hamid's daughters, are actually far from their original culture. They love the French way of life just like their father, who unquestionably adopts the French way of life.

The novel features Hamid, the second-generation member, as a noticeable sign of the smooth transition and an epitome of reterritorialization. Some particular aspects of Hamid that reveal his reterritorialization include his love for the French language, his adoption of Marx, and his smoking. Moreover, his rejection of his first language is also cited as a powerful example of his reterritorialization. It could be suggested that Hamid is the embodiment of a number of transitory aspects, a breakaway from the past, an end product of the identity search along with all the hope he feels inside. His overt liking for the French language, for example, is a clear sign of his reterritorialization, which also feeds the third generation, which is his daughters. Unlike the previous generation, Hamid rejects the fate imposed upon him and sets out for new journey over the horizon (Zeniter, p. 297).

The novel also embodies intergenerational differences. A member of the first generation, Ali, went through several critical changes of mindset. First and foremost, he had to fight and then had to leave his country. However, his integration to the French culture was fragmentary. Next, Hamid, his son, was totally immersed in the French way of life. Hence, in a sense, we could put forward that Hamid was fully reterritorialized with his strenuous attitudes on a number of issues ranging from language, religion, or social connectedness. He adopts French friends and avoids from hanging around with Arabic people. He reads Das Capital and engages in discussions on a number of sensitive topics. Finally, his daughters are born into French way of life and do not question it. They are already territorialized in France.

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The Implementation of Collaborative Writing in Language Education: Affordances and Preliminary Findings

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Abstract

Following the rise of the ‘sociocultural turn’ in applied linguistics and based on the socio-cultural learning theory, collaborative writing (CW) has emerged as a viable strategy for L2 writers, motivated, also, by the critical recognition that learner interaction plays in the learning process. CW involves students’ interacting, negotiating meaning, and working on decisions in the writing process and producing a single shared text. Hence, it offers a viable teaching strategy for teaching and learning L2 writing where learners must grapple with a number of challenges that range from genre-related knowledge and insufficient proficiency. Therefore, the objectives of the present study are two-fold. First, the paper aims to give an overview of CW as a L2 writing strategy including its advantages along with challenges. The second aim of the paper is to present the findings of a collaborative writing project which was conducted with 95 advanced level English Language and Literature students. The data for this objective was collected through a questionnaire and focus group interviews. The questionnaire probed in what aspects CW facilitated their learning process as well as in what areas they made progress through CW. The focus group interview was conducted to get an understanding of the participants’ views regarding CW. The joint findings indicated that L2 writers benefited from the CW strategy, underscoring the strengths of it. Besides that, they also provided several suggestions for the betterment of the CW strategy.

Keywords: Collaborative Writing, L2 Writers, Learner Interaction, Socio-Cultural Learning Theory

Introduction

Collaborative writing (CW) has emerged as a viable L2 writing teaching strategy over the last decades (Cheung, 2023; Storch, 2019; Zhang and Plonsky, 2020; Zhang and Chen, 2022), which was facilitated by the rise of technological innovations that enable more interaction (Chen et al., 2020; Storch, 2019; Zou, 2020). The rise in the recognition paid to CW is attributed to the increase in more student-centered approaches to the teaching of L2 writing and the rise of the ‘sociocultural turn’ in applied linguistics (Chen and Hapgood, 2019). As an instructional strategy, CW includes students’ working and interacting to establish texts, where they are supposed to take not only language related decisions but also genre-related decisions. Research indicates that CW has to potential to enhance learners’ awareness as well as reflective thinking (Storch, 2012), and enhanced peer interaction (Crawford et al., 2019; Storch, 2019), and enables learners to fulfill task requirement (Li & Zhu, 2017). In a sense, the process of deciding the language use, coming up with new forms and co-editing the linguistic choices enable learners to build their knowledge. Yet, research on CW is still in its infancy (Chen, 2019). Hence, the present study aims to lay out some peculiar aspects of CW and then reports the findings of a survey and focus group interview study. CW has been investigated from different perspectives and in different contexts or in relation to different tasks. A big portion of research focused on the role of interaction patterns on CW (Bradley et al., 2020; Kırmızı, 2022; Villarreal and Gil-Sarratea, 2019). Such research underscored the significance of interaction patterns. For example, Villarreal and Gil-Sarratea (2019) reported that texts written collaboratively were more accurate with more lexical and grammatical density. Through collaboration, intermediate level student provided feedback to each other and scaffolding. Another line of research has examined the contribution of CW to academic achievement (Hsu and Lo, 2018; Qiu and Lee, 2020). Such research used like syntactic complexity, accuracy, lexical complexity, and fluency (CALF) as measurement points (Housen et al., 2012; Zhang and Plonsky, 2020). In particular, Pae

(2011) reported that the texts written by the collaborative groups were much more accurate and denser compared to individual texts. A majority of studies demonstrated the positive contribution of CW (Wigglesworth and Storch, 2009; Yeh, 2014). Third, there are also recent studies that emphasized the affordances of CW (Li and Kim, 2016; Zhang, 2019), ranging from creation of better content (Zhang, 2018), better grammar use (Wigglesworth and Storch, 2009; McDonough et al., 2018), a richer lexis (Kim, 2008), and a better understanding of the target audience (Li and Storch, 2017).

Methodology

Descriptive in nature, the present study is a longitudinal study of collaborative writing. The data were collected through a questionnaire which involves three sections: (1) perceptions of the participants in terms of the usefulness of CW, (2) the Collaboration Belief Survey (Zhai, 2021), and (3) the Collaborative Performance Self-assessment Questionnaire (Zhai, 2021).

The participants and the procedure

The present study was conducted with 154 tertiary level EFL learners who are enrolled in English Language and Literature department. All the participants were third grade, implying that they have taken several writing courses up to that point. The number of female participants is 87 (54.5%) and the number of male participants is 67 (43.50%). The CW project lasted around two months. The students were paired or grouped into three. They worked together and recorded their CW sessions. In total, each group produced around three or four hours of data.

Data collection tools

The data was mainly collected through three questionnaires in the present study. The first part of the questionnaires concerned to what extent the CW strategy was helpful based on the perceptions of tertiary level L2 writers. This section includes to what extent CW was helpful in terms of *grammar, vocabulary, orthography / spelling, writing skills in general, writing the content, and organization*. The answers the participants provided for the items here ranged from 1-not very helpful at all to 4- highly helpful. The reliability level of this section was calculated as 0.853 (6 items).

The next data collection tool was the *Collaboration Belief Survey*, which was adopted from Zhai (2021). This questionnaire was used at the end of the implementation of the collaborative writing task. The aim of the items in this questionnaire was to measure students' beliefs regarding peer collaboration, a significant component of collaborative writing strategy, beliefs about how it means to be giving and taking peer feedback, and students' preferences in the application of collaborative writing strategy. Zhai (2021) adapted some of the items from Roskams (1999). Collaboration Belief Survey is a 16-item Likert type questionnaire. Zhai (2021) calculated the reliability of the questionnaire as .83. In the present study, the reliability of the questionnaire was calculated as 0.793, indicating a high level of reliability.

The third data collection method was the *Collaborative Performance Self-assessment Questionnaire*, which was adopted from Zhai (2021). The main aim of this question was to get an overview of the self-assessment of the participants in terms of the CW task. This questionnaire includes 13 items. It is a 6 Likert-type questionnaire. The answers the participants provided for this questionnaire range from 1- strongly disagree to 6 – strongly agree. In this questionnaire, the participants self-evaluations include the personal evaluation, to what extent the individual helped the group work, to what extent the individual respected the other, and to what extent the group was able to organize their work. The participants filled this questionnaire after they completed the CW task, which lasted around two months. The reliability level of the *Collaborative Performance Self-assessment Questionnaire* was calculated as .917, a remarkably high level of reliability.

Findings

In this section, the results regarding to what extent the CW strategy helped the participants, the collaboration beliefs of the participants, and the collaborative performance self-assessment of the participants in a descriptive manner.

To what extent was CW helpful?

Results regarding the helpfulness of CW are presented in Table 1. It can be understood from the table that the overall mean scores was 4.18, indicating that the participants found the CW helpful. To be more specific, the participants found the CW strategy most useful for writing content dimension (M=3.25), followed by improving their organizational skills in writing (M=3.14). Third, the participants found CW most useful for improving your writing skills in general (M=3.09). The participants did not find CW helpful for improving their grammar (M=2.88), orthography / spelling skills (M=2.91), or vocabulary skills (M=3.01).

Table 1. To what extent was the CW strategy was helpful for tertiary level students

Items	N	Mean	SD	Min.	Max.
1. To what extent do you think working with a partner was helpful for you in improving your grammar?	150	2.88	0.768	1	4
2. To what extent do you think working with a partner was helpful for you in improving your vocabulary?	152	3.01	0.772	1	4
3. To what extent do you think working with a partner was helpful for you in improving your orthography / spelling?	151	2.91	0.819	1	4
4. To what extent do you think working with a partner was helpful for you in improving your writing skills in general?	151	3.09	0.765	1	4
5. To what extent do you think working with a partner was helpful for you in improving your writing the content?	154	3.25	0.728	1	4
6. To what extent do you think working with a partner was helpful for you in improving your organization?	152	3.14	0.772	1	4
7. I liked working in collaborative writing.	154	4.18	1.435	1	6

Collaboration beliefs survey

The findings about the collaboration beliefs of the participants are presented in Table 2. It can be seen that comments from their classmates are valuable (M=4.46) and that they feel comfortable being criticized by their classmates (M=4.36). However, they stated that they would like to get feedback from their teachers rather than their classmates (M=4.40). Conversely, the participants suggested that they liked the idea of working with a partner (M=4.21) and learned more by working with a partner (M=4.19). The also stated that they tended to work harder when in a group (M=4.05) and that two or more people can make better decisions than an individual (M=4.08). The participants also reported that they would not mind their partners' correction their mistakes (M=3.19). Mostly, the participants seem to have underscored the viability of the CW strategy. All the same, they also reported some hesitation. For example, they reported

that their English proficiency would not increase through CW ($M=3.73$). Likewise, they seem to have doubts about whether working with a partner will lead to better grades ($M=3.92$).

Table 2. Descriptive findings regarding the collaboration beliefs of the participants

Items	<i>N</i>	<i>Mean</i>	<i>SD</i>	<i>Min.</i>	<i>Max.</i>
1 It is more important for me to get a good score than to form a good relationship with a class partner.	154	3.28	1.32	1	6
2 Two or more people can make better decisions than an individual.	153	4.08	1.39	1	6
3 I like the idea of being assessed together with my partner.	154	4.21	1.18	1	6
4 I will learn more by working with others than working alone.	154	4.19	1.34	1	6
5 Working with others will lead to a better grade than working alone.	154	3.92	1.29	1	6
6 I think that comments about my work from other classmates are valuable.	152	4.46	1.16	1	6
7 I would prefer to get improvement feedback from my teacher rather than from my group member(s).	154	4.40	1.24	1	6
8 I feel comfortable having my group member(s) criticize my work.	154	4.36	1.13	1	6
9 I tend to work harder when working as a group than working alone.	153	4.05	1.46	1	6
10 I'm concerned about development when working with others.	154	3.68	1.22	1	6
11 I'm concerned about the division of work when working with others.	154	3.71	1.30	1	6
12 I'm concerned about the different working pace when working with others	154	3.77	1.22	1	6
13 I think my English will be improved through working with other classmates.	154	3.73	1.43	1	6
14 I do not like it if my group member(s) explicitly points out the fault in my work (even if it is true).	154	3.19	1.36	1	6
15 If I think my idea is better, I ignore my partner's suggestions.	153	2.68	1.35	1	6
16 If I think my idea is better, I try to persuade my partner.	153	4.27	1.18	1	6

Collaborative Performance Self-assessment

The findings regarding the collaborative performance self-assessment of the participants are presented in Table 3. The general mean score for performance self-assessment was 4.86, demonstrating that the participants partially agree that they were ready to collaborate in the CW tasks. To be more specific, the general mean score for the personal responsibility dimension was 4.64, which indicates that the participants agree with the items here. They think that they were well-informed about the project ($M=4.85$), and they were prepared and ready to work ($M=4.76$). They also reported that they did the tasks without being reminded ($M=4.53$) and they used feedback from others to improve their work ($M=4.43$).

Regarding the to what extent each participant helped the group, the mean score is 4.83, indicating that they helped the group. More specifically, the participants believed that they helped the group (M=4.94), made discussions effective by clearly expressing ideas, asking probing questions, making everyone is heard, responding thoughtfully to new information and perspectives (M=4.82), and offered help to others (M=4.79). In terms of respect, a huge portion of the participants believed that they were polite and kind to the group members (M=5.31) and acknowledged and respected other perspectives (M=5.23). Finally, the general mean score for the group organization dimension was 4.90. In particular, the participants thought that they assigned roles if and as needed, based on group members' strengths (M=4.99), used time and ran the discussion efficiently (M=4.75), and kept materials, drafts, and notes organized (M=4.93).

Table 3. Collaborative Performance Self-assessment of the participants

Items	<i>N</i>	<i>Mean</i>	<i>SD</i>	<i>Min.</i>	<i>Max.</i>
1. I took responsibility for myself as ...	154	4.64	0.753	1	6
a. In the collaborative writing work, I was prepared and ready to work.	154	4.76	0.929	1	6
b. I was well informed on the project topic.	154	4.85	0.913	1	6
c. I did tasks without having to be reminded.	154	4.53	1.133	1	6
d. I used feedback from others to improve work.	154	4.42	1.113	1	6
2. I helped the group as:	154	4.83	0.830	1	6
a. I helped my partner / my group members solve problems.	154	4.94	0.992	1	6
b. I made discussions effective by clearly expressing ideas, asking probing questions, making everyone is heard, responding thoughtfully to new information and perspectives.	153	4.82	0.919	1	6
c. I gave useful feedback (specific, feasible, supportive) to others.	154	4.73	0.970	1	6
d. I offered to help others do their work if needed.	154	4.79	1.096	1	6
3. I respected others as:	154	5.28	0.890	1	6
a. I was polite and kind to group members.	153	5.31	0.899	1	6
b. I acknowledged and respected other perspectives.	154	5.23	0.941	1	6
4. We organized work as:	154	4.90	0.800	1	6
a. We assigned roles if and as needed, based on group members' strengths.	154	4.99	0.925	1	6
b. We used time and ran the discussion efficiently.	154	4.75	1.056	1	6
c. We kept materials, drafts, notes organized.	153	4.93	0.944		

Focus group data

To get in-depth data for the viability of CW, two semi-structured focus-group interviews were conducted with 15 participants with a view to dig deeper into the CW process and clarify some important points in addition to identifying L2 learners' attitudes towards CW. Each interview lasted around 45 minutes. Each interview was recorded and transcribed. An inductive coding process was adopted in which the

researchers listened to the data several times and decided on the final codes. The final codes were as follows: 1. effective learning, code 2: practical, code 3. motivation, code 4. shared responsibility, code 5: shared understanding, code 5 resolving conflicts.

Here are some examples from the participants' statements.

Excerpt 1:

"Working together makes you learn from each other and promote the helping process with the help of new ideas."

The participant stated that sharing the work buttresses their learning due to teamwork and collaborative processes.

Excerpt 2:

"It creates practicality and efficiency due to being more organized."

The participant clarified that working in teams or in a collaborative way saves time and helps you work in a more disciplined way.

Excerpt 3:

"Teamwork and collaborative working motivate me and boost my mood. I just have these feelings that, my idea is not useless it works."

The participant claimed that working collectively and collaboratively fosters learning and increases motivation.

Excerpt 4:

"When you share the work with your classmates it helps you to focus on one thing at a time since the workload diminishes."

The participant mentioned the necessity of the division of labor among the group members.

Excerpt 5:

"Learning how to support or appreciate opposite ideas, or the different perspectives and reaching a consensus is perfect because at the end of the day we came up with a new idea."

The participant mentioned the importance of interaction and its benefits to group members.

Excerpt 6:

"Dealing with disagreements, instead of saying no, that's okay, okay this may be your idea but let's filter it if you want and try focusing on resolving conflicts."

The participant stated that disagreements are solved in time since they learned how to react to conflicts. As the findings of the data suggest participants emphasized that learners' motivation for learning increased thanks to teamwork, and collaborative tasks. In addition to these, with the help of teamwork, and collaborative tasks effective learning and interaction among learners occur.

Discussion

The present study was conducted to give an overview of CW as a writing strategy and measure undergraduate L2 writers' perceptions regarding the usefulness of CW, collaborative learning beliefs as well as collaborative performance self-assessment. In terms of the usefulness of CW, the findings indicated that CW was most helpful for improving the writing of content and improving organizational skills in L2 writing. Overall, the participants stated that they liked working with partners or group members in CW tasks. The CW tasks turned out to be less effective in improving learners' grammar and spelling skills.

As for the collaboration beliefs, most of the participants agreed that the feedback they received from their partners was valuable and they felt comfortable with peer feedback. Nevertheless, they were more willing to get feedback from their teachers. Second, the results indicated that the participants were happy with the idea of working in collaborative groups and worked harder in the company of others. Precision in decision making was also reported. In brief, the participants underlined the role of CW in their development. On the other hand, they suggested that taking part in CW tasks would not increase their grades. The usefulness of CW was reported by other studies (e.g., Kırmızı, 2022; Vandommele et al., 2017). Kırmızı (2022), for example, reported the viability of CW strategy at post-graduate level. Vandommele et al. (2017) reported improvement in writing quality of Dutch as L2 students' in-school and out-of-school multimodal CW practices.

When it comes to collaborative performance self-assessment, it was found that the participants were ready to take part in CW tasks given that CW tasks gave them a sense of responsibility. They took benefit of peer feedback. Each group member contributed to the process and discussions were more effective. Most of the participants stated that group members respected each other. They could manage their collaborative work based on the strengths of group members.

One of the limitations of the study is that it was not possible to conduct a pre-test and post-test design. Future studies could consider conducting a pre-test and post-test design. In the present study, the participants were put into student-selected groups. In the literature, there is controversy about whether students should select their groups or whether teachers should group them. There are studies that indicate that pairs collaborate more successfully than student-selected pairs (Mozaffari, 2017). Future research could consider putting learners in teacher-selected groups.

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A Critical Discourse Analysis of the Images of Turks in the English Renaissance Drama

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Abstract

This paper intends to offer the critical discourse analysis of the stereotypical images employed for the representations of Turks in Philip Massinger's *The Renegado*, Christopher Marlowe's *Tamburlaine the Great*, and Thomas Kyd's *The Tragedy of Soliman and Perseda*. There are various studies that already examined the images of Turks in English Drama. However, the results and the discussions all these studies have yielded are based on overgeneralizations with essentialist and reductionist approaches. This study sets out to systematically examine the discursive tendencies to identify the ways the Turks are represented and determine the frequencies of what is represented and how it is represented about Turks. In order to do so, a structural framework for the thematic content analysis is constructed according to the identified categories, functions, and narrathemes in connection to who did what to whom and how. Saldana (2013) defines the content analysis approach with three levels: On the first level, a code is identified with certain units of text. On the second level, interrelated codes are clustered into categories. On the third level, categories are grouped into themes. This study adopts Saldana's approach and intends to explore the following research questions: 1) What subject positions do the Turks occupy? (agent of cruelty, agent of heroism, agent of trickery, agent of banditry, etc.), 2) What object positions do the Turks occupy? (the victimized, the insulted, the defeated, the kidnapped, the murdered, the converted, etc.), 3) How are the Turks described? (positive, negative, neutral). The statistical analysis of data will be used to provide insight into how the discursive patterns support the historical, cultural, religious, and ideological reasons that are influential in the formation of certain images of Turks in the English Renaissance Drama.

Keywords: English Renaissance Drama, Images of Turks, Discourse Analysis, Content Analysis

Understanding Homo technicus/ Techno human from East-West perspectives in the Posthuman Age: An Analysis of Select Works from Marshall McLuhan's Four Laws of Media Perspective

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Short Bio

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Abstract

Posthumanism and transhumanism has gained prominence, putting into question the very concept of humanism. It has recently gained attention in the academic enquiry as well. The prefix post- and trans- itself poses a question as to "is humanism dead?", giving scope for binary opposition which mankind has been witnessing since the inception of the universe. Sequentially, this binary has been the root cause of all conflicts within the species and without. Humans, considered to be the supreme of all creations, is at present scared of its own creation. This is evidential from the brunt of consequences that humans have been confronting with. One such confrontation is the creation of artificial intelligence (AI), which has become a premonition to human existence itself. In the present global technological scenario where man is dependent upon machines for their day-to-day survival, the emergence of AI poses a serious threat to the superior status that man has been indulging in for so long. Keeping these in view, this paper will discuss meticulously the issues regarding the confrontation from an East-West perspective, providing solution that is universalistic in nature. Further, the paper will analyse various notions of both, arriving at a universalistic solution by analysing various literary genres of four famous HTI (human technology interaction) researchers- Yuval Noah Harari, Oswald Spengler, Thomas Fuchs and Subhash Kak, by interpreting their select works under the framework of the Canadian philosopher Marshall McLuhan's four laws of media.

Keywords: Posthumanism, Transhumanism, Binary Opposition, Artificial Intelligence, Human Technology Interaction.

Introduction

The triangle relationship between Human, Non-Humans and Technology has gained lot of importance in the late 20th and 21st century with respect to issues related to the lost glory and peace across the globe. This necessitates for a re- evaluation of traditional humanistic myths such as the human as the centre of the Universe or the instrumental attitude towards other life forms and non-living matter. Posthuman thought has been to decenter the human and to demonstrate how all matter is interlinked, mutually dependent and co-evolved, whether this is the animal forms on Earth, or the impact humans have on technology and vice-versa. The advancement of Technology has reconfigured gender, sexuality and social

relations, and families and communities demolishing the Nature/Culture binary as it has been enshrined in the Euro-American tradition. Technologies and humans it argues: co-evolve, just as humans and non-humans do. Intending to examine the prospects of human enhancement, the expansion of AI, and the ethics of these developments as they affect humans, the law, concepts of 'personhood' and the social order. Popular culture, performance arts, and even architectural style have been known to incorporate posthuman themes. Popular culture has made cyborgs, chimeras, human-animal hybrids, and techno-dystopias-dwelling on rampaging artificial intelligence and cyborgs, usually a commonplace motif. The zest to live longer in this Universe has created the Techno humans/homotechnicus. To understand what exactly Homotechnicus/Techno Human is it is very important for us to know in which era /Age and circumstances we are journeying through. Further probing on this question, we understand that we are in a Posthuman Age/Transhuman Age. The word 'Posthuman' has raised many a questions and debate in the academic enquiry. What exactly 'post' mean?, does it mean 'dead' or 'after'. If dead, then does Posthumanism mean a dead humanism or does it mean something after or beyond Humanism. These many questions have given scope for binary opposition in various aspects that has become a catalyst for driving the humans into conflicts within the species and without. We understand that posthumanism is a tryst between Humans and their creations. According to the Eastern perspective this Age is called the 'kali yuga' -an Age where justice does not prevail absolutely, and humans would end up killing each other and other species culminating in an Armageddon.

Much of what happens to human beings and to the world that they inhabit is the result of human actions and therefore involves human responsibility notwithstanding the ambiguity of the word human. That's where words such as Transhuman, Techno-Human/Homotechnicus, Homo sacer, Homo faber comes into picture. Homo faber was coined by Appius Claudius Caecus. While Homo faber is the human being as the maker or creator, the human being as engaged in transforming both the self morally and material things centered with homosapiens. 'Every human is the maker of his own destiny'. Marx conceived of humans as homofaber, referring to Benjamin Franklin's definition of "Man as the tool-making animal" that is as man, the maker though he never used the term himself and Homo sacer a human being banished and may be killed by anybody but not used in a religious killing. Homo sacer emblemizes the sovereign's power over life and death, the power to designate a life that is worth neither saving nor killing. Omo Faber coined by Max Frisch in Germany in 1957. it is the concept that human beings are able to control their fate and their environment as a result of the use of tools.

Today this definition has become problematic in several ways: From the planned tool animal that Marx conceived humans have travelled a long way and is seen to occur outside the species pervading the whole universe. The present environmental crisis stands as evidence to this. What is Human? What is Human being?

A Glimpse into what the world's religions have said about being humanity is very essential here. Hindu, Christianity, Islam. The Isa Upanishad avers, "Those who see all creatures in themselves and themselves in all creatures know no fear, Those who see all creatures in themselves and themselves in all creatures know no grief, How can the multiplicity of life delude the one who see its unity." The Bible avers, "He has made everything beautiful in its time. He has also set eternity in the human heart; yet no one can fathom what God has done from beginning to end. "The Quran avers, "Whosoever kills an innocent human being ,it shall be as if he has killed all mankind, and whosoever saves the life of one, it shall be as if he had saved the life of all mankind.."(Quran 5:32.)

From the above verses from the World's religious scriptures, we understand What a human being is and what exactly meant to be Human. We understand that humans have been reflecting on these questions since aeonic times and remains relevant to all ages. In the history of human evolution studies, the transition to the species Homo was generally linked to complex, planned tool construction as an indication of human-like behaviour. (Dubar104;Leaky 2009;Plummer 2004). This is evidenced in such names as

Homo ergaster or Homo habilis. The transition from the age of the austral opithecines to the genus Homo is held to concur with the time at which stone tools also begin appearing in the archaeological record about 2.6 million years ago. (Roger[1984]2005).

Thus, in this period of the study of evolution, the implied self-definition of human is ultimately technological. The defining characteristic of being human is the incipient control of the world through tools. Tools are instruments with purpose. They contribute to improved survival of humans. But the instrument cannot determine the final, nor can the tool determine the purpose of its use. The primary association of toolmaking and self-definition of humans has been questioned recently with arguments that the transition to the larger more cost brain size associated with the genus Homo should be associated more primarily with the use of fire or the use of language as instrument of social bonding (Dunbar2014).

Hannah Arendt (1958) differentiates three aspects of being. In as far as we labour to meet the basic need of survival, like all animals, we are animal laborans- and so slave to the needs to move beyond slave labour to creative work. Beyond labour, by making instruments that persist we create a human – designed world that separates us from the purely animal , and so are homo faber who creates a truly human life world for themselves. However, because the homo faber creates instruments the purpose of these instruments is not defined. For Arendt the purpose of the action of humans in order to be truly human, must be the freedom to act as a human, and therefore humanity comes to itself only as a zoon politikon aching in the public realm out of and for freedom. Therefore, for her the true humanity of human is in their social being, in their cooperation with each other. The social behaviour of humans seem to go back far into our roots.

Instrumental mastery as the essential human self-definition is hindering to the judgment of human society and of the biology of our planet. Since of the exceptionally successful journey of people to guarantee their mastery through the instrument of innovation the adjust of the numerous biological systems of the world is undermined and termination of species s continuing at a phenomenal rate. Too the inconvenient impacts of climate alter are undermining long term negative results to around the world environmental adjust. Typically, open information.

So also, the human journey for instrumental mastery is inconvenient to social orders Since the aggregation of control most effectively measured in terms of riches as a essential objective of life comes about in riches and control awkward nature that weaken both human nobility and the solidness of social frameworks. The expanding riches hole and the ensuing destitution level are freely perceived to be a risk to social steadiness. Hence Homo faber as human self-concept is tricky. Instrumental reason, specialized reasons that helps us survive through ruling our environment isn't sufficient and undoubtedly is unsafe for our humankind.

In his Speech Gelassenheit, Heidegger ([1966]1959) describes the dominant rationality of our time as calculating thinking (rechnendes Denken) that computes likely consequences and determines likely paths to intended goals-it is ultimately instrumental. This is of course necessary for everyday life. Yet it is to be contrasted with, and supplemented by meditative thinking (besinnliches Denken), which wants and allows the depth of reality to intimate itself to us- which leaves itself behind to attempt to understand something that is not subject to our calculating use but beyond ourselves- a mystery. the danger, if the calculating thinking dominates, is that the relationship of humans to the world changes. The world becomes seen as nothing more than a resource for human exploitation and the human lose himself in subjection to the ever-increasing speed of technological advance. To again find himself, his own rootedness and autochthony again, humans need Gelassenheit(releasement, composure) toward things and openness towards mystery. For the openness to mystery in meditative thinking is constitutive for the essence of human beings.

The specialized, calculating instrumental considering of our time has to be supplemented, and in fact, contained, by a mindfulness of values more profound than utility for survival, of something more prominent than we are -of a riddle. It is this openness to something more than that which is fundamental for survival that I call when I coin the term 'homo credente'. The individual of confidence, the human being which finds itself in connection to something more noteworthy, from which it determines itself and to which it returns. It is this more that empowers us to involvement the world not as it were in terms of utility but to have encounters of magnificence of ponder, when we see moonlight on the ocean or the opening of a blossom or a fowl singing. It is this more than utility and mastery that this educates the novel of Frisch and the philosophy of Arendt and Heidegger (Tönsing, 2017). Tönsing further says that within the dialog of science and religion, the endeavours to incorporate the puzzle of the 'more' the otherworldly, world have not driven to any unequivocal answers. There lies a desperate essentially so.

The sciences, which continue on the premise of measurability and repeatability in a general sense are associated with calculating considering with reason in as distant because it relates to instrumental mastery of the world. The near co-operation of science and innovation is in fact portion of their exceptionally nature. But people don't and cannot live as it were in arrange to secure the disobedient that guarantee their survival and mastery of their world. To the opposite, people require reason so that what they do in their life, counting the utilize that they make of the world, may have meaning. It is in connection to something more than simple survival that people can make important sense of their world. It is the self-definition, in this connection for people are in a general sense social creatures of relationship -to the extraordinary, to the secret out of which and to which one lives. Recognizing a secret out of which we come, to which we are in connection, and which is both our extreme source and predetermination, ought to lead us to think approximately the world in an unexpected way and to relate to it in an unexpected way. In the event that the riddle is more noteworthy, at that point not our authority of the world but our believe in and responsibility to that which more noteworthy ought to shape our fundamental state of mind. We got to recuperate this mindfulness of puzzle so that the ever-advancing, ever faster improvement of innovation does not run the show over us, and causes us to crush the soil which we see as but a asset for our needs, but can be utilized by us without skewing our humankind, and can be compelled by us to not annihilate the soil on which we are subordinate for our survival. (Tönsing, Detlev L, 2017)

Posthumanism is not a homogeneous concept but rather an 'umbrella' term that encompasses a variety of approaches and schools of thought, which have in common the rejection of Humanism. (Braidotti 2013; Fernando 2013; 2019)

Post humanist approaches have contributed to challenging the numerous dichotomies pervading Western conceptualisations such as human/nonhuman, nature/culture, subject/object, or mind/body. These divides have been accused of allowing the development of political strategies with lethal consequences for those on the 'wrong' side of the demarcation (Tsing et al. 2017).

Posthumanism has also become synonymous with anthropomorphizing things. We believe that a complete rejection of Humanism is unproductive and potentially dangerous. To start with critics of Humanism should acknowledge that this term does not designate a homogeneous concept.

Posthumanist perspectives are reflecting wider trends in society that are inextricably linked to the rapid growth of AI and biotechnology, which are in the course of diluting the boundaries between humans and non-humans in ways that we can still not fully comprehend. (Barrat 2012; Lanin 2014; Wolf 2017).

Moreover, the rise of posthumanism is taking place at the same time that the humanities are increasingly under attack on a global scale, with dramatic cuts in funding and reduced social appreciation, which poses a direct threat to critical thinking and, ultimately, democracy (Nussbaum 2010; Trepanies 2018).

While heading into an unknown future, perhaps we should keep in mind some of the core values of Humanism in a philosophical and ethical sense. (e.g. Wolff 2010;2017; zuboff2019).

In a time, we are faced with multiple menaces that affect both human and non-human. It necessitates us to affirm the categorical imperative of a critical approach to human worlds. Of course, much of what happens to human beings and to the world that they inhabit is the result of human actions and therefore involves human responsibility. A general methodological framework i.e., McLuhan's four laws of media can be used for inquiry into scientific research and experimentation to understand where we humans stand today and also attempt to answer the questions and demands that this techade calls for:

1. Are we evolving or devolving? 2.Are we trying to adapt ourselves in this techade by co-existing with the digital or by surrendering to it? 3. Do we really hold responsible for ourselves for such a dire situation? 4.If admitting the responsibility what can be a better solution to save the globe?

To apply Marshall McLuhan's four laws of media to the current situation prevailing it necessitates the researcher to investigate the perception of various thinkers and researchers on this situation. Though there are several thinkers such as Heidegger, Ray Kurzweil, Leo Gerhard, Yuval Noah Harari, Thomas Fuchs, Oswald Spengler, and Subhash Kak who have done scientific research and experiments in this field. This study limits to the perception of four thinkers viz., Yuval Noah Harari, Thomas Fuchs, Oswald Spengler, and Subhash Kak who have done scientific research. The paper provides a brief biography of the afore-mentioned thinkers and highlights on the primary concept of Techno humanism/Homotechnicus as perceived by them and later applies Marshall McLuhan's four laws of media on their perceptions and attempts to restore the peace and tranquillity limiting the scope for any binaries.

Marshall McLuhan and his four laws of Media: Marshall McLuhan was a Canadian philosopher and professor of English. He studied in the University of Manitoba, Canada and University of Cambridge. Marshall, the father of Media Studies and the father of global village. He coined the term medium is the message. He predicted the world wide web almost 30 years before it was invented. He has authored many books of which is Understanding Media, The medium is the message, The Gutenberg galaxy, The global Village, Laws of media: The New Science, The Mechanical Bride, War and Peace in the Global Village, The medium and the light, Counter blast, Essential McLuhan, Culture is our Business, From Cliché to Archetype. Marshall McLuhan, also known as the father of communication and the high priest of popular culture had predicted the precedents of the human world due to the advancement of science and technology long before. His laws of media help one to analyse the technological advancement of man from SWOT perspective.

McLuhan's Law of Media portrays how an artifact improves a few human work, obsolesces a previous artifact that accomplished that work, recovers an artifact from the past, and when pushed distant sufficient, flips into a unused artifact that's a complementary form of the initial artifact .Its without doubt a scope for future inquire about in media ended up consistent or to resonate with different logical and inquire about communities within the electronic-information period. The invigorating McLuhan Media demonstrate can be connected as a way of investigating the relationship between causes and impacts, which is an intrigue theme of awesome expansion. Marshall McLuhan (1911-1980) was locked in addressing and exploring the impacts of print, electronic innovation, and different shapes of 'new media' as they impact our lives. McLuhan accepted that the basic message of human-made media is found when we realize that media is found when we realize that media are 'outerings' or 'utterings'(cf. extensions') of ourselves, which by learning approximately them we hence moreover learn almost ourselves. He is considered the sage and visionary of the electronic information age. The term 'media' agreeing to McLuhan very broadly incorporates advances, antiques and indeed words and logical hypotheses of human revelation or innovation which may be analyzed in his one of a kind tetrad-form of Four impacts verbalized in Laws of Media.

We found that everything man[kind] makes and does, every procedure, every style, every artefact, every poem, song, painting, gimmick, gadget, theory, technology – every product of human effort – manifested the same four dimensions.” (Eric [and Marshall] McLuhan, 1988: ix)

Though some people are taken aback by physicists, astronomers, cosmologists or biologists who make claims to having achieved (or even just proposed) a grand unified theory (GUT), for a very good reason the same charge does not apply to the McLuhans. This is largely due to the fact that the Four Effects method is limited to artefacts of human-making and not placed on natural(ly selected) things. In other words, it does not challenge naturalistic ideologies that depend on cosmological or biological speculations with a totalizing super-human alternative. If applied properly and inventively, their perceptual impact on the reader will be one of aural/visual, discontinuous, resonant interplay, as they reveal already present or future features of media, culture and technology. The combination of the four causes and the four effects is the most comprehensive and capable framework that has been developed so far whereby to evaluate the impacts and implications of new technologies. (Sheridan1990). The medium is the message, and the method is what matters in *Laws of Media*. The Four Effects allow for a reflexive investigative approach to whatever artefact or theory the participant (reader/listener/observer) chooses to apply them, in other words, an epistemology that is both personal and at the same time inevitably social.

The tetrad model and its implications for science, philosophy and life therefore are meant to shock us (sensibly) and to open new doors to further discovery, Combined with McLuhan’s mosaic approach, the Four Effects in tetrad-form suggest a new way, a ‘new science’ to consider media, culture, technology and science.

The potential perceptual reach of this simultaneous method of effects alone may open up fresh communicative connections, which arouse reasons for excitement and exploration in new scientific and humanitarian areas.

From his personal letters, at 19, having entered the University of Manitoba (Canada), McLuhan wrote:

When I have had a bit more philosophy and psychology ... I am going to work out some of the great [unexamined and universal] ‘laws’ that govern the affairs of men, temporal and spiritual ... What I should do would be to take this field of the ‘laws’ and show that in spheres of science, literature, history, thought, action, human and superhuman, everything is a mass of timeless truth and consistent order. I would take a number of concrete examples and work them out in detail ... I feel that if I am to make a contribution here, that it will be one of stimulating minds better fitted than mine to elaborate the theory. That theory of the laws] possesses the advantage of simplicity and I am convinced that it is ever so close to the truth” (in Guardini 1996).

Laws of Media is the metaphysical coda of McLuhan’s career: a vision of history, language, metaphor, and technology compressed into the diamond-like facets of the amplify/obsolesce/retrieve/reverse tetrads ... a book that purports to present a method rather than an encyclopedia of applications of it. (Guardiani, 1996).

Despite of the fact that a few individuals are taken aback by physicists, stargazers, cosmologists or scholars who make claims to having accomplished (or indeed fair proposed) a amazing bound together hypothesis, for an awfully great reason the same charge does not apply to the McLuhans. Typically to a great extent due to the truth that the four impacts strategy is constrained to relics of human-making and not set on naturally chosen things. In other words, it does not challenge naturalistic philosophies that depend on cosmological or natural hypotheses with a totalizing super-human elective. In case connected legitimately and innovatively, their perceptual effect on the pressure will be one of aural/visual, discontinuous, resonant exchange, as they uncover as of no show or future highlights of media, culture

and innovation. The combination of the four causes and the four impacts is the foremost comprehensive and competent system that has been created so distant whereby to assess the impacts and suggestions of modern technologies. (Sheridan1990).

The medium is the message, and the strategy is what things in Laws of Media. The four impacts permit for a reflexive investigative approach to anything relic or hypothesis the member(reader/listener/observer) chooses to apply them, in other words, an epistemology that's both individual and at the same time unavoidably social. The tetrad show and its suggestions for science, reasoning and life subsequently are implied to stun us (sensibly0 and to open unused entryways to advance discovery, combined with McLuhan's mosaic approach, the Four impacts in tetrad-form propose a better approach, a 'new science' to consider media, culture, innovation and science. The potential perceptual reach of this synchronous strategy of impacts alone may open up new communicative associations, which stimulate reasons for energy and investigation in unused logical and compassionate areas.

As we now face many environmental and ecological challenges during our era, the McLuhan's' method is one contribution that a social epistemology of media can potentially make use of in order to evaluate (without necessarily moralizing) what we mean by science and technology.

To know more about the science and technology advancement and its perception thinkers such as Yuval Noah Harari, Thomas, Fuchs, Oswald Spengler and Subhash Kak's perception would facilitate the researchers towards gaining more awareness of Technology and the present scenario we are passing through. Yuval Noah Harari: Harari says, "History began when humans invented Gods, and will end when Humans become Gods." Further he says attempting to realise this humanist dream will undermine its very foundations by unleashing new post-humanist technologies.

Yuval Noah Harari understanding of Homotechnicus:

Harari is currently Lecturer at the Department of History, Hebrew University of Jerusalem. Harari is a historian and philosopher. He is the author of the popular science bestsellers *Sapiens: A Brief History of Humankind*, *Homo Deus: A Brief History of Tomorrow*, and *21 Lessons for the 21st Century*. His Research focuses on the relationship between history and biology, and the essential difference between Homo sapiens and other animals. The term Homotechnicus came into existence in 2003 to offer a precise definition to the contemporary human trapped in the technology whirlpool. Harari gently describes the transition of Homosapiens into Homotechnicus by traveling us through the history right from the origins of the civilisation to till date. The causes of the origin of civilisation depends on the human's need to settle down and that's how the agricultural society came into existence solving the human's basic requirements viz., accommodation followed by industrialisation, post industrialisation and then the information age, which we are currently passing through. Harari says that this is a century that witnesses a human whose behaviour is determined by digits. Sociologists finds this phenomenon fascinating as it marks a considerable transition. Harari says if the focus of industrialisation was manufacturing, the post industrialisation concentrates on service-knowledge and information. Finances have been integrated into a technological process; Networking has become our mainstay and that the human has become distanced and distracted opines Harari, the historian. The distanced and distracted human being is now accommodated in a network manifested by digits. This network has created a digital human. This human remains identical with his immediate ancestors in the biological from but the social form, however, bears drastic modifications. The traditional human with humanistic qualities such as empathy and sympathy cease to exist and that's where the transition of Homosapiens ends and the story of Homotechnicus begins.

Harari says that the present society that was based on a cultural foundation in the past is now determined by the Digits and thereby Technology. He names it as digital humanity. While Marx's alienation concept was to highlight the worker being alienated from his own products in this digital human age human is alienated from their own selves and ceases to have right to their own selves which solidifies the position of Homotechnicus. Harari says the story never ends here but would further evolve. history began when Humans invented gods and will end when human become gods. Harari says Since the past to till date the concept of Gods has been a controversial debate but now it ceases to remain as a concern to homo technicus, the human of today. It will be an absolute zero concern for tomorrow Human, Homo Deus. The Humans will be the gods themselves. Describing Homo Deus Harari says it will examine the fate of the world when old myths are coupled with new god-like technologies such as Ai and genetic engineering. Homo sapiens transition into the Homotechnicus. As the story would not reach an end here. We have a 'tomorrow' history as Homo Deus.

Thomas Fuchs understanding of HomoTechnicus:

Thomas Fuchs is a Karl Jaspers Professor for Philosophical Foundations of Psychiatry and Psychotherapy in the university of Heidelberg, Germany and chairman of the German Society for Phenomenological Anthropology, Psychiatry and Psychotherapy (DGAP) Apart he is known for his projects on the Evolutionary Cultural Anthropology, Disorders and Coherence of the Embodied Self" and "TESIS"—Towards an Embodied Science of Intersubjectivity", and The Brain as an Organ of Interrelations". He is known for his books titled 'The Ecology of the Brain' and 'In defense of Human Being'.

Thomas Fuchs in his defence of the Human being fastidiously illustrates how corporeality, essentialness and epitomized opportunity are interwoven and vanquish any endeavour to reify human creatures, either through distinguishing them with machines or through digitalizing their presence much appreciated to calculations and the digitalization of the lifeworld. The book contends that the standard and humanistic worldview shown by Western social orders, particularly since the Renaissance, is superseded by a mechanical and transhumanist see that points to create an indeed more unsurprising and controllable adaptation of the human being. Fuchs clarifies: It isn't my concern to guard humankind against an allegation but against addressing. Since nowadays in address is what one may call-is the unavoidable imprecision-the humanistic picture of Man. At the middle of this picture is the human individual as a physical or encapsulated being, as a free, self-determining being and eventually as a basically social being associated with others. Challenging addressing our picture of humankind involves another addressing that targets the philosophical and anthropological obligation. In other words, protecting humankind reacts to the critical require for developing our anthropological picture of the human being based on the discoveries of modern science. Distant from demystifying the humanistic worldview Fuchs contends that later finding concerning encapsulated opportunity, relationality, the versatility of the brain ,etc. demonstrate bonafide our social and epitomized encounter as human creatures and vanquish the mechanical view of the body as well as the mirage of Artificial intelligence and other transhumanist ventures. In so doing, Fuchs splendidly appears that supporting the latter will estrange instead of liberating human creatures and may lead to a modern mental condition in the event that innovation isn't utilized fittingly. Thomas Fuchs effectively massacres the determination and expectations of Harari's book Homo Deus concurring to which 'Homosapiens is an obsolete algorithm,' To do so Fuchs deconstructs three suspicions that lie behind this 'scientistic view of humans'.1, Reductionist Naturalism 2.The elimination of the living 3.Functionalism.concurring to which 'phenomenon of consciousness are credited to forms of neuronal data preparing. The creator Thomas Fuchs puts forward a philosophical human studies that demands on "embodiment and aliveness" to characterize the person", No unique internal quality, immaterial awareness or unadulterated soul are the directing thoughts of a humanistic see of the individual but the person's concrete physical presence.

As it were when it can be appeared that the individual is shown in her body itself, that the individual feels, sees, communicates and acts with her entire body, do we elude control in a covered up internal space of awareness and blocked off citadel from which only signals enter to the exterior world, signals which cannot be recognized from those of counterfeit insight. Moreover, as it were when people have and encapsulated flexibilities, decide themselves as living beings in choices and activities, does subjectivity as life forms in decisions and activities does subjectivity gotten to be more than an epiphenomenon i.e., truly viable withing the world. Fuchs illustrates the philosophical irregularities of the absorption of the brain to machines and calculations, the self reification at stake, and its mental results for the subject. Debunking the dream of supplanting people with robots much obliges to calculation; Fuchs clarifies the epistemological and moral suggestions of dematerialisation and the disincarnating handle at stake. He says data as it were existing where somebody gets it something -that's news as news signs as signs. Data exists whereas it was for cognizant living creatures or for persons. In other words, a computer "understands" messages. It computes them. This clarification brings to light how human creatures extend their capacities states of intellect and feelings into machines. In other words, we ought to be mindful that "we are as it were managing here with metaphors" He follows the history of the advanced insurgency to underline the categorical contrasts between human insights and AI. Fuchs claims that "there can be no genuine insights without life and consciousness", or 'artificial life' is self-contradictory.

Restricting Harari's claim that "organisms are algorithms" Fuchs claims that "programs". He evaluates the challenge tended to pharmaceutical and logical research by AI because it unwillingly challenges the picture we have of human creatures, their finitude, and their capabilities. Eventually, AI addresses not as it were epistemological and ontological questions but moral situations because it imagines to gotten to be a unused compass to consider our presence against its execution. He evaluates the worldview and philosophy created by transhumanism. He says Transhumanism appears to do absent with what is the foremost notable feature of humankind, specifically exemplification. By considering human creatures either as absolutely "biological machines" or "pure minds" to be modified, transhumanism denies the exceptionally "foundation of our existence". And the irremissible control of "cultural shaping" within the way we conceive of our physical nature. In our words, rather than completely recognizing life's dynamism and the realization of flexibility the embodied sanctioning of life, "transhumanism uncovers a handle of self-reification that depends on a false concept of consciousness". Besides the ideal world of the "new man" freed from finitude and mortality annihilated the exceptionally thought of flexibility and achievement as impediments and resistance accurately bestow its esteem to any tries. "Transhumanist utopias in this way check the exceptionally endeavours that have so distant supported the thought of progressing the human world-the endeavours that have so distant backed the thought of making strides the human world-the endeavours to attain social. Social, and ethical advance based on person and collective endeavours, advance that cannot be accomplished by specialized remaking of the human being but as it were by self-education, self-development, and the common forming of the life world. He censures the neuro-reductionism and the daydream of "mind uploading" that depends on an epistemological and philosophical false notion. The epistemological botch comprises in distinguishing the brain and the person; the philosophical dead-end destroys freedom at the exceptionally minute it looks for to grow it; in fact, opposite to what transhumanism contends; this epitomized and hence, of course mortal; in arrange to involvement the flexibility and ponder of natural presence. Transhumanism is eventually a frame of neo-gnosticism that carries centrality moral consequences. The affect of neo-constructivist standards on our intersubjective relations through the case of virtuality. Does the virtual world offer assistance us create and move forward compassion or does it compromise its prospering. Since of expanding virtualization of recognition and communication what results may result for intersubjectivity and connections in our society. How empathy changed when it is progressively coordinated to a virtual other. Concurring to Fuchs, empathy depends on to begin with and preeminent in our corporeality and the epitomized elements of inter-affectivity.

Essentially corporeal empathy versus inventive compassion in virtual empathy Fuchs says the culture of developing virtuality and reenactment is associated with spirituality, a withdraw from real and intercorporeal involvement. At the same time empathy tends to isolate itself from these encounters and to move into virtuality-into a space where we are squared up against by crossover shapes of the other as a blend of appearance, reenactment and dream, and where the medium and the intervened reality intercorporeal shaft toward the virtual and projective post of the range. Subsequently, the media-based vision that rouses our advancement age could grant is the impression that we are all effectively interconnected, however it significantly undermines the reality of the subjective involvement we experience whereas confronting for real- the nearness of the other. Undoubtedly, virtual communication needs non-verbal synaesthetic interaction. It adjusts and structure our consideration and regularly reinforces individual projections and ego-centeredness instead of accomplishing honest to goodness compassion. Fuchs at that point concludes with an epistemological and moral claim; "as it were when others ended up genuine for us in this way can we gotten to be genuine for ourselves. Nowadays, our connections come progressively to be interceded, indeed created, by pictures, but no one experiences us through a smartphone. The virtual presence of the other cannot supplant intercorporeality. Since neurosciences don't have concept of a living life form cerebrocentrism dismisses the interrelationships and circuits in which the brain is arranged as in case one were to look at the heart without the circulation or look at the lungs without the respiratory cycle. Fuchs says on the off chance that one needs to discover the cause of one person's actions, one must not work for them in an "I" or within the brain, but as it were in other words within the individual as an epitomized subjectivity within the source of all decisions. We don't find any observational discoveries within the scientific world that are revolt restricted to our encounter of opportunity of choice which it is the human's obligation not to induce caught in a worldview that might bolt herself within the cage of determinism.

Neuroconstructivism has disturbed our sense of the life world to supplant it with the brain world. According to this world view reality could be a development and recreation of the brain and our world of faculties is 'a world of illusion'. It isn't modern and depends on a covered up cartesian dualism that separates the world into counterfeit 'inner' and 'outer' measurements, "Representationalism" objectifies human reality and sums to a process of deanthropomorphising that strip the human being from its normal characteristics as epitomized living being. The basic reality isn't the world of quantifiable amounts and particles preoccupied by the uncommon sciences in specific material science, but the common reality of the life world constituted by understood associate subjectivity. The brain ought to be conceived as a interceding or social organ and not as an inside maker of recognition. Neuro constructivist approaches seen to duplicate the sort of disengaged sense of reality one establishes in schizophrenia. Modern reductionism makes psychiatry unexpected upon a kind of neurobiological monism. Any logical extent is the result of a particular anthropological vision of the human being. What we may call the de-anthropologization of the world in support of a technocentric view is to be taken as the contemporary world view. We are at that point confronting the taking after elective as constrain circumstance: either the headlong surge into the ideological solidification of this worldview and the dangerous reification of the human and the living as a entirety or an existential jump that permits us to accommodate a logical approach to the world and a basic phenomenology of our relationship to it. By proffering us a helpful deconstruction of modern scientism, which claims to ace and go past the limits of awareness through innovations. Fuchs offers an approach as exact as balanced to science upbraiding the myths of its metaphors (information dematerialization). Based on a regulating conception of ordinariness, this world view is managed by a representation of the human planned to coordinate our modern cravings for things mundane.

Fuchs says that Humanism within the moral sense implies resistance to run the show and limitations of technocratic frameworks as well as to the self reification and mechanization of humans". The defense of man is, in this regard, not as it were a hypothetical errand but a moral obligation too. Isolating someone is without a doubt the most excellent endeavour to devastate humankind. The valorization of the

incorporeal soul in our modern social orders through digitization -an ideological depravity of cartesian metaphysics-distances us at the exceptionally minute it considers it can free us. By protecting the human being, Fuchs guards all shapes of life against the reductionism or relativisms distancing them.

Oswald Spengler's understanding of Homotechnics:

Oswald Arnold Gottfried Spengler, a German polymath, areas of interest include history, philosophy, mathematics, science, and art, and their relation to his organic theory of history. He is known for his two-volume works titled, *The Decline of the West* that encompasses history. His model of history claims that human cultures and civilizations are analogous to biological entities, each with a limited, predictable, and deterministic lifespan.

What is the centrality of technics? What is the meaning inside history. what esteem inside life, does it possess, where -socially and metaphysically -does it stand. Ideologues and Ideologue looked down upon expressions and culture as predominant to Technics/Technology and Realism in its substance as English item the mold among the half-educated amid the last-mentioned half of the 19th century and the logic of magnanimous news coverage and radical mass-meetings, of Marxist and social-ethical journalists, who looked upon themselves as scholars and soothsayers. On the off chance that the characteristics of the 1st lesson was a need of sense of reality, that of the moment was a annihilating shallowness. It's perfect was utility alone.. Whatever was valuable to 'humanity' was a authentic component of culture that was in reality culture where the rest was extravagance superstition and barbarism. Now this utility was utility conducive to the "happiness of the most prominent number" and this joy consisted in not doing for such within the final examination is the Teaching of Bentham, Spencer, and Mill. The Point if Mankind was held to compromise in soothing the person of as much of the work as conceivable and putting the burden on the Machine says Oswald Spengler.

Author of the *Decline of the West* and *Man and Technics* Oswald Spengler could be a ignored figure within the history of European philosophical thought. His *Man and Technics* encompasses advancement of philosophical Anthropology where he presents an affirmatory account of cutting edge innovation as the ultimate arrange of human social evolution. Technics in his *Man and Technics* is concerned as a particular supernatural and social constrain, one which spoken to the most noteworthy realization of human inventive and cognitive faculties such that the quintessence of technics was extraordinarily united to the Soul of Man. Oswald Spengler says the problem of technics and its connection to culture and to History presents itself for the primary time as it were withing the 19th century. The 18th century totally overlooked the specialized side of Man. It was after Napoleon that the machine-technics of Western Europe developed huge and with its fabricating visits, its railroads, its steamships, it has constrained us within the conclusion to confront the issue unequivocally and seriously. Freedom from the "misery of wage-slavery" equality in beguilements and comforts and delight of craftsmanship -it is the panem et circenes of the mammoth city of the late periods that's displaying itself. The advance-philistine waxed expressive over each hitch that set and device in motion for the gathered saving of human labour .In place of the fair religion of prior times there was a shallow eagerness for the 'achievements of humanity' by which nothing more was implied than advance within the technics of work sparing and beguilement making 'Of the Soul ,not one word' Now, such idealed are not at all to the taste of the extraordinary pioneers themselves(with few exceptions) ,not occasion to that of the wrapped up authorities of technics. It is that of the onlookers around them who, themselves unable of finding anything, sense that there's something to their claim advantage within the wind ,and out of these condition, since in each "civilization" realism is recognized by its need of creative power, there is shaped a picture of the long run in which the Extreme question and the ultimate lasting condition of humankind is an natural heaven conceived in terms of the specialized fashion of say-the eighties of the final century-a or may be startling negation by the way .of the exceptionally concept of progress ,which bring hypothesis avoids "states". Today both views are out of date. Finally, with the twentieth, we penetrate the ultimate centrality of the realities of which the totality constitutes world-history. Interpretation of things and occasions is not a matter of the private tastes of

people of a rationalizing propensity, or of the trusts and wants of the masses. The place of 'it should be so' and 'it needs to be so' is taken by the inflexible 'it is so' 'it will be so'. A please skepticism uproots the sentimentalities of final century. We have learned that history is something that takes no note of anything of our desires. The one-of-a-kind reality approximately human technics on the opposite is that it is autonomous of the life of the human genus. It is the one occasion in all the history of life in which the person liberates himself from the compulsion of the genus. One must ponder long upon this thought in case one is to get a handle on its gigantic implication. Technics in man's life is cognizant, subjective alterable, individual, inventive. It is learned and improved. Man has ended up the maker in case his strategies of living -that is his magnificence and his doom. And the inward shape of this imagination we call culture. Man's manifestations are the expression of this being in individual form. Inventive carnivore is Man. He got to be Man though the genesis of the hand. Here could be a weapon unparalleled within the world of free moving life. The unarmed hand is in itself useless. It requires a weapon to end up itself a weapon. As the executed took shape from the shape of the hand so too the hance from the shape of the tool. It is good for nothing to endeavour to separate the two chronologically. It is incomprehensible that the shape hand was inactive, even for a brief time, without the implement. The most punctual remains of man and his devices are similarly old. What he separated, be that as it may-not chronologically, but logically-is the specialized process, so that the making and the utilizing of the tool are diverse things. There's a method of violin making and another of violin playing, so there's a method of dispatch building and another of sailing, the bowyers make and the archer's skill. No other chooses it, but makes it, and agreeing to his own individual thoughts and with this he gets a breathtaking predominance within the battle with his own kind, with other mammoths and with Nature. Typically, what constitutes his freedom from the compulsion of the sort, a marvel one of a kind within the history of all life on this planet. With this Man comes into being. He has made his dynamic life to a huge degree free of the conditions of his body. The sort intuitive still drives forward in full quality, but there has withdrawn itself the thought and shrewdly activity of the person, which is free of the class. This opportunity comprises flexibility of choice. Everybody makes his claim weapon, agreeing to his possess ability and his possess thinking. The tremendous crowds of mis-shaped and rejected pieces that we discover are persuasive of the careful of this unique thinking-doing. This pride (soul) strides forward in an ever-increasing distance from all nature. The weapons of the mammoths of prey are normal, but the outfitted clench hand of man with its falsely made thought out and chosen weapon isn't. Here starts 'Art' as a 'counter concept' to "Nature". Each specialized prepare of man is a craftsmanship and is continuously so portrays so distant occurrence, archery, equitating the craftsmanship of war, art of building and govt, of relinquishing and forecasting, of portray and versification of logical try. Each work of man is counterfeit unnatural from the lightning of relative to the accomplishments that the culture of the outfitted hand had a long wind and got a grasp on the entire sort man. The societies of speech and enterprise - we are at once within the plural and a few can be distinguished -in which identity and mass start to be in otherworldly restriction, in which the soul gets to be eager of control and lays rough hands on life, these societies grasped indeed at their full only a portion of Mankind, and they are nowadays, after a couple of centuries, all quenched and supplanted. What we call "nature peoples" and "primitives" are just the remains of their living fabric, the ruins of forms that once were penetrated with Soul, unless out of which the gleam of getting to be and withdrawing has gone. Financial impoverishment at once brings otherworldly and aesthetic impoverishment to its trial. In this sense the specialized forms that develop in these societies are too otherworldly extravagances, late sweet and delicate natural products of an expanding simulation and mentally. It is here in our possess, that the battle between Nature and the Man whose notable predetermination has made him pit himself against her is to all entomb and purposes ended, Viking voyages of the judgement skills proceeded on a amazing scale explosive and printing were discovered. From Copernicus and from Galileo on specialized forms taken after one another thick and quick, all with the same question of extricating the inorganics strength from the world around and making them, rather than men and creatures do work. With the development of the towns, technics got to be bourgeois. The successor of those Gothic friars was the refined lay inventor, the master cleric of the machine. Finally, with the coming of rationalism, the conviction in technics nearly gets to be materialistic religion. Technics

is interminable and undying like God the father. It conveys mankind like God the Child, and it illumines us like God, the Heavenly Ghost. And its admirer is the advanced philistine of the Advanced age which runs from La metre to Lenin. In reality the enthusiasm of the inventor has nothing to do with consequences. Whether his disclosure is valuable or threatening, imaginative or distributive, he cares not a jot. A will to control which snickers at all bounds of time and space, which undoubtedly respects the boundless and unending as its particular target subjects' entire landmasses to itself, eventually embraces the world within the range of its shapes of communication and intercut and changes it by the constrain of its viable vitality and the huge control of its specialized forms. Man apparently was tired of just plants and creatures and slaves to serve him and robing nature's treasures of metal and stove, wood and yarn of overseeing her water in canals and wells of breaking her resistances with ships and roads, bridges and burrows and dams. Now he implied not just to loot her of her materials but to oppress and saddle her exceptionally powers so as to increase his possess strength. This tremendous and unparalleled thought is as ancient as the Faustian culture itself. Already within the 10th century we have met with specialized developments of a entirely new sort. Already the steam motor, the steamship and the discuss machine are within the contemplations of Roger bacon and Albertus Magnus. And numerous a minister busied himself in his Cell with the thought of perpetual motion. The final thought never from that pint let go its hold on us, for victory would cruel the ultimate triumph over "God or Nature" (Deus sine nature), a little world of ones' possess creation moving just like the incredible world in ethicalness of its claim powers and complying the hand of Man alone. To construct a world himself, to be oneself God, that the Faustian creator dream, and from it has sprung all our planning and updating of machines to inexact as about as conceivable to the unattainable constraint of never-ending movement. The body though of the mammoth of prey is in spite of the fact that out to its consistent end ,not this ot that bit of the world as when Prometheus slote fire ,but the world itself, complete with its mystery of drive is dragged absent as ruin to be built into our culture. But he who was not himself had by this will to control over all nature would essentially feel all this as insidious, and in reality men have continuously respected machines as the development of the fallen angel-with Roger Bacon starts the long line of researchers who endure as entertainers and heretics. Nor without a doubt anybody in a position to know this in progress. The impact of a "technical accomplishment of Mankind" is a never anticipated -and incidentally. "But mankind has never found anything whatever. All incredible disclosures and developments spring from the charm of solid men in victory. They are expressions of identity and not of the utilitarian consideration of the masses, who are only onlookers of the event, but must take its result anything they may be. Work was a revile within the scriptural story of the cultivate of Eden. Now, since the 18th century multitudinous "hands" work at things of which the genuine part in life is totally unknown to them and within the creation of which, therefore, they have deep down no share. A otherworldly desolateness sets in and spreads a chilling consistency without stature or depth. And intensity stirs against the life vouchsafed to the talented ones, the born creatures. Men will now not see, nor understand, that leaders' work is the harder work and thar their claim life depends on its success; they merely sense that work is making its doers happy, tuning and enhancing soul which is why they despise them. In a couple of decades most of the incredible woodlands have gone to be turned into news-print and climatic changes have been in this manner set a foot which endanger the arrive-economy of entirety populaces. Multitudinous creatures' species have been quenched, or about just like the buffalo; entirety races of humankind have been brought almost to vanishing point just like the North American Indian and the Australian. All things are biting the dust within the grasps of organization. A fake world is penetrating and harming nature. Civilization itself has ended up as a machine that does or tries to do so, everything in a technical fashion. We cannot see the wonderful ancient handwork of an untainted primitive individual without wishing to supplant it by a cutting-edge specialized process. Our specialized consideration must have its actualization sensible or senseless. The extravagance of the machine is the result of a need of thought .In final examination the machine may be a image, like its mystery ideal, perpetual movement -an otherworldly and intellectual, but no vital need. The machine, by its increase and its refinement is within the conclusion vanquishing its possess purpose. The advancement is tending to be complicated by the problem of unemployment. Machine-Technics will conclude with the Faustian civilization and one day will lie in parts forgotten-the history of this specialists quick drawing to its

inescapable close. It will be eaten from inside just like the amazing shapes of any and each culture. When and in what mould we know not. However, it is out of the control either of hands to modify in any way the predetermination of Machine-technics, for this has created out of internal otherworldly necessities and is presently comparing developing towards its satisfaction and end. Today we stand on the summit at the point when the fifth act is beginning. The final choices are taking place, the catastrophe is closing. The animal is rising up against its creator. As once the microcosm man against nature, so presently the microcosm machine is disgusting against Nordic Man. The master of the world is getting to be the treatment of the Machine which is forcing him-driving us all, whether we are mindful of it or not-to take after its course. The victor crashed is dragged to passing by the group. It is of the catastrophe of the time that this free amusing thought cannot get a handle on its claim consequences. Technics has gotten to be - as obscure as the enormous listen arithmetic which it uses, while physical hypothesis has refined its mental deliberations from wonders to such a pitch that it has come to the unadulterated establishments of human knowing. The mechanization of the world has entered on a stage of exceedingly perilous over tension. The picture of the earth, with its plants, animals and men has modified.

Subhash Kak's understanding of Homotechnicus: Subhash Kak says, "My research has led me through various pathways, some of which touch on ancient wisdoms and others on modern science," Kak, who is also a Vedic scholar, in his book *The Circle Of Memory: An Autobiography* (2016). Subhash Kak, is a Vedic Scholar and the winner of Padmashri awardee for his contributions. He is an Indian-American computer scientist and historical revisionist. currently working as Regents Professor of Computer Science Department at Oklahoma State University–Stillwater, and a honorary visiting professor of engineering at Jawaharlal Nehru University, and a member of the Indian Prime Minister's Science, Technology and Innovation Advisory Council (PM-STIAC). Kak is the author of more than 10 books. His themes are woven around the history of science, the philosophy of science, ancient astronomy, and the history of mathematics, archaeo astronomy, and advocated the idea of Indigenous Aryans. Kak avers "As a scientist, I have worked on the problems of foundations and I took the same inquisitiveness to explore the Vedic world and I discovered that at its heart it is deeply scientific. It speaks of the objective sciences, like physics, chemistry, medicine and so on, and a separate science of consciousness."

Machines are as of now taking choices in design acknowledgment applications such as machine exchanging and auto pilot flying an plane. Directly the breadth and scope of applications like cars that self-drive on swarmed streets is changing presently Since computers are more dependable than people, it is inescapable that their utilize will as it was increase, They are too uncommon threats of thought control utilizing AI technologies. For occurrence AI -outlined bots can spread wrong stories and do it in a way that pushes out genuine news and open supposition can be manipulated. Computers will be able to imitate human cognition which suggests that they will be able to coordinate and outperform routine human cognition operations. He says it'll not be able to imitate the human mind. They will not have awareness. The nonappearance of mindfulness makes AI machines a bit less of an existential danger since awareness isn't fair a computation.

Analysis and Discussion:

Applying Marshall McLuhan's Four laws of Media to the discernment of innovation from the scholarly sorts of the four afore-mentioned masterminds it is comprehended that the civilization that's based upon a social establishment as Harari opines is being decided by Digits and in this manner, innovation coining new religion such as Digital Humanity. In the method of depending on Machines and driving life in a mechanical way as Oswald Spengler rightly said 'civilisation itself got to be a machine'. In this way the culture has been completely turned around. The show civilization is within the move of Homosapiens to Homo Deus that reveres Harari's definition of Homo Deus where he says, "History began when Humans invented gods and will end when human become gods." and Oswald Spengler's definition of Technics:

Technics is interminable and is godlike like God, the father, it conveys mankind like God, The Son and it illumines us like God, the Heavenly Phantom.

Consciousness is beyond the prevailing understanding of science either from the physiological, natural sciences or philosophical. Consciousness is all pervasive, holistic, non-dual and universal. This perspective is reflected in the four writers taken for the study in this paper.

Fuchs claims that “there can be no real intelligence without life and consciousness” and therefore the idea of “artificial intelligence” or artificial life is self-contradictory. By considering human beings either as purely “biological machines” or “pure minds’ to be programmed, transhumanism denies the very foundation of our existence. Fuchs further says, “Transhumanism reveals a process of self-reification that relies on a “false concept of consciousness” and “Transhumanism is ultimately a form of Neo-Gnosticism that carries significance ethical consequences.” Further Oswald Spengler says, “In place of the honest religion of earlier times there was a shallow enthusiasm for the ‘achievements of humanity’ by which nothing more was meant than progress in the technics of labour saving and amusement making.’ Of the Soul, not one word’. Kak says what sets humans apart from intelligent machines is awareness, and it is “wrong to assume that consciousness is just a computation”.

The negligence of the holistic approach has led humans to several binaries and dualities where emerges new religions such as Digital Humanity, Data Religion, Transhumanism, and many more isms. The Homotechnicus retrieves the natural advancement (Biological evolution), reversing and at times making the social advancement (social evolution) obsolete, assist switching the complete life fashion and meaning of the civilisation back staging the moral suggestions of dematerialisation as Thomas Fuchs averred. The concept of God will be out of date and Human themselves will ended up God and their destiny will be inspected as it were when ancient myths are coupled with unused God-like advances i.e., AI and hereditary engineering.

CONCLUSION

Marshall McLuhan, a teacher or English, Yuval Noah Harari, a historian, Thomas Fuchs, a therapist and Oswald Spengler ,a neuro researcher and Subhash Kak ,a computer researcher their investigation and discernment of the Human-Machine Interface on the off chance that comprehended properly would offer assistance the society in checking encourage destruction to the humankind and the Universe. The effect of Innovation on the physical ,mental passionate and the otherworldly measurements of the person and the society has been looked into exceptionally minutely is to be acknowledged and brought to spotlight to the scholarly enquiry for future investigate in Transdisciplinary regions such as Science and Literature, Technology and Writing where creative ability vs reality can be fundamentally inspected and there by replied pointing at exploring a collaboration inside the species and without which seem control any assist harm to the whole Universe.

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Çok Yüzeyle Anlatının Boşluğuna Düşmek: Recep Yılmaz'ın Çerçici Novellasının Anlatı Yapısı Üzerine Bir İnceleme

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Abstract

Bu çalışmada Recep Yılmaz'ın *Çerçici* adlı novellası ele alınmıştır. *Çerçici*, açık yapı içerisinde okuyucunun metinsel yolculuğudur. Metin, anlatı içerisinde çok katmanlı bir yapı sunarak okuyucunun, eserin içinde gezinmesine ve yaşam karşısında geliştirdiği şemalar çerçevesinde ilerleyerek katmanlar arası yolculuk yapmasına imkan sağlamaktadır. Bu çalışma ile *Çerçici*'nin anlatı yapısını ortaya koymak, çok katmanlı yapısının sınırlarını keşfetmek ve bu katmanların varlığını oluşturan boş alanları tespit ederek edimsöz edimlerini belirlemeye yönelik bir inceleme yapmak amaçlanmıştır. Eserin anlatı yapısı, yapısal çözümleme yöntemi ile analiz edilmiştir. İlk okuma sürecinde anlatıya olan hakimiyetin kısıtlılığına paralel olarak Kafkaesk bir anlatı ile karşılaşıldığı, bu bağlamda Anadolu kültürünü içinde barındıran bir ortamda Kenan karakterinin hasta kızını iyileştirmek için istenileni vermeye karşılık kişinin ismini alan *Çerçici* ile görüşmesi ve sonrasında yaşanan gerçeküstü olayların anlatıldığı söylenebilmektedir. Ancak yeniden okumalar sırasında metinde kasıtlı olarak anlatı boşluklar yerleştirilerek okuyucunun boşluktan sonrasını kendi ufku çerçevesinde sürdürmesinin ve kendi hikayesini oluşturmalarının sağlandığı anlaşılmıştır. Bu doğrultuda yazarın, anlatıyı aynı anda çift taraflı kodlama tekniği ile ördüğü, anlatının diğer yüzeyinde psikolojik sorunlar yaşayan ve gerçeklik algısını giderek yitiren bir karakterin yaşam pratiklerini ve iç dünyasının dışa vurumunu aktardığı görülmüştür. Karakterin bulunduğu konum boşlukta bırakılarak yaşanan olayların gerçeklik ile gerçekdışılık arasındaki muğlaklığının sezdirilmesinin amaçlandığı bulgusuna ulaşılmıştır. Metin, tüm yüzeylerin tek bir hikâyede bütünleşmesi sebebiyle, okuyucunun boşluklara düşerek yeni bir kavrayışı öncekilere eklemesine, geri dönülemez yeni bir katmana gelmesine yol açmasının yanı sıra *Çerçici* ile sembolik olarak bireyin bilincini, bilinçsizlik ile takas etmesini, dolayısıyla aklın bireyden tamamen ayrılışını temsil ettiği değerlendirilmiştir. Çalışma sonucunda okuyucu ile metin arasındaki etkileşim düzeyi arttıkça anlatının boş alanlarına olan farkındalığın arttığı ve her yeniden okuma sürecinde yeni bir anlam oluşturmaya zemin hazırladığı, ayrıca her okuyucunun da eseri yeniden yorumlayarak farklı yeni anlamları kendi bilincinde oluşturmalarının mümkün olduğu sonucuna varılmıştır.

Anahtar Kavramlar: *Çerçici*, Anlatı Yapısı, Anlatı Boşlukları, Çift Taraflı Kodlama, Yapısal Çözümleme.

1. Giriş

“Çerçici’ydi lakabı. Ne para bilirdi ne mal. Derlerdi ki; “Ona minnet edenden, adıydı tek istediği. Ondan bir şey alanın, adı da yeryüzünden silinirdi” (Yılmaz, 2021: 10). Çerçici novellası, bu ifadeleri anlatısının kalbinde taşıyarak, okuyucusunda kendi adının yeryüzündeki yokluğunu sorgulamasına sebep olacak bir edebi eser. “Gören de bildi onu görmeyen de. Ne ki; bilmek kafi idi...” (Yılmaz, 2021: 10) ifadelerini ilk bölümün sonuna yerleştirilerek, anlatısının özünü üstü örtülü biçimde ortaya koyacak kadar da kendisini okuyucuya açan, cesur bir metindir de.

Kenan Dervişoğlu, Anadolu topraklarında yaşayan, amcası ve yeğeniyle birlikte tarla işleri ile uğraşan ancak bu süreçte hasta kızı için de endişelenen biridir. Tuhaf görünüş ve davranışları dışarıdan görülmekte

ve hayatına yansımaktadır. Hikayede, bulundukları bölgede herkesin bildiği bir halk hikayesinin kahramanı olan Çerçici, kızını iyileştirebilmek için Kenan’a da umut olmaktadır. Çerçici ile gece vakti yüzleşen Kenan, adına karşılık kızını iyileştirmeyi umar. Yüzleşmenin ertesi günü ise olaylar olması gerektiği gibi gerçekleşir. Kızı iyileşir fakat kendisinin adı dünyadan silinir. Eşi Hacer ile de arası bozuk olan Kenan, kızı adına sevinse de adının silinmesi ile psikolojik olarak kendini çıkmazda hisseder. Hacer’in baba evine gitmesi, ardından kızının da ortadan kaybolması ile yalnızlığa mahkum olan Kenan, psikolojik bunalımlar ve gerçeküstü olaylar ile karşılaşır. Hikayenin başında köye devlet tarafından yerleştirilen kişinin, hikayenin sonunda amcasının arazisine habersiz yerleşmesi söz konusu olur. Amcası ve yeğeni ile birlikte bu kişilerin yanına, bu kişileri araziden çıkarmak üzere giderler. Amcası ve yeğeni vurulan Kenan’ın yengesi de kaçırılır. Sorunun kendisinde olduğunu düşünen Kenan mezarlığa gider ve ölmesi gerektiğini düşünür. Fakat asıl suçlunun Çerçici mi yoksa kendisi olduğuna karar veremez. Burada ise Çerçici ile yeniden ve son kez karşılaşır.

Recep Yılmaz’ın novellasını, bilginin limitli çerçevesinden okumak, öykünün bir karakterin başından geçen olağanüstülüklerin gündelik hayatını çevrelemesinin anlatısı dolayısıyla Kafkaesk bir anlatı olarak algılanabilmektedir. Fakat yukarıda özetlenen hikaye, anlatının yalnızca bir yüzeyinden ibarettir. Çerçici’nin zihnin sınırlarını zorlayan çift yüzeyle anlatısının yapısını analiz ederek ortaya koymak, Kafkaesk anlatının dışına çıkaracak boşlukları ve düğümleri kavramak, bunlar aracılığı ile ortaya çıkan çok katmanlı anlatı yapısını keşfetmek ve genel bir çerçevede Çerçici’nin anlatısının edimsöz edimlerini belirlemeye yönelik bir inceleme yapmak bu çalışmanın amaçlarını oluşturmaktadır.

Çalışma sürecince metnin anlatı yapısı, yapısal birimlerine ayrılacak ve ayrılan anlambirimcikler “puzzle” edasıyla bir bütünü oluşturmak için anlamın eksik parçasını dolduracaktır. Analiz çerçevesinde ulaşılan anlambirimcikler sonuç bölümünde değerlendirilecektir.

2. Yöntem

Bu çalışma, N. T. Öztokat’ın (2005) Yazınsal Metin Çözümlemesinde Kuramsal Yaklaşımlar adlı kitabında belirttiği model çerçevesinde gerçekleştirilmektedir. Öztokat, yapısal, anlatıbilimsel veya göstergebilimsel inceleme sürecinde ortak kavram setlerine işaret ederken, bunların değişime kapalı olmayışına vurgu yapar. Yöntemin, çalışmanın yönelimine koştur olarak şekillendiğini, temel kavramların ele alınışlarının gerekliliklere göre biçim aldığını aktarmaktadır. Bu bağlamda metin, ilk okuma bağlamında öyküleme, anlatıcı, anlatı kişileri, zamansallık, uzamsallık, anlam dönüşümleri ve son okuma bağlamında öyküleme başlıkları altında incelenmektedir.

3. İlk Okuma Bağlamında Öyküleme

Çerçici novellasında öykülemeyi ilk okuma bağlamında; rutin hayat, yabancı ziyareti, çare arayışı, karşılaşma, gerçekliği kavrama, psikolojik çöküş, arayış, gerçekliğin kırılması, çatışma, suçlu arayışı, yüzleşme olarak onbir kısma ayırmak mümkündür. Bunlar metin içerisinde hacimsel olarak farklılık göstermektedir. Bu bağlamda durumsallık geçişleri aşağıdaki gibidir

D1 (Rutin Hayat) ->	D2 (Yabancı Ziyareti) ->	D3 (Çare Arayışı) ->
D4 (Karşılaşma) ->	D5 (Gerçekliği Kavrama) ->	D6 (Psikolojik Çöküş) ->
D7 (Arayış) ->	D8: (Hakikate Uyanma) ->	D9 (Çatışma) ->
D10 (Suçlu Arayışı) ->	D11 (Yüzleşme)	

Durumsallık geçişlerini, anlama yönelik dönüşüme sebep olmaktadır. Bu bağlamda anlam geçişleri aşağıdaki gibi sıralanabilir:

A1: Kenan, Anadolu kültürünün içinde yaşayan, tuhaf görünümüne ve konuşmaya sahip, anne ve babasını kaybetmiş, evli ve bir kızı sahip, amcası ve onun oğlu ile birlikte tarlada çalışan bir kişidir.

A2: Tarlada çalışmaya ara verdikleri sırada devlet tarafından bu bölgeye yerleştirilmiş bir yabancı ziyaret eder ve Kenan bu kişiden şüphelenir fakat ziyaret kısa bir tanışma süreci ile biter.

A3: Kenan, çalışmasının ardından eve döndüğünde karısı Hacer ile tartışır ve kızının hastalığının ilerlediğini fark edip çare arayışına girer.

A4: Fırtına ile birlikte Çerçicinin geldiği gecenin bu gece olduğunu fark eden Kenan, kızının hastalığına çare olacağını düşünerek Çerçici'nin karşısına çıkar ve istediğini alır.

A5: Kızının iyileştiğini gören Kenan sevinir ancak köyün muhtarı ve onun arkadaşının Kenan'ın adını hatırlayamaması adını kaybettiğini fark etmesini sağlar.

A6: Adının silinip gitmesinin üzerine eşi Hacer de onu terk eder. Kızının da ortadan kaybolması ile birlikte Kenan günlerce evden çıkmaz ve psikolojik bir çöküş yaşar.

A7: Kenan, kızını aramaya koyulur ve köydeki bu arayışı ona "divane" lakabı takılmasına kadar sürer.

A8: Kızını ararken, biri küçük biri büyük iki mezar bulup onu kazarken patlama yaşamak ve sonra o mezardan elin uzanması, su içmek için kuyuyu açıp içine baktığında dev yılanın çıkması ve de aynı kuyunun suyunda kızını ve karısını görmesi, evinde kapısına ve camına gece boyu vurulması, evinin çatısında ayak sesleri duyması, uykuya daldığı sırada gördüğü rüyalar gibi durumlar karşısında Kenan gerçeklik boyutunun değiştiğini ve hakikate uyandığını düşünür.

A9: Kenan tüm bunlarla uğraşırken hikayenin başında köye gelen yabancıların Amcasının arazisine yerleşmesi sebebiyle iki taraf arasında bir çatışma çıkar ve amcası ile amcasının oğlu vurulur, yengesi de kaçarılır.

A10: Kenan tüm bu yaşananların suçlusunu sorgulamaya başlar.

A11: Suçlunun kendisi olduğunu düşünüp mezarlığa gider. Burada da kararsız şekilde mezar kazarken Çerçici ile son kez karşılaşır. Bu karşılaşma sonucunda kendini yılanın gözünden görür ve yüzü belirsizdir. Kendi gözünden gördüğünde ise yüzü Çerçicinin yüzündedir. Artık yeryüzünde isimsiz kimse kalmamıştır.

D ve A sembolleri ile gösterilen durumsallık ve anlamsallık dönüşümlerini doğrusal olarak ardarda okumak öykünün ilerleme şablonunu bize yansıtmaktadır. Koşut bir okuma ile durum ve bununla ilişkili biçimde anlam değişimleri de anlaşılabilir. Ancak bu durumlar ilk okuma sürecinin sonucunda ulaşılan bilgilerdir. Okumalar ile düğümlerin ve boşlukların farkındalığı sonucu aşağıdaki durumsallık ve anlam geçişleri ortaya çıkmaktadır.

4. Anlatıcı

Çerçici'de anlatıcı, hikayenin şekillenişinde önemli bir yer tutmaktadır. Anlatı mesafesinin hikaye içerisinde değişim göstermesi hikayenin algılayış biçimini değiştirmektedir. Anlatının genel çerçevesinde hikayenin içerisinde yer almayan ve kendi ile ilgili bilgi vermeyen bir anlatıcı ile karşılaşıldığı söylenebilir. Bu bağlamda anlatıcının konumu aşağıdaki tablo 1'de aktarılmıştır.

	Benöyküsel	Elöyküsel
İçöyküsel		
Dışöyküsel		X

Tablo 1: "Çerçici" Novellasında Anlatıcının Konumu

Tablo 1’de de görüldüğü gibi anlatıcı dışöyküsel ve elöyküsel bir konumda yer almaktadır. Anlatıcı, olaylara nadiren dahil olan ancak zaman zaman kişisel görüşlerini de ekleyen bir pozisyonda bulunmaktadır. Anlatıcı, metin içerisinde kişisel bilgilerini herhangi bir yerde söylememektedir. Kendi kimliğini ortaya koymaktan kaçınmaktadır. Ayrıca anlatıcının, kendi kişisel görüşlerini *“İsmiyle hitap etmezdi. Yeğenim de demezdi. “Değişik” diye seslenirdi. Haksız da değildi.”* (Yılmaz, 2021: 12) örneğindeki *“haksız da değildi”* ifadesi gibi okuyucusuna aktardığı görülmektedir ancak bu yorumlamalar yalnızca söyleneni desteklemek ile sınırlıdır. Ek olarak anlatıcının, Kenan’ın diğer karakterler ile ilgili söylediği lakapları destekler biçimde anlatı boyunca tekrarlaması da bu sınırlılığa katkı sağlamaktadır.

Çerçici novellasında diegetik açıdan bir paralipsis durumu söz konusudur. Metinde okuyucunun bilmesi gereken tüm ayrıntılar verilmemektedir. Anlatıcı, karakterlerin zihninde yer alan ya da farklı yerde ve zamanlarda gerçekleşen olayları *“bilmiyormuş”* gibi davranarak veya karakterlerin düşüncelerini sansürleyerek paralipsis durumunu oluşturmaktadır (Jahn, 2020: 85). Örnek olarak anlatıcının Kenan karakteri hakkında nadiren görüş bildirmesi, karakterin kendini, kendi ifadeleri ile anlatması ve bunun dışında karakterin mevcut durumunun boş bırakılması verilebilir.

Tüm bunların da ötesinde metnin diğer katmanlarının da paralipsis çerçevesinde varlık kazandığı da söylenebilir. Bu paralipsis durumu anlatı boşlukları ile oluşturulmaktadır. Metin içerisinde boşluklar aracılığı ile oluşan yoruma açık ve okuyucunun tamamlaması beklenen çeşitli izleksel alanlar bulunmaktadır. Bu izleksel alanlar çerçevesinde de metnin çoklu katman yapısına ulaşılmaktadır. Ancak bu çok katmanlı kodlama yapısına ulaşmanın okuyucu ile doğrudan ilişkili olduğunu da vurgulamak gereklidir.

Son olarak anlatıcının söylemsel yönüne değinmek yerinde olacaktır. Anlatıcı anlatma sürecinde karakterlerin ifadelerini aktarmanın yanı sıra eylem düzeyindeki iletişimleri kendi anlatarak, serbest dolaylı anlatıma başvurduğu söylenebilir. Köye gelen yabancı ile Kenan, amcası ve amcaoğlu arasında geçen aşağıdaki sohbetin anlatımı, bu anlatım biçiminin kullanımını ortaya koymak açısından önem kazanmaktadır.

“Uzaklardan gelmişlerdi. Devlet baraj yapmıştı. Köyleri su altında kalacaktı. Onları da buraya yerleştirmişlerdi. Memlekette yer kalmamış mıydı? Sorulacak soru muydu? Her yer bizim memleket değil miydi? Doğru kabilinde başlar sallandı” (Yılmaz, 2021:15).

Karakterler eylem düzeyinde, kendi aralarında yabancıların yaşadığı yerden ayrılması ve bulundukları bölgeye gelmesi hakkında karşılıklı diyalog içerisinde. Ancak anlatıcı buraya kasıtlı olarak karakterler arasındaki konuşmayı doğrudan aktarmak yerine dolaylı ifadeler ile aktarmayı tercih etmektedir. Dolaylı aktarma isteği anlatı mesafesinin değişimine karşın sabit söylemi oluşturmaktadır. Bu bağlamda anlatıcının olay örgüsü boyunca değişen odaklanmaya yöneliminden de bahsetmek yerinde olacaktır. Anlatının temel odaklayıcısının Kenan olduğu söylenebilir. Kenan’ın bakış açısına ve düşünce yapısına sıkı sıkıya bağlı olan anlatıcı, anlatı mesafesini hikayenin diğer yüzeyine geçmek istediğinde uzaklaştırmakta, odağı daha geniş bir açığa çevirmektedir. İlk ve son okuma bağlamlarına ulaşma sürecinde anlatı mesafesinin farkındalığı okuyucuya yeni perspektifler kazandırır. Anlatı mesafesi odaklayıcı karakterden uzaklaştıkça okuyucunun çift kodlu yapıyı anlama mesafesi yaklaşmaktadır.

5. Anlatı Kişileri

Anlatı kişilerini öncelikle sınıflandırmak ardından ise incelemek uygun olacaktır. Bu bağlamda karakterin ismi, karakterin özellikleri, karakterin türü ve anlatı içerisindeki sahnelerde belirim sıklığı kriterleri ortaya koyulmaktadır. Aşağıda yer alan tablo bu sınıflandırmaya ilişkin verileri içermektedir.

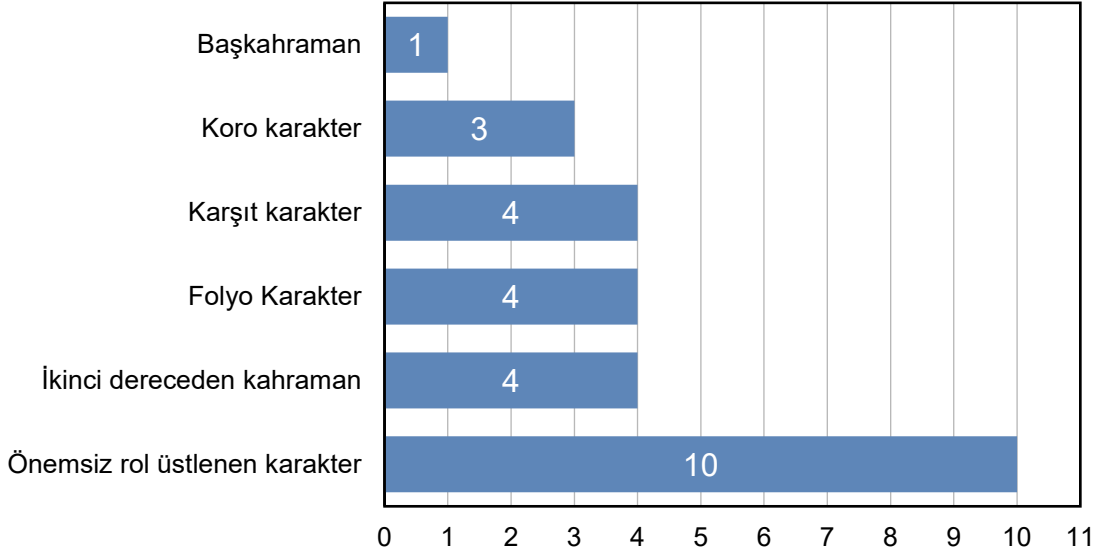
Karakterin İsmi	Karakterin Özellikleri	Karakterin Türü	Belirim Sıklığı
Kenan Dervişoğlu	Garip görünüşe ve konuşmaya sahip, fötr şapka takan, takıntılı, yetim, öksüz, amcası tarafından “değişik” lakaplı, erkekliğini kanıtlamaya çalışan, silik, ezilmiş, hızlı karar veren, köylüler tarafından “divane” lakabı takılan, zamanla görünüşü değişen, yüzü çöken, gözaltları siyahlaşan, hortlağı andıran, finalde ise dimdik ve cengaver.	Başkahraman	24
Üzeyir Dervişoğlu	Kenan’ın amcasının oğlu; Sünepe, iyi kalpli, yakışıklı sayılır.	İkinci dereceden kahraman	7
Hacer	Kenan’ın karısı; Sürekli söylenen, kocasını yetersiz gören, şikayetçi, mutsuz ama genç ve güzel.	İkinci dereceden kahraman	7
Taylan Dervişoğlu	Kenan’ın amcası; Uzun boylu, yakışıklı, Kenan tarafından “kavak ağacı” lakaplı, çıkarını gözetan.	İkinci dereceden kahraman	5
Yılanlar	Hikaye boyunca büyüklüğü gittikçe artan.	Karşıt karakter	5
Fatma	Kenan’ın kızı; Siyah saçlı, kahverengi gözlü, gamzeli, hasta.	İkinci dereceden kahraman	4
Çerçici	Üzerinde çürümeye yüz tutan bir elbise olan, at arabası ile gezen, diriye benzemeyen, insanı andıran, yüzü belirsiz.	Karşıt karakter	3
Necla	Taylan’ın karısı; Dedikoducu.	Koro karakter	2
Kenan’dan borç isteyen adam	Abisi olacak yaşta, uzun boylu, sağlam görünüşlü, aksi tavırlara alışık olmayan.	Folyo Karakter	2
Köylüler	Bilgi yok.	Koro karakter	2
Osman Hıncallar	Yeşil gözlü, bıyıklı, kirli sakallı, kırmızı üzerine lacivert renkli gömlek ve siyah pantolon giyen, bölgeye yabancı,	Karşıt Karakter	2
Kenan’ın Annesi	Çilekeş, oğlu için çabalayan.	Önemsiz rol üstlenen karakter	2

Karakterin İsmi	Karakterin Özellikleri	Karakterin Türü	Belirim Sıklığı
Muhtar	Bilgi yok.	Koro karakter	2
Fatma'yı kaçırdığı düşünülen delikanlı	Bilgi yok.	Folyo Karakter	2
Sivri burunlu hayvanlar	Sivri burunlu, dik kulaklı, keskin bakışlı, çelimsiz, uluyan.	Folyo Karakter	2
Mervenin Abisi	Bilgi yok.	Önemsiz rol üstlenen karakter	1
Çerçici'nin Atı	Ölüyü andıran, göz yuvaları boş, derisi kemiklerinin üzerine gerilmiş gibi duran.	Folyo Karakter	1
Muhtarın yanındaki adam	Bilgi yok.	Önemsiz rol üstlenen karakter	1
Hacer'in arkadaşı Merve	Bilgi yok.	Önemsiz rol üstlenen karakter	1
Hacer'in Babası	Bilgi yok.	Önemsiz rol üstlenen karakter	1
Fatma'yı kaçırdığı düşünülen delikanlının babası	Bilgi yok.	Önemsiz rol üstlenen karakter	1
Kenan'ın uzaktan gördüğü adam	Bilgi yok.	Önemsiz rol üstlenen karakter	1
Necla'nın konuştuğu kadın	Bilgi yok.	Önemsiz rol üstlenen karakter	1
Osman Hıncallar'ın çadırından çıkan adamlar	Bilgi yok.	Karşıt Karakter	1
Köylülerin yanına gelen allame	Ak sakallı, alim.	Önemsiz rol üstlenen karakter	1
Fevzi	Taylanın halasının oğlu.	Önemsiz rol üstlenen karakter	1

Tablo 2: “Çerçici” Novellası Karakter Çizelgesi

“Çerçici”de toplamda 26 karakter bulunmaktadır. Karakterlerin çoğu gelişim ve değişim göstermemekte bu çerçevede yalınkat (flat) karakterdir ancak bir karakter de hikaye içerisinde dönüşüme uğramaktadır. Dönüşüm gösteren karakterler anlatı içerisinde kişilik yapılarında değişiklik gerçekleşmesi sebebiyle yuvarlak (round) karakterler olarak adlandırılmaktadır. Hikaye, Başkahraman Kenan'ın psikolojik sorunlar yaşaması ve çevresinin bu durumu fark etmesi sebebiyle yaşanan değişimi ön planda tutmaktadır. Bu bağlamda Kenan'ın süreç içerisinde dış görünüşü ve bilişsel yapısının değişime uğraması sebebiyle yuvarlak karakter olduğu söylenebilmektedir.

Karakter türlerinin dağılımında ise rollerin çeşitliliği dikkat çekmektedir. Aşağıda, Grafik 1’de karakterlerin rol dağılımı görülmektedir.



Grafik 1: “Çerçici” Novellasının Rol Dağılımı

Grafik 1, “Çerçici”de en çok tercih edilen karakter tipinin “önemsiz rol üstlenen karakter” olduğunu ortaya koymaktadır. Anlatıda paralipsis durumuna rağmen zaman zaman bu karakter türünün tercihinin hikayenin gerçekçiliğini desteklemek amacıyla yapıldığı söylenebilir. Ardından ise eşit şekilde “ikinci derece kahraman” “folyo karakter”, “karşıt karakter” bulunduğu görülmektedir. Bu karakter türlerini sırasıyla “koro karakter” ve “başkahraman” izlemektedir.

Karakterlerin hikayede kapsadığı alan bağlamında ele alındığında ise rol dağılımındaki çeşitliliğin hikayede de çeşitlilik yarattığı göze çarpmaktadır. Karakterlerin bir çoğu sahnelere sınırlı şekilde dahil olmakta, rol alma süreleri oldukça kısıtlı olduğu görülmektedir. Ancak karakter çeşitliliği ve farklı karakterlerin olaylara sıklıkla dahil olması, hikayenin genişlemesine ve gerçekçiliğine katkı sağlamaktadır. Ancak Dervişoğlu ailesinin metnin büyük bölümünü ele geçirdiği söylenebilir. Bu durumun Anadolu kültüründe aile bağlarının betimlenmesine yönelik olarak tercih edildiği anlaşılmaktadır. Başkahraman ve ikinci dereceden kahraman olan karakterlerin çoğunun da Dervişoğlu ailesinden olduğu görülmekte, bu durum da Anadolu kültürünün yansıması yönündeki düşünceyi desteklemektedir. Fakat yalnızca aile içerisinde değil diğer karakterlerin de hikayenin şekillenmesinde önemli rol aldıkları da görülmektedir.

Rol dağılımında görüldüğü üzere “Çerçici” novellası, hikayenin merkezine başkahramanı merkezinde tutan, onun içinde ve çevresinde yaşananları aktaran bir edebi metindir. Anlatının karakter merkezinden sunulması, okuyucunun çok sayıda karakter bulunmasına rağmen sıklıkla Kenan’ın kendi yorumlarına maruz kalması, başkahramanı içselleştirerek okumasına yol açmaktadır. Ancak başkahraman dışındaki karakterler bir bütün olarak ele alındığında aslında Kenan karakterinin görüşlerine karşıt, onun düşünmediği veya farklı şekilde yorumladığı görüşlere sahiptirler. Bu bağlamda okuyucunun başkahraman ekseninde okuması ilk okuma sırasında Kafkaesk anlatının oluşmasındaki temel sebeptir. Çünkü okuyucu yaşananların ilk şahidi olarak başkahramanı algılamakta ve ona inanmaktadır. Fakat metnin çift taraflı kodlama tekniğinde yazılmış olması okuyucunun yeniden okumalar sayesinde diğer karakterlerin oluşturdukları anlatı boşluklarına ulaşmalarına zemin hazırlamaktadır.

Karakter yapısı, ilk okuma bağlamından çıkarılıp son okuma bağlamında ele alındığında ise görüntü aşağıdaki gibi olacaktır.

Karakterin İsmi	Karakterin Özellikleri	Karakterin Türü	Belirim Sıklığı
Kenan Dervişoğlu	Garip görünüşe ve konuşmaya sahip, fötr şapka takan, takıntılı, yetim, öksüz, amcası tarafından “değişik” lakaplı, erkekliğini kanıtlamaya çalışan, silik, ezilmiş, hızlı karar veren, köylüler tarafından “divane” lakabı takılan, zamanla görünüşü değişen, yüzü çöken, gözaltları siyahlaşan, hortlağı andıran, finalde ise dimdik ve cengaver.	Başkahraman	24
Üzeyir Dervişoğlu	Kenan’ın amcasının oğlu; Sünepe, iyi kalpli, yakışıklı sayılır.	İkinci dereceden kahraman	7
Kenan’ın karısı	Sürekli söylenen, kocasını yetersiz gören, şikayetçi, mutsuz ama genç ve güzel.	İkinci dereceden kahraman	7
Taylan Dervişoğlu	Kenan’ın amcası; Uzun boylu, yakışıklı, Kenan tarafından “kavak ağacı” lakaplı, çıkarını gözetten.	İkinci dereceden kahraman	5
Yılanlar	Hikaye boyunca büyüklüğü gittikçe artan.	Kurgusal arketipal karakter	5
Fatma	Kenan’ın kızı; Siyah saçlı, kahverengi gözlü, gamzeli, hasta.	İkinci dereceden kahraman	4
Çerçici	Üzerinde çürümeye yüz tutan bir elbise olan, at arabası ile gezen, diriye benzemeyen, insanı andıran, yüzü belirsiz	Kurgusal arketipal karakter	3
Necla	Taylan’ın karısı; Dedikoducu.	Koro karakter	2
Kenan’dan borç isteyen adam	Abisi olacak yaşta, uzun boylu, sağlam görünüşlü, aksi tavırlara alışık olmayan.	Folyo Karakter	2
Köylüler	Bilgi yok.	Koro karakter	2
Osman Hıncallar	Yeşil gözlü, bıyıklı, kirli sakallı, kırmızı üzerine lacivert renkli gömlek ve siyah pantolon giyen, bölgeye yabancı,	Karşıt Karakter	2

Karakterin İsmi	Karakterin Özellikleri	Karakterin Türü	Belirim Sıklığı
Kenan'ın Annesi	Çilekeş, oğlu için çabalayan.	Önemsiz rol üstlenen karakter	2
Muhtar	Bilgi yok.	Koro karakter	2
Fatma'yı kaçırdığı düşünülen delikanlı	Bilgi yok.	Folyo Karakter	2
Sivri burunlu hayvanlar	Sivri burunlu, dik kulaklı, keskin bakışlı, çelimsiz, uluyan.	Folyo Karakter	2
Hacer	Kenan'ın ölen karısı.	Önemsiz rol üstlenen karakter	2
Mervenin Abisi	Bilgi yok.	Önemsiz rol üstlenen karakter	1
Çerçici'nin Atı	Ölüyü andıran, göz yuvaları boş, derisi kemiklerinin üzerine gerilmiş gibi duran.	Folyo Karakter	1
Muhtarın yanındaki adam	Bilgi yok.	Önemsiz rol üstlenen karakter	1
Hacer'in arkadaşı Merve	Bilgi yok.	Önemsiz rol üstlenen karakter	1
Hacer'in Babası	Bilgi yok.	Önemsiz rol üstlenen karakter	1
Fatma'yı kaçırdığı düşünülen delikanlının babası	Bilgi yok.	Önemsiz rol üstlenen karakter	1
Kenan'ın uzaktan gördüğü adam	Bilgi yok.	Önemsiz rol üstlenen karakter	1
Necla'nın konuştuğu kadın	Bilgi yok.	Önemsiz rol üstlenen karakter	1
Osman Hıncallar'ın çadırından çıkan adamlar	Bilgi yok.	Karşıt Karakter	1
Köylülerin yanına gelen allame	Ak sakallı, alim.	Önemsiz rol üstlenen karakter	1
Fevzi	Taylanın halasının oğlu.	Önemsiz rol üstlenen karakter	1

Tablo 3: Son Okuma Bağlamında “ Çerçici” Novellası Karakter Çizelgesi

Son okuma bağlamında Çerçici ve yılanlar karşıt karakterlikten çıkarak kurgusal arketipal karaktere dönüşmüşlerdir. Bunun sebebi karakterlerin son okuma ile ulaşılacağı üzere gerçek olmayışlarıdır. Kenan karakterinin zihninin derinliklerinde varlık kazanmış ve onu kendi hayatına yansıtmış olması karakteri arketipal karaktere dönüştürür. Ayrıca Hacer'in aslında son bağlama ulaşıldığında Kenan'ın mevcut karısı olmadığı anlaşıldığından Kenan'ın karısı adında bir karakter eklenmiştir. Bu bağlamda karakter sayısı 27 olmaktadır. Karakterin türlerinde ise Çerçici ve Yılanlar dışında bir değişim gerçekleşmeyecektir.

6. Zamansallık

Çerçici'de zaman kavramı muğlak ancak anlatıda zamanın olaya etki etmesi tercih edildiği yerlerde açık olarak belirtilmektedir. Eylemsel boyutta açık şekilde ortaya konulan zaman, söylem içerisinde belirsizlik kazanmaktadır. Yazarın zaman kavramını düzenli tutmadığı, yaşanan olayların bazılarının "zaman içerisinde" yaşandığı, bazılarının ise gözlemlenebilirlik çerçevesinde anlatıcı tarafından aktarıldığı söylenebilmektedir. Olayların, olay örgüsü içerisinde kronolojik olarak dizilimi ve zamansal olarak kapsadıkları alan Tablo 3 ile gösterilmektedir.

Olay Tanımları	Gün Sayısı
Amcası, Amcasının Oğlu ve Osman ile konuşma	0,25
Kızının hastalığını fark etme ve Hacer ile tartışma	0,25
Çerçici ile buluşma	0,5
İyileşen kızı ile konuşma ve çalışma	0,5
Muhtar ve yanında adamı dinleyip düşünme	0,5
Gerçekliği farkedip içe kapanma	~4
Mevcut durum üzerine düşünme	1
Hacer ile uyuma ve rüya görme	0,25
Hacer ve Necla ile konuşma	0,25
Hatırlayamadığı adam ile konuşma	0,5
Hacer ile ayrılık	1
Bunalım	~21
Kızını arama ve lakabın takılması	~14

Olay Tanımları	Gün Sayısı
Kızını kaçırdığını düşündüğü kişiye saldırma ve Üzeyir'in yardımı	1
Mezarlığı kazma ve ölüleri uyandırma	0,5
Kuyuda yılan ile karşılaşma ve gölgeler ile tıkırtılar duyumsama	0,5
Araziye yerleşenlerle çatışma ve yengesinin kaçırılması	0,25
Köylüleri dinleme	0,25
Mezarlığı kazma ve Çerçici ile karşılaşma	0,5

Tablo 4: “Çerçici” Novellasında Olaylar ve Zaman Ardışıklığı

Tablo 3’de görüldüğü üzere olay örgüsünde kronolojik olarak en çok yer kaplayan olayın “bunalım” olduğu görülmektedir. Onu ise “kızını arama ve lakabın takılması” takip etmektedir. Fakat bu olayların, anlatının içerisinde söylemsel olarak en az yer verilen bölümler olduğunu görülmektedir. Yazarın, anlatı içerisinde geçen uzun zaman boşluklarını “*Aradan günler geçti*” (Yılmaz, 2021: 45) veya “*Karısı onu terkedeli haftalar olmuştu*” (Yılmaz, 2021: 57) cümleleri ile muğlak bıraktığı, zamanın ilerleyişini aktardığı fakat ölçülebilir bir zemin sunmadığı görülmektedir.

Çerçici novellası, Çerçici ile buluşmadan önceki ve sonraki süreç olarak ikiye ayrıldığında, ilk kısmın yalnızca 1 gün sürdüğü görülmektedir. Ancak bu süreç metin içerisinde söylemsel olarak büyük bir alanı kapsamakta, metnin yarısını oluşturmaktadır. Ayrıca bu sürece kadar anlatıcının zamana dair ipucu vermekten çekinmediği ve dolaylı biçimde aktarmaktan geri durmadığı görülmektedir. İkinci kısımda ise kronolojik açıdan çok daha uzun bir alan kapsamaktadır. Fakat ikinci kısım da kronolojik açıdan kapsanan alana büyüklüğüne tezat şekilde söylemsel açıdan kapsanan alan küçülmektedir. Metnin ana bölümlerini oluşturan Çerçici ile Kenan’ın buluşmaları zamansal olarak dar bir süreçte gerçekleşir ancak söylem boyutu kronolojik boyutun zıttına işaret eder. Genel açıdan bakıldığında ise “Çerçici”nin toplamda yaklaşık 47 gün sürdüğü söylenebilir. Fakat bu sayı muğlak alanların varlığı sebebiyle artış gösterme eğilimindedir.

Hikayenin yaşandığı tarih ise muğlak bırakılmıştır. Bu muğlaklığa karşın kronotopların varlığı, okuyucuya yorumlama imkanı tanımaktadır. Karakterlerin gaz lambası kullanması, çarık giymesi, evinde divana oturması, yer yatağında yatması, ibrikle su taşıması, kuyudan tulumba ile su çekmesi, kızı Fatma’nın kanaviçe dokuması ve metnin herhangi güncel teknolojik unsuru içinde barındırmaması olayların yaşandığı döneme dair gösterge olarak ifade edilebilir.

7. Uzamsallık

Çerçici’de mekan, anlatının katmanları derinleştikçe önem kazanan, anlatı boşlukları ile doğrudan ilişki içerisinde olan bir yapıdadır. Anadolu’da köy kültürünü, anlatının bir parçası haline getiren yazar, karakterlerin yaşadıklarını da yalnızca bir köye sığdırmayı başarmıştır. Öyle ki köyü betimlemeye büyük önem göstermiş, metnin pek çok noktasında yer vermiştir. Aşağıdaki alıntılar ile bu durum açıkça görülmektedir.

“Öğlen vakti tanıştıkları yabancıнын dikkatini çeken mezarlığın hemen bitişiğinde, derenin kenarına kurulmuş değirmenle başlardı köy. Mezarlığı karşısında da harman yeri bulunurdu.”, *“Köyün merkezinde ise küçük bir meydan vardı. Meydanı birkaç bakkal ve kahvehane çevrelemişti. Bu alanın hemen arkasında*

köyün camisi yer alırdı. Daha köy kurulurken yerini ilk alanlardandı. Meydandan itibaren, köyü ortadan ikiye bölen yolun kendisi bu defaki kola ayrılır, sonra biraz ileride tekrar birleşir ve aşağıdaki köye doğru uzanırdı” (Yılmaz, 2021: 21).

Yazar, gerçek dünyada karşılığı olan bir konum vermeyi tercih etmemektedir. Fakat kurmaca bir dünya yaratma arzusunu hakikat ile birleştirme isteği, “Anadolu’nun bir köyü” düşüncesini ortaya koymasına neden olmaktadır. Bu kültürün etkisi bağlamında olayların yaşandığını aktarmak istemektedir. Köy camisinin köye yapılan ilk yapılardan olmasının belirtilmesi bu duruma destek olarak gösterilebilir.

Yazar, karakterlerin bulundukları köy içerisindeki mekanların ise olaylara olan etki düzeyine göre betimlemekte fakat bu betimlemeler oldukça sınırlı şekilde gerçeklemektedir. Kenan’ın evi, olayların büyük çoğunluğunu içinde barındıran ve karakterin psikolojik sorunlarında artış ile birlikte ona sığınak olarak konumlandırılan bir alandır fakat metin içerisinde yalnızca yalnızlığı pekiştirmek isteği sebebiyle yüzeysel olarak anlatılmıştır. “Kızının odasına girdi. Orası da toplanmıştı. Yatak odası, misafir odası hatta sofanın içindeki seki, evde her yer buz gibiydi. Sızıp kaldığı küçük oda hariç. Annesinin odası zaten pek kullanılmazdı” (Yılmaz, 2021: 53). Geçmişte yaşananlar ve gelecekte yaşanacakları eklemeksizin mekan kullanımından kaçınan yazar, yukarıdaki alıntıda da sızıp kalmasını ve anne özleminin belirtmesinin ardından annesinin evde bir odası olduğunu belirtmek amacıyla mekan kullanımını tercih etmektedir. Evi ile ilgili olarak bulunduğu odalara dair betimlemelerden kaçınıldığı söylenebilir. Yalnızca Kenan’ın evini aşağıdaki cümleler aracılığı ile aktarmaktadır. “Yatağı, divanın önünde seriliydi. Divanın ardında, pencereler. Pencereleri örten çiçek desenli yeşil perdeleri vardı; perdelerden içre güneşlikler” (Yılmaz, 2021: 66). Bu bilgilerin de Kenan’ın evinde, yatağının içinde saklanması ve pencereden birilerinin Kenan’a görünmesi neticesinde hikayeye olan etkisine koşturarak eklendiği söylenebilir. Benzer şekilde hikayeye doğrudan etkisi bulunan Kenan’ın arka bahçesi, detay eklenmeksizin “Camın ardında insan boyundan hallice bir bahçe duvarı vardı. Uzun ince bir bahçeydi. En dibinde bir kuyu ve buradan su çekmek için kullanılan uzun kollu mavi bir tulumba duruyordu.” (Yılmaz, 2021: 43) cümleleri ile açıklanmakta ilerleyen bölümlerde yalnızca orada yaşanan olaylar aktarılmakla ve betimleme yapılmaktan kaçınılmakla yetinilmektedir.

Karakterlerin yaşadığı bölge hakkında bilgi vermek metnin, okuyucu zihninde kurulumuna katkı sağlamaktadır. Yazar, köyü betimlemeye önem göstermekle birlikte coğrafi yapısına dair de ipuçları vermekte, bunu da Anadolu’nun yapısı gereği dağlık yapısına vurgu yaparak gerçekleştirmektedir. Bu durum şu cümleler ile aktarılır; “Kimsenin kendisini görmediğinde emin olunca amcasının evinin köşesine doğru hızlı adımlarla ilerledi. Sonrasında evlerin üzerine kurulu olduğu tepeliğin yamacından inip, mezarlığı yukarısına doğru yol aldı” (Yılmaz, 2021: 27). Köyün temel yapı taşlarını seçerek onları yalnızca kavram olarak bırakan yazar, değirmeni, köprüyü ve merak gibi alanları olaya etkisinin yoğunluğu ekseninde yalnızca adı ile aktarmaktadır. “Ya ahırda olmalıydı ya merekte. Çarıklarını giyip evin karşısındaki mereğe yöneldi.” (Yılmaz, 2021: 53) cümleleri ile kavramları vermekte, bu mekanların varlığını oluşturmaktadır ancak varlığının detayları okuyucunun zihninde özgürleşir. Benzer biçimde kemerli köprü, hikayede bir mekan olarak yer bulmakta ancak detayları hakkında belirsizlik bulunmaktadır. Buna karşılık olarak ise Çerçici’nin geliş yolu olarak belirlenmiş, bu çerçevede önem atfedilmiştir. Bu durum şu cümleler ile metinde yer bulmaktadır; “Kafasını kaldırıp mezarlığın duvarında öteye, nehrin üzerine kurulu kemerli köprüye doğru baktı. Karanlık bir silüet, köprüyü çoktan aşmış, köyün yolunu tutmuş, kendisine doğru ilerliyordu” (Yılmaz, 2021: 31). Fakat öykünün ilerleyen bölümlerinde yalnızca yürüyüş ve konuşma amacı ile gidilen bir mekan olarak “Değirmeni geçmiş, kemerli köprüye kadar gelmişlerdi.” (Yılmaz, 2021: 52) ifadeleri aktarılmıştır.

Mekanların tarihsel değeri ve anlamı, betimleme amacıyla kullanılabilir. Bunun örneklerinden biri ise “mezarlık”tır. Çerçici ile buluşma noktası, kızını bulacağını düşündüğü yer ve kendini öldürmek için tercih edilen bir konum olarak anlatı içerisinde sıklıkla tercih edilmektedir. Fakat mezarlık hakkında bilgi sınırlıdır. Bu sınırlılığı, karakterin mezarlık hakkındaki bilgi birikimi ve geçmişle bağlantılı olarak işaretleri

algılama biçimi ile kırmaktadır. Aşağıdaki alıntı, anlatıcının, Kenan'ın mezarlıkta Çerçici ile görüşmeye gidişi sırasındaki anlatımını göstermektedir.

“Her ne kadar gözleri alışmış olsa da etraf her zamankinden karanlıktı; mezar taşlarının üzerindeki isimler okunmuyordu. Başka birisi için belki bir engeldi bu ama onun için olamazdı. Tüm dünyasıydı bu köy; içindeki her bir çıkıntının yerini ezbere bilirdi. Mezarlık da buna dahildi. İsimler yoksa cisimler vardı. Mezarlığın ortalarına doğru aile kabirlerinin birinin taşları diğerlerinden uzun ve inceydi. Ortaya vardıktan sonra da aşağı doğru ilerleyecekti. Öyle de yaptı. Yolun kenarındaki girişlerden birine ulaştı. Kafasında canlandırdığı yer burasıydı. Duvarın kenarına oturdu” (Yılmaz, 2021: 28).

Genel açıdan olayların gerçekleştiği mekanlar ise; “tarlada römork yanı”, “köy yolları”, “nehir”, “dere” “Kenan'ın evi”, “Kenan'ın evinin arka bahçesi”, “köy mezarlığı”, “ahır”, “merek”, “kemerli köprü”, “değirmen”, “amcasının evi”, “kızını bulduğunu sandığı adamın evi”, “Hıncalların yerleştiği arsa” olarak sıralanabilir.

8. Anlam Dönüşümleri

Çerçici'nin çift taraflı olarak kodlanmış olduğu, ilk okuma bağlamından son okuma bağlamına uzanan yolculuk süresince düşülen boşluklar ve düğümlenen olaylar ile görünür kılınmaktadır. Öyküleme bölümünde ulaşılan durumsallık ve anlam geçişlerinin iki uç nokta olduğu, bu uç noktalara ulaşma sürecinin ise anlam dönüşümleri yoluyla gerçekleştiği söylenebilir. Bu anlam dönüşümleri ise anlatı boşlukları ve düğümleri ile gerçekleşmektedir. İlk okuma bağlamındaki Kafkaesk anlatının sınırlarını aşma ve farklı bakış açılarına erişme süreci, ilk olarak Kenan karakterinin metinde oluşturulan mevcudiyetine dayanmaktadır. Temelde Çerçici novellasındaki çift katmanlı kılan yapı, okuyucunun başlangıçta gerçeği kabul etmesi fakat ilerleyen süreçte, geçmişte yaşananların aslında boşluklar barındırdığının fark etmesi ve oradaki boşlukları mevcut düğümün çözümüne yönelik olarak birleştirerek bir izlesekse alan oluşturmaya dayanmaktadır. Başlıklar halinde bu izlesekse alanlar aşağıda ele alınmaktadır.

8.1. Kenan Karakteri

İlk okuma bağlamında oluşturulan Kenan'ın tuhaf görünüş, konuşma ve düşünme durumu, anlatının temelinde okuyucunun karakteri yalnızca garip bir karakter olarak düşünmesine olanak sağlamaktadır. Anlatının yüzeyindeki okuyucunun içine düşeceği en büyük boşluğun Kenan karakteri üzerinden oluşturulduğu söylenebilmektedir. Söylemsel boyutta askıda bırakılan garip davranış algısı, okuyucunun zihninde doğrudan kabul görmekte ve anlatıcının gerçekçiliğine ve yeterli bilgi aktarımına inanılmaktadır. Anlatı mesafesini uzaklaştığında, daha geniş açıdan bakıldığında yanılısamaya sebep olan bu kişilik yapısı, anlatı mesafesi azalıp adeta karakterin kendi iç sesine dönüştüğünde karakterin kendi düşünceleri ile kendini ortaya koyuş biçimi çeşitli göstergeler sunmaktadır. Metin, ilk okuma sırasında süreç içerisinde tuhaf ve kuruntuları olan ama gerçekliğini ve benliğini koruyan fakat ilerleyen süreçlerde yaşadıkları sonucu psikolojik bunalımlar yaşayan fakat bunun sonucunda hakikate uyandığını ve tüm bunların gerçek olduğuna inanan birinin öyküsünü sunmaktadır. Anlatıcı, anlatının bu yüzeyini, anlatı mesafesini yakın tutarak ve odaklayıcı olarak Kenan karakterinin bakış açısını tercih ederek okuyucuya kabul ettirmek istemektedir. Karakterin gerçeklik algısını sorgulamadan yaşadığı olayları algılamak anlatı boşluklarını algılamadan ilerlemeyle sonuçlanmaktadır.

Son okuma bağlamında ise hikayenin henüz başında amcası tarafından “değişik” lakabının aktarılması durumun ilk emaresidir. Osman Hıncallar'ın görünüşü ve konuşmasını tuhaf bulması da hemen ardından destekleyici unsur olarak karşımıza çıkar fakat karakterin psikolojisine yönelik bir gerçeklik sunmamaktadır. Kenan'ın, Çerçici ile buluşuncaya kadar doğrudan bir psikolojik sorunu benliğinde barındırdığını fark etmek oldukça zor olacaktır. Fakat Çerçici ile buluşma öncesi, yalnızca dışarıda yaşanan fırtınayı algılamayıp zihninde Çerçici'nin gelişini oluşturmaya, ardından ise muhtarın yanındaki kişi ile sohbetini duyup zihninde yeniden yorumlaması psikolojisinin yapısına ilişkin işaret verebilmektedir.

Karakterin gerçekliğinin belirsizliği, karısı ve kızı ekseninde anlam kazanmakta, bu boşluklara düştükçe diğer karakterlerin ve yaşanan olayların gerçekliğinin sorgulanmaya başladığı görülmektedir. İlerleyen bölümlerde karısı, kızı ve çerçici bağlamları ele alınacak ve karakterin öz durumunu bütünleştirici bir çatıya ulaştırılacaktır.

8.2. Kenan'ın Aile Algısı

Kenan'ın aile yapısı ele alındığında ilk okuma bağlamı, karısı ve kızı ile yaşadığı, akrabalarından geriye amcası ve onun ailesinin kaldığı ve de onlar ile çalışarak yaşamını sürdürdüğü şeklindedir. Kızının geçmişten bu güne hastalığının bulunduğu ve bir gece daha dayanamayacak kadar hasta olduğu aktarılmaktadır. Bu durum Çerçici ile buluşmasına kadar devam eder. Kızı ile ilgili olarak metnin başında amcası ile geçen diyalog kızının varlığı ve yokluğu arasındaki boşluğun zeminini hazırlamaktadır. *"Sümüklüsünü düşünüyordur gene"* ifadesi ile başlayan konuşma *"kız çocuğu işte, ne kafaya takıyorsun bu kadar? 'Erkek adamın erkek çocuğu olur!' diye boşuna dememişler."* (Yılmaz, 2021: 12) cümleleri ile devam etmektedir. Bu söylemleri, Anadolu kültürü içinde hasta kızı hakkında düşünen bir babayı tesellisi çabası olarak değerlendirmek mümkündür. Fakat öykü içerisinde kızı Fatma ile konuşan tek kişi Kenan'dır. Kenan dışında, kızı Fatma'nın varlığına dair bir veri bulunmamaktadır. Öyle ki eşi Hacer ile Kenan'ın konuşmaları sırasında Fatma'dan bahsettiğinde Hacer'in buz gibi olmakta fakat bir konuşma gerçekleşmemektedir. Amcasının açık olmayan konuşması, Hacer'in tepki vermeyişi durumları anlatı içerisinde boşluklar oluşturmaktadır. Bu boşlukları fark eden okuyucu, anlatının düğümünü çözmek üzere kızı ekseninde bulunan boşluklara dalarak kızı hakkında yorumlamaya uygun alan bulabilmektedir.

Bunlarla da yetinmek istemeyen yazar, Çerçici'den istediğini alan Kenan'ı ertesi sabah kızının iyileştiğini görmesi ve kızının kahvaltı hazırladığını söylemesi üzerine sofraya gittiğinde kahvaltı şu ifadeler ile açıklanmaktadır; *"İçeri geçip sofraya oturdu. Bölünmüş ekmeklerden kalan kırıntılar ve zeytin çekirdekleri vardı"* (Yılmaz, 2021: 34). Yeni hazırlanmış bir kahvaltı sofrasına oturmak üzere giden Kenan'ın sofrada bunları görmesinin ve karısının ordalarda olmamasının ardından şu ifadelerle yer verilmektedir; *"Aslında bakılırsa, sofranın manzarası her günküden farklı değildi. Hacer, her sabah kahvaltıyı hazırlar, sofraya oturur, yiyeceğini yer, sonra da iş bahanesiyle çıkar giderdi. O da uyanınca, artıklarla karnını doyurmak zorunda olan bir besleme gibi kalanları yer, tarlanın yolunu tutardı"* (Yılmaz, 2021: 35). Oluşturulan düğüm, ilk söylemin yani kahvaltının kızı tarafından hazırlandığının aksine farklı bir söylem ile devam etmesiyle meydana gelmektedir. Kenan, kahvaltının kızı tarafından hazırlandığını düşünmesine rağmen okuyucu ikinci alıntıda aslında diğer günlerde olduğu gibi Hacer'in hazırlayıp gittiğine yönelik somut bulgulara ulaşmaktadır. Öykünün bundan sonraki bölümlerinde Kenan'da dahil hiçbir karakter kızı Fatmayı görmemektedir fakat yalnızca Kenan onun kaybolduğu düşüncesine kapılmaktadır. Hikayede kızının ortada kayboluşu, Hacer'in de anlatıdaki boşluğunun farkındalığı ile aydınlığa kavuşabilmektedir.

Karısı Hacer'in kişiliğine dair bilgiler, öykünün Çerçici ile buluşma sonrası bölümünde belirim kazanmaktadır. İlk okuma bağlamında kocasını yeterli bulmaya, sıklıkla şikayet eden, daha baskın bir karaktere sahip ve kızını yeterince önemsemeyen bir karakter olarak görülmektedir. Hacer, Kenan'ın garip tavırları karşısında memnuniyetsizliği ifade eden cümleler kuran, hikayenin ilerleyen bölümlerinde ise Kenan'ın yengesi ile konuşmasının ve kim olduğunu hatırlayamadığı adam ile merekte kısa sohbetinin ardından ayrılma kararı alıp ve giden bir çizgi izlemektedir. Anlatı içerisinde Hacer'in kimliğini sorgulamaya yol açacak, Hacer'i bir anlatı düğümüne dönüştürecek olan bazı alanlar yaratılmıştır. İlk olarak hikayenin henüz başında amcasının söylediği şu sözler Hacer hakkında göstergeler sunmaktadır; *"Senin karıdan da fayda gelmez bu saatten sonra. Bu zamana kadar faydasını görmedin zaten. İstiyorsan yengen baksın sana yenisini"* (Yılmaz, 2021: 13). Bu cümleler ilk okuma bağlamında ele alındığında karısı ile arasının iyi olmadığı ve Kenan'ın faydasını düşünen bir perspektifle yardımcı olmak istediği anlamını sağlamaktadır. Fakat bu alan da bir boşluktur. Belirsizliği sürdürmek isteyen yazar metnin ilerleyen bölümlerinde Hacer, yengesiyle konuşma sırasında *"Bir bağımız yok aynı evde. Hepsini geçtim. Bana 'Hacer' diye seslenir."* (Yılmaz, 2021: 48) cümlelerini ifade etmektedir. Bu bölümü de ilk okuma bağlamında ele alacak olursak,

aralarındaki aşkın güçsüzleştiği, birbirine sevgi sözcükleri yerine isim ile seslendikleri görüşü hakim olacaktır. Fakat Çerçici'den kızının iyileşmesini istediği günün akşamı yatmadan önce karısına söyledikleri bu durum ile çelişiktir. "İyi geceler hanım" dedi. Başını anladığını gösterecek biçimde sallayarak. 'Allah rahatlık versin.' Hanım kelamı ne kadar manalıydı. İlk defa kapısına bu şekilde sesleniyordu" (Yılmaz, 2021: 25). Bu iki olay, okuyucunun belirsiz bir yüzeye çekilmesi ile sonuçlanmakta fakat düğümün oluşmasına yeterli gelmemektedir.

Kenan'ın kızını aramaya giriştiği sırada yabancıların onu kaçırp öldürdüğü düşüncesi onu mezarlığa iter. Orada kazılar yapmaya başlayan karakter algısının kaybının sınırlarına ulaştığından okuma yetisini kaybetmiştir. Kazıları sırasında biri küçük biri büyük iki mezar ve mezar taşının üzerinde tanıdık hissettiği fakat anımsayamadığı bir kolye bulur. Mezar taşlarını okuyamadığından kimin olduğunu anlayamamaktadır. Bu olayın ardından ilk okuma bağlamında ulaşılan, yalnızca kimin mezarı olabilir acaba? düşüncesidir. Bu olayın ardından ise psikolojik sorunları zirveye ulaşan Kenan'ın yorgunluktan sızıp rüyaya daldığı sırada gördüğü rüya aktarılır. Rüya, nehrin kıyısında, önce üç yaşındaki kızının sürüklendiği ve bağırma seslerinin ardından karısının feryatlar ederek çaresiz kulaçlar attığı görülmektedir. Ardından önce yılan olup onları kurtarmaktadır fakat sonra yeniden zaman başa dönmekte bu sefer hiçbir şey yapmamaktadır. Bu hikaye, mezarlıkta bulunan iki mezar, amcasının sözleri ve karısının yengesine söyledikleri bir izleksel alanı beraberinde getirmektedir.

Anlatı içerisinde karısı ve kızı ile ilgili bulunan boş alanlar, ilk olarak gerçekten var olduğuna inandırmaktadır. Fakat yeniden okumalar ile ulaşılan anlatının diğer yüzü ise farklı bir anlatı ortaya koymaktadır. Metinde, kızını yalnızca Kenan'ın görmesi ve o da bir süre sonra kaybolması, Amcası ve karısının kızı hakkında görüş belirtmemesi boş alan yaratmakta ve bu boş alanlar okuyucunun zihninde eksik parçalar olarak devam etmektedir. Gördüğü rüyada nehirde sürüklenen üç yaşındaki kızına ve karısına yardım edemeyişi ve bunu zihninin en bulanık olduğu zamanda belirsiz biçimde gerçeklik ile gerçekdışılık arasındaki çizgide yaşayışı da okuyucuyu yorumlamaya ve alanı doldurmaya itmektedir. Hikayenin başlarında kızının hastalığına ilişkin olarak "Bin kere söylemişti halbuki, "Nehre girmeyin" diye. Hastalandıktan sonra bir daha iflah olmamıştı." sözleri de bu boşlukları doldurmaya yönelik okuyucunun zihninde belirlemektedir. Son parça olarak ise mezarlıkta biri büyük biri küçük mezarın bulunması ve aşinalığını bulunan kolye, okuyucunun boşlukları doldurmak için yeterli argümana ulaşması ile sonuçlanmaktadır. Mezarların nehirde boğularak ölen karısı ve kızına ait olduğu şeklinde yorumlamaya itmektedir. Kızı henüz üç yaşındayken Kenan'ın girmeyin demesine rağmen girmiş, akıntıya kapılmış ve annesi Hacer bu durumu görerek kurtamaya çalışmış fakat başarısız olmuştur. Kenan ise onları uzaktan izleyip, zihnindeki kontrolü kaybetmekle yetinmiştir. Karısı ve kızı nehirde boğularak ölmüştür.

Karısının ve kızının öldüğü bir hikaye yeniden oluşturulduğunda ise Kenan'ın Hacer diye seslendiği karısı yeni bir düğüm oluşturmaktadır. "Bana Hacer diye seslenir" ifadesi de burada anlamsal bir dönüşüme uğramaktadır. Karısının şikayeti, güzel iltifatlar duymaması değildir. Bilincini karısı ve kızı boğulduğunda yitiren Kenan'ın mevcut karısını da boğularak ölen karısı sanmasıdır şikayeti. Boşluklardan düşerek ulaşılan yeni bir yüzeye çıkarır okuyucuları bu durumun anlaşılması. Öyle ki hikayede anlatıcının Hacer diye bahsettiği karakter, ilerleyen süreçlerde yerini yalnızca "karısı"na bırakacaktır.

8.3. Çerçici

"Çerçici... Koca iblis." (Yılmaz, 2021: 29) şeklinde aktarırdı onu anlatıcı. Çerçici kimdir diye sorulduğunda bir adının bile olmadığı, Çerçici lakabını da insanların koyduğu bilinirdi. "Ona minnet edenden, adıydı tek isteği. Ondan bir şey alanın, adı da yer yüzünden silinirdi" (Yılmaz, 2021: 10). Ama neden insanlardan ismini almak istediği gizdi. Çerçici karakteri ilk okuma bağlamında karşıt karakter olarak hikayede yerini almaktadır. Novellanın adının da sahibi olan Çerçici, anadolu topraklarında var olan halk hikayelerinin kurgusal dünyada varlık kazanmış halidir. Hikayenin iç dünyasında ağızdan ağıza dolanan, atadan toruna ulaşan hikaye, temelinde yazarın oluşturduğu "gece uğursuzluk getirir" düşüncesinin bir

ürünü olarak ortaya çıkmış, metin içerisinde gece vakitlerinde musibetlerin varlık kazandığı izlenimi uyandırarak pekiştirme sağlamıştır. “Musibetler türlü türlüydü ama hiçbir şey, ayın en karanlık olduğu vakit gelip çatığında duydukları at arabası sesi kadar onları ürkütmezdi.” (Yılmaz, 2021: 9) cümlesi de yukarıdaki düşünceyi destekler niteliktedir. Halk hikayesi olarak kitabın ilk bölümünde yer edinmektedir Çerçici. Okuyucu da tıpkı karakterler gibi önce hikayeyi duyup bilinçaltına aktarabilmektedir. Ardından ise zihninin derinliklerinde tuttıkları bu halk hikayesi, okuyucuları da karakterleri de metin boyunca ele geçirecektir.

Kaynağı belirsiz olan bu halk hikayesi, Kenan’ın da köydeki insanların da varlığına inandığı bir gerçeklik yaratmıştır. Hikâyenin yaşandığı zaman havanın, karanlık ve fırtınalı bir hava olduğu aktarılmaktadır. Tam Çerçici’nin geleceği vakit olarak değerlendirilebilmektedir. İlk okuma bağlamında bu halk hikayesinin gerçekten de varlık kazandığı, bunun sonucunda gerçeküstülüğün normalleştirilmesinin ve hayatın bir parçası olarak değerlendirilmesinin sağlandığı görülmektedir. Kafkaesk anlatı yapısı da buraya dayanmaktadır. Hikaye boyunca Kenan, gerçeküstülük ile gerçeklik arası bir çizgide yürümektedir. Hikaye’de insanlara istediğini veren fakat adını alan bir karakterin olması, normal bir yaşamın parçasıdır. Daha önce kimsenin cesaret edemeyişi gerçekliğini sorgulamaya yetmeyecektir ki gerçekliği Kenan’ın karşılaşması ile sorgulanamaz hale gelir. Kenan, Çerçicinin at arabasının arkasından çıkan yılanı boynunda yara yapacak kadar hissederek gerçekliği kabul ettirmeye çalışır. Sonrasında da yalnızca son bölümde yeniden karşılaşacaktır. Burada Kenan’ın ölmesi gerektiği düşüncesi, bunalımı ve belirsiz zihni, anlamsal boşlukların zirvesini oluşturarak okuyucunun bilincine de düşüm atmaktadır.

Son okuma bağlamı ise kızını ve karısını çoktan kaybetmiş ve zaten halihazırda akli yeterliliğinin tam anlamıyla bulunmadığı bir karakterin, Çerçici ile olan yaşantısını sorgulamaya itmektedir. Çerçicinin varlığı boşluğunu ise Kenan’ın kızının yok oluşu ve aslında hiç olmayışı çözmeye ilk adımı atmaktadır. Çerçici ile görüşmesinin amacı bir anda ortadan silinir. Bu görüşme aslında bir düşünsel dışavurumdan ibarettir. Öyle ki Çerçici ile buluşması sırasında vücudunu saran yılan, boynunda iz oluşturmakta, bu durum Kenan’ın iç sesine dönüşecek kadar yakın mesafede olan anlatıcı tarafından aktarılmaktadır. Bu durum anlatı içerisinde boşluk olarak okuyucuya bırakılan alandır. Yılan’ın onu sarması aslında yalnızca zihninin bir oyunu mudur? Bu belirsizlik, olayın hemen ertesi sabahı sürekli orayı kaşıyarak kanatacak kadar yaraya çevirmesiyle sonuçlanır. Karakter, zihninde hissettiklerini bedeninde de hissetmekte ve bu sebeple içindeki hissi dışa vurarak, kaşıyarak var etmiş, boynundaki hissi gerçek bir yaraya dönüştürmüştür.

Gerçekliğin belirsizliği son okumalar sırasında daha da belirginlik kazanmaktadır. İlk bakışta karşıt bir karakter olarak konumlandırılan Çerçici, son okuma bağlamına ulaştığında “kurgusal arketipal karakter” olarak yeniden yapılandırılır. Bu değişimin temel sebebi, karakterin aslında var olmamasıdır. Bunun temel dayanağı ise hikayenin son cümleleridir. Çerçicinin uzaklaştığı sırada Kenan da adının ardından varlığını da aldığı düşüncesi bulunduğu ve bir boşluk olarak bırakılan fakat yine son cümleler ile yorumlanabilecek olan ölmüş olma durumu sırasında anlatıcı “Yeryüzünde isimsiz kimse kalmamıştı. Çukurların üzeri açık; çukurlar bomboştur.” (Yılmaz, 2021: 77) cümlelerini belirtir. Bu cümleler şu iki anlamı yaratır; İlk okuma bağlamında Çerçici Kenan’ın adının ardından yüzünü yani varlığını da alır ve onun yerine geçerek bir isme sahip olur, bu sırada Kenan da ölmüştür. Son okuma bağlamında ise kenan ölmüştür ve Kenan’ın zihninin bir ürünü olan Çerçici de Kenan’ın yok olup gidişi ile birlikte yok olur.

Çerçici’nin “kurgusal arketipal karakter” olarak değerlendirilmesi, arketip kavramının açıklığı ile birlikte doğru orantılıdır. Jung arketipleri, duygusal yönü oldukça güçlü olan evrensel düşünce biçimleri olarak tanımlanmaktadır (Karahan ve Sardoğan, 2004: 14). Arketiplerin gücü kendilerinden menkul değildir; bir yer ve durumun imgesidirler (Jung, 2021: 13). Çerçici de bulunduğu toplumun düşünce biçimi olarak insanların kolektif bilinçdışında bulunmakta, zaman zaman hayatlarına söylemsel yansımaları bulunmaktadır. Arketip olarak Çerçici hikayesini değerlendirmek bu eksende mümkündür. Bu arketipin ise bulunan dünyada varlık kazanan karakter olarak başka bir karakterin bilinçdışından doğuşu, bilinçdışının dışavurumu olarak yorumlanmakta ve “kurgusal arketipal karakter” olarak isim kazanmaktadır. Çerçici,

köyde bulunan diğer kişiler ile birlikte Kenan'ın da zihnine yerleşmiş, halk hikayesi olarak yayılımı sağlanmış ve bilinçdışında istemsiz olarak sürekli var olan bir karakterdir. Olay örgüsünde ise bu bilinçdışı varlığın, gerçekliği belirsizlikler ile dolu, bu bağlamda psikolojik rahatsızlığa sahip bir birey olan Kenan'ın zihninin dışına taşıdığı, dışavurulduğu söylenebilir. Kenan, yaşadığı varlık sorununu Çerçici üzerinden dışavurarak çözüme ulaştırmaya çalışmaktadır. Karakterin ilk okuma bağlamının aksine, varolmayan ve Kenan'ın bilinçdışında bulunan bir hikaye karakterini dışavurumsal bir varlık kazandırdığı söylenebilir.

Son olarak yukarıda verilen bütün bilgiler ışığında Çerçici'nin metnin iç dinamiğinde geldiği anlamı ele almak yerinde olacaktır. Kenan karakteri, geçmişten bu güne gerçeklik algısını tam olarak sağlayamayan, bu sebeple de kızının yaşadığını, karısının ise eski karısı olduğunu düşünen bir karakterdir. Aile içerisindeki konumuna baktığımızda, Kenan'ın mevcut durumunun tüm ailesinin ve akrabalarının kabullenilmiş olduğu ve kendi gerçekliğini yansıttığında tepkisiz kaldıkları görülmekte ve de yalnızca aile ve akrabaları dışındakiler onun mevcut durumuna tepkilerini göstermektedirler. Başlangıçta Osman Hıncallar'ın görünüşünü ve konuşmasını yargılaması, sonrasında halkın ona "divane" lakabı takması ve ailesinin bu olay içerisinde bulunmayışı görülür. Okuyucu, anlatının genel karakter yapısının Kenan'ın akrabalarından oluşması ve onlara önemli görevler atfedilmesinden kaynaklı ilk okumada karakterin kimliğini ortaya çıkarmakta zorlanmaktadır. Aile içerisindeki durumundan bağımsız bakıldığında ise daha geniş bir boyut kazanır.

Gerçeklik algısının başlangıçtan gelen fakat gündelik hayatını etkilemeyen karmaşıklığı, Çerçici ile karşılaşması sonrası devam ettirilemez bir hal almaktadır. Bu bağlamda da Çerçici hikayede yeni bir anlamsal dönüşüme uğramaktadır. Kenan, Çerçici ile görüşme sonrasında gerçekliğini yitirir. Akli dengesinin kaybolması ile sonuçlanan buluşma, sonrasında da gündelik hayat pratiklerini bile gerçekleştiremediği bir duruma sürüklemektedir Kenan'ı. Çerçici kavramı sembolik bir üst anlam kazanmaktadır Çerçici novellası ile. Çerçici, insanın bilinçlilik halinin bilinçsizlik ile takas edilmesidir. Bilincin yok oluşu, insanın benliğinin de yok oluşu ile sonuçlanmaktadır. Çerçici, metaforlaşmaktadır. Çünkü insan eğer kendini bilemez bir düzeye gelirse, kendi adını ve kendi benliğini de bilemeyecektir. Bu bağlamda insanın adını alıp götürən aslında insanın kendi zihnidir. Çerçici öncesi yaşantının Çerçici ile buluşma sonrası git gide değişimi, aklın bireyden kopma sürecine işaret eder. Birey, Çerçiyle karşılaşp takas ettiğinde aklının da bireyden tamamen ayrılmasını sağlamış olur. Aklın insandan ayrılışının sembolü olan Çerçici, insanın psikolojik sorunlarının son evresidir. Onunla karşılaşp takas yapan insan, isteğine ulaşacaktır fakat bu ulaşma; kendini kaybetmek, kendiliğini kaybetmek ve kendiliğinden kaybetmek ile sonuçlanır.

8.4. Kenan'ın Zihinsel Yapısı

Tüm bu boşluklardan yeni katmanlara ulaştıkça, anlatının seyri de farklı ve yeni bir hal almaktadır. Kenan, anlatı içerisinde karısı tarafından sıklıkla "erkeklik" olgusu ile üzerinden baskı görmekte, bastırılmaktadır. Çerçici ile görüşme isteği de bunun temelinde şekillenir. Kızının hastalığına bir çare olmayan baba ve ailenin erkeği olarak kendinde iç konumlandırma yaratır. Bu konumlandırma süreci Kenan'ı kendini kanıtlamak için bir fırsat yaratmaya iter. Bu düşünce, Çerçici ile görüşmesi sonrası gerçekliğini yitiren Kenan'ın şu sözleri ile desteklenmektedir; *"Hayatta en büyük hesabı adamlığı iken, şimdi insan olmanın eşimden aşağı yuvarlanmıştı"* (Yılmaz, 2021: 58).

Kendini kanıtlama isteğinin karısının da isteği ile olduğu düşüncesi zihninde oluşan ve karşılığının metin içerisinde bulunmamasıyla boşluk yaratan yeni bir alandır. Çerçici ile görüşmeye karar vermesi sırasında şu cümleleri kullanır; *"Karanlıkta karısını tam olarak görememişti ama yüzünün ifadesinden emindi. O da aynı mesajı almış ve ona olan güvenini ifade eden bir şekilde söylemişti bunu. Zaten , onun adamlığından ya da erkekliğinden şüphesi olsa bu evlilik de bugüne kadar yürür müydü? Yürümezdi"*(Yılmaz, 2021: 25). Bu söylemler sırasında karısını görememesine ve herhangi bir destekleyiş ifadesinin olmayışına rağmen Kenan zihninde bunu oluşturmakta ve bunu erkekliğini ya da adamlığını

kanıtlamak için kullanmak istemektedir. Fakat ilerleyen sayfalarda kızının iyileştiğini gören Kenan, karısının tepki vermemesi ve ağlaması üzerine *“Ruhsuz kadın. Bir de utanmadan ağlıyordu. Gece kendi dememiş miydi ‘Git, medet um!’ diye. Taktir beklediği yoktu tabii. O söylesede gidecekti söylemesede. Derdi icazet, değildi elbette. Lakin takdir etmek bir kenara, mutlu bile olmamıştı.”* (Yılmaz, 2021: 41) ifadeleri kullanmaktadır. Anlatıcının mesafesi bu anlatım sırasında adeta karakterin iç sesi olmaktadır. Bu durum, okuyucunun da bu gerçekliğe kapılmasını ve anlatı boşluğunu atlamasına sebep olur ancak eğer fark edip boşluğa düşerse anlatının yeni bir katmanına ulaşacaktır. Karısı ile Çerçici ile buluşmadan önce bu konu hakkında doğrudan konuşmaması fakat *“git, meden um!”* dediğini düşünmesi ve taktir beklemediğini ifade etmesi, zihninde karısının, bunu yapması halinde erkekliğini kabul edeceğini istediği şeklinde yeniden oluşturulmuştur. Karakterin gerçeklik algısını kaybettiğinin bir destekçisi daha olan bu durum ile Kenan yetersizlik hissini sürdürür.

Gerçekliği yeniden inşa etme durumu yalnızca karısının konuşmadığı bir olayı yeniden kurgulamasından ibaret değildir. Takas sonrası adının silindiğini fark etmesi, yalnızca muhtarın Kenan’ı hatırlayamamasının ardından yaşanır. Yalnızca bir kişinin kendisinin adını hatırlayamaması, gerçekliğin belirsizlik için de olduğu zihinde yeniden hayat bulur. Muhtar *“Elimde büyüyen adamın ismini hatırlayamayınca, tasalandım birden”* cümlesini söylerken, kendisinin bunadığına ilişkin bir tasalanmaktan bahsetmektedir. Fakat Kenan bu cümleyi duyup düşünmeye ve yeniden kurgulamaya başlar. Aradan geçen günlerin ardından ise bu cümle yerini *“Elimde büyüyen adam için tasalandım birden. İsmi hatırlayamadım”* şekline bürünür. Bu cümle ile muhtarın her şeyin farkına vardığı izlenimi uyandırdığını düşünen Kenan, düşüncelerini artırarak devam ettirir. Bu cümlelerin ikinci versiyonu, Kenan için tasalanan bir muhtar izlenimi uyandırır. Diğer insanların görüşlerini, söylemlerini kendine yönelik söylem olarak algılamak ve kurgulamak ile algısal netliğinin silikleşmesine neden olmaktadır. Bu duruma başka bir örnek de artık aklındakilerin silinmeye başladığı, okumayı unuttuğu, insanların kim olduklarını unuttuğu sırada gelen ve yine hatırlayamadığı bir adam onunla kemerli köprüye yürümek ister. Borcu olduğunu söylemek için yürümek isteyen adam ile sohbet sırasında kemerli köprü hakkında konuşurken ataların rahatlık olsun diye mi işgüzarlıktan mı yapmış oldukları sorulur Kenan’a. Kenan ise bu konuyu yine kendi eksenine çeker ve *“adam gülünce idrak etti. Köprü başlarına ne iş açabilirdi ki, musibetten başka? Tedirgin oldu. Kastettiği şeyden değil ama adamın kastetmiş olmasından.”* (Yılmaz, 2021: 52-53) şeklinde aktarır anlatıcı mevcut durumu. Kenan karakterinin gerçekliği kendi çerçevesinde yeniden oluşturması anlatı içerisinde yer bulmaktadır çeşitli örneklerle.

Kenan karakteri, metnin başında eve dönerken bir yılanı görür. Bu yılan, hikâye boyunca Kenan’ın gerçekliğini kaybetme boyutu olarak sembolize edilebilir. Başlangıçta küçük bir boyutta bulunan yılan, Çerçici ile görüşmesinde normal bir yılan boyutuna ulaşır. Bu da gerçekliğini kaybetmesinin aslında sınırında olduğuna işaret etmektedir. Ardından ise kuyudan çıkan yılan, çok büyük olarak tasvir edilmektedir. Bu durum da karakterin bilincinin kaybının artık çok büyük bir alanda yer edindiği şeklinde yorumlanır. Gördüğü halüsinasyonlar da bu süreçte gerçekleşmektedir. Önce gerçeküstü düzeyde sivri burunlu hayvanların ona saldırdığını ve annesinin onlardan kendisini koruduğunu görür. Sonra bunu ise toplumsal baskıların, tutum ve davranışların bireyin iç dünyasına yansımalarının dışavurumu olduğu ifade edilir dolaylı bir anlatımla. Gerçeküstülük, yılanların boyutu ile birlikte gerçekliğin içinde gerçeküstülüğe bırakır kendisini. Sonda ise yılan yok olur. Kendisi ve Çerçici ile birlikte. Fakat kuyuda gördüğü yılanın boyutunun büyüklüğü aynı zamanda bir anlatı düğümü de yaratır. Eğer karakter gerçekliğini büyük ölçüde kaybetmişse ve bu yılan da onu temsil ediyorsa, bu yılanın görünüşü ve sonrasındaki olayların gerçekliği de kaybedilmiş olabilmektedir. Bu durumun daha açık bir örneği ise halüsinasyonların zirveye ulaştığı ve dışarıdan gelen tıkırtılardan evine sığındığı sırada amcasının ve yeğeninin yabancıları kovmaya gidişi sırasında yaşanır. Okuyucu, son okuma bağlamına erişimi sırasında Kenan’ın gerçeğinin belirsizliği içerisinde süzülürken bir anda kendini dış gerçekliğin tam ortasında bulur. İlk okuma bağlamında karakterin içsel karmaşasından sıyrılıp amcasına ve yeğenine yardıma gittiği görülür. Ancak bu alan da anlatı içerisine boş bir yüzey oluşturur. Okuyucunun yorumlama biçimine göre şekil alan metin, son okuma bağlamında Kenan’ın gerçekliği kaybedişi ve zihninde yeniden canlandırışı sonucunda, iç dünyasında

oluşturduğu kurgusal olayların bir yenisini bu sefer dış dünyada kendi akrabaları ile yeniden kurduğu şeklinde düşünmeye iter. Amcasının ve yeğeninin vurulup, yengesinin kaçırılması dramatik bir durum olarak algılanmayarak dönüşüme uğrar. Tüm bunların Kenan'ın kurmaca gerçekliğinin bir ürününe dönüşür.

Son olarak Kenan, Çerçici ile buluşması ve adının silinip gitmesini *“Nasıl da bir gün herkesin ismi de cismi de yok olup gidecekti. Herkes günü geldiğinde toprağa karışacaktı.”* (Yılmaz, 2021: 29) şeklinde yorumlamaktadır. Aslında haklıdır da, insanlar öldüklerinde adı da varlığı da yok olurdu dünyadan, Çerçici yalnızca henüz dünyadayken alırdı insanın adını. İnsan adını kendini bilmeyi yitirdiğinde kaybeder. Kenan üzerinden oluşturulan anlatıda bilinçsel yetkinsizleşme süreci, felsefi bir alt metne sahiptir. İnsan, bu dünyadan ayrıldığında toprak olup gidecektir. Tıpkı Kenan'ın annesi gibi. Ne adı kalır nede cismi. Fakat, Çerçici insanın yaşarken isimsiz kalabileceği bir yoldur. Kişi kendinin kim olduğundan habersiz olduğunda, toplum da kişinin kim olduğunu umursamayacaktır. Ona bir lakap takacak ve onunla adlandıracaktır. Tıpkı Çerçici'ye yapıldığı gibi. Aklını yitiren Kenan'ın da adı silinir dünyadan ama Çerçiciye verdiği için değil...

9. Son Okuma Bağlamında Öyküleme

Çerçici novellasında anlam dönüşümlerinin ortaya konulmasının ardından öykülemeyi son okuma bağlamında; içgörü kaybıyla yaşam, kuruntuların başlaması, zihnin gerçeklik yaratımı, gerçekliğin kırılması, pekiştirme ve kabulleniş, psikolojik çöküş, çöküşün görünürlüğü, halüsinasyonlar, gerçekliğin belirsizliği, gerçekliğin yokoluşu, varlığın yokoluşu olarak onbir kısma ayırmak mümkündür. Bu bağlamda durumsallık geçişleri aşağıdaki gibidir:

D1 (İçgörü kaybıyla yaşam) ->	D2 (Kuruntuların başlaması) ->	D3 (Zihningerceklik yaratımı) ->
D4 (Gerçekliğin kırılması) ->	D5 (Pekiştirme ve kabulleniş) ->	D6 (Psikolojik çöküş) ->
D7 (Çöküşün görünürlüğü) ->	D8: (Halüsinasyonlar) ->	D9 (Gerçekliğin belirsizliği) ->
D10 (Gerçekliğin yokoluşu) ->	D11 (Varlığın yokoluşu)	

Durumsallık geçişleri ile ilk okumadan son okumaya bağlamın tamamen değiştiğine yönelik farkındalık sağlamaktadır. Bu bilgiler ışığında anlam geçişleri aşağıda verilmiştir.

A1: Kenan, Anadolu kültürünün içinde büyüyen, karısını ve kızını nehirde boğulurken görmüş, bu durumu yaşamasını kabullenemeyerek psikolojik sorunlar yaşamış, bu süreç sonrasında da başka biriyle evlendirilmiş fakat kızının hala yaşadığını ve ikinci evliliği olan karısının da hala ilk karısı olduğunu sanan birisidir.

A2: Kenan'ın durumunun bilincinde olan amcası ve amcasının oğlu, Kenanla birlikte tarlada çalışıp ara verirler ve yabancı ile karşılaşır fakat sohbet sırasında düşüncelerinin gerçekliği psikolojik sorunları çerçevesinde kuruntulara dönüşmektedir.

A3: Eve dönen Kenan, bu hali karşısında karısının mutsuzluğunu algılamayarak yeterliliğinin sorgulanmasına erkekliği üzerinden ele alır ve aslında var olmayan kızının hastalığının ilerlediğini düşünerek kendini kanıtlama imkanı bulacağı ve kızına yardım alabileceğini düşündüğü için zihninde Çerçici hikayesini gerçeğe dönüştürür.

A4: Dışarıda yaşanan fırtınayı Çerçicinin gelişi olarak yorumlayan Kenan, zihninde kurguladığı karakter ile buluşmak üzere çıkar ve bu buluşmayı geçmişten gelen hikayeyi yaşayarak kurgular.

A5: Ertesi gün yaşadığını düşündüklerini fiziksel olarak da hissettiğini sanan Kenan'ın boynu kaşınır ve çok kaşıyarak yara hale getirir. Bu pekiştirici unsuru da yaratarak kızının iyileştiğini sanar fakat muhtarın yaşlılığı sebebiyle adını hatırlayamaması, onun takas sırasında adının da yok olduğu fikrine inanmasına sebep olur.

A6: Kenan'ın Çerçici ile yüzleşerek karısına erkekliği kanıtladığı düşünmesi fakat gerçekliğin bunu yansıtmaması ve bu takası düşünmekten daha yoğun psikolojik sorun yaşaması karısını ayrılmaya iter. Bu durum da Kenan'ı daha da yoğun bir psikolojik bunalıma sokar.

A7: Bunalım sırasında kızının artık evde olmadığını düşünen Kenan, onu köyde aramaya koyulur ve başlangıçtan bu zamana psikolojik olarak sorun yaşayan hali iyice ilerler ve belirginleşir. Halk tarafından da "divane" lakabı takılmaya başlanır.

A8: Kızını arayışı sırasında gerçeklik algısı iyice kırılır ve gerçeküstü olaylar yaşayarak bilincini kaybetmeye başlar.

A9: Gerçeklik algısının belirsizliği Kenan'ın gerçeküstülüğün kisvesinden çıkararak gerçek dünyasında da algısal belirsizliğe iter. Zihninin kurguladığı gerçekler, amcasının ve yeğeninin, kendi arazilerine köye yeni gelen Hıncallar'ın yerleştiğini duyarak onlar ile çatışma yaşandığını, amcası ve yeğeninin vurulduğunu ve de yengesinin kaçırılmasını şeklinde varlık kazanır.

A10: Bu olaylar bilincinin kontrolünü kaybetmesi ve ölmesi gerektiği sanrısının oluşmasına kadar gider.

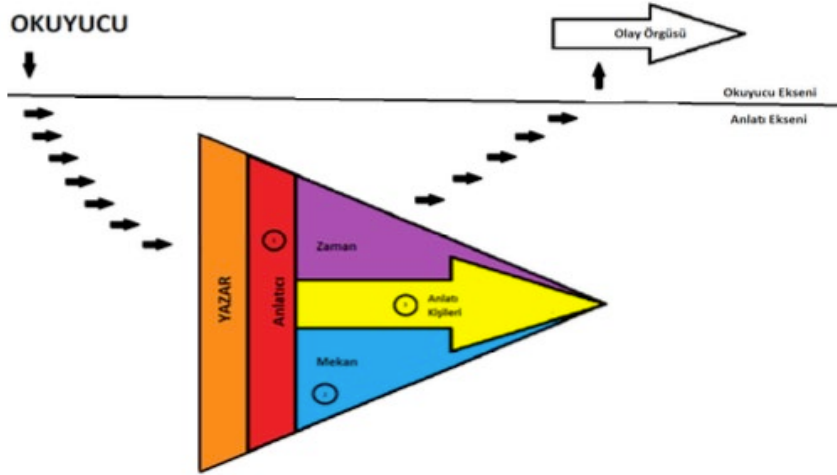
A11: Mezarlığa gider ve kendi mezarını kazarken Çerçici'nin kendi adı ile birlikte artık kendi varlığını da aldığını düşünerek ölür.

Metnin, son okuma bağlamı okuyucunun boşlukları fark ettiği, anlatı düğümlerini çözdüğü ve adeta bulmacayı tamamladığı noktadır. Metnin ilk ve son okuma bağlamı ile oluşturulan geçişleri okuyucunun tamamen farklı bir deneyim elde etmesine imkân sağlamaktadır.

10. Sonuç

Çerçici novellası, açık bir edebi eser olmasıyla, okuyucuya büyük önem atfeden, okuyucusuyla birlikte şekillenen ve dönüşen, okuyucuda yeni farkındalıklar yaratan ve bunları katman katman ilerleterek edebi eseri adeta bulmacaya dönüştüren bir yapıt olarak karşımıza çıkmaktadır. Giriş bölümünde özet biçimde aktarılan hikaye, ilk okuma bağlamını yansıtan ve anlam dönüşümlerini içermeyen bir alanı kapsar. Sonuç bölümüne ise son okuma bağlamında ulaşılan hikayenin özetini aktarmak yerinde olacaktır.

Kenan Dervişoğlu, Anadolu'nun bir köyünde yaşayan ve bulunduğu bölgeyi ve kültürünü içselleştiren biridir. Amcası ve yeğeniyle birlikte tarla işleri ile uğraşmaktadır ve evlidir. Geçmişte yaşadığı tramva gerçeklik algısının kırılmasına neden olmuştur. Bu tramva, üç yaşındaki kızının ve karısının köyün yanındaki nehirde boğulması ve onları kurtaramaması sonucu oluşur. Ardından başka biriyle evlendirilir. Fakat evlendirildiğini de kızının öldüğünü ne kabullenemez ve kendi oluşturduğu gerçeklikle yaşar. Mevcut karısına eski karısının adı ile seslenir ve kızının hala yaşadığına fakat hasta olduğuna inanır. Bulundukları bölgede meşhur bir halk hikayesi olan Çerçici, Kenan'ın da zihninin bir köşesinde yer edinmiştir. Ailesi tarafından bu durumu kabul edilen ve "idare edilen" Kenan, tarlada çalışıp eve döndüğünde kızının çok hasta olduğunu ve geceyi atlatamayacağı düşüncesine kapılır. Karısı ile sıklıkla erkekliğinin ya da adamlığının yetersizliği üzerine tartışma yaşayan Kenan, bilincinin bir köşesinde tuttuğu Çerçici'yi, fırtınalı bir günde camların açılması ve gaz lambasını söndürmesiyle gerçekte var olduğu ve bu gece geleceği düşüncesiyle birleştirir. Kızının iyileşmesi için ismini Çerçiciye verdiğine inanmaktadır. Bu durum aslında bilincinin benliğinden kopuş sürecine götürür Kenan'ı. Çerçiciyi mezarlıkta bekleyerek ondan istediğini aldığını inanır. Karşılaşmanın ardından kızının iyileştiğini görür fakat bir yandan da adının silindiğine de kendisini inandırır. Çerçici ile yaptığı takas aslında aklını yitip gitmesiyle sonuçlanır. Hacer adıyla seslendiği eşi ise, onaacer diye seslenilmesinden, aklının başında olmayışından ve evde bir adamın olmayışından dem vurmaktadır. Çerçici ile görüşmesi sonrası aklının gitgide yokoluşu, insanları tanıyamaması, yazıları okuyamaması gibi durumlara sokmaya başlar Kenan'ı. Karısının bu duruma dayanamayıp onu terketmesinin ardından daha da derin bunalıma girer. Aradan geçen günler sonra Çerçici ile takasına ile kızının iyileşmiş olmasını düşünmesine rağmen ortadan kaybolan kızını aramaya koyulur fakat bu arayış sırasında kenanın özgerçekliği daha da fark eden köy halkı, bu arayışı ile ortalarda dolanmasını ona lakap takarak tamamlar; "divane". Kızını aramaya koyulan Kenan, gerçeklik algısının belirsizliği ve zihninin yeniden gerçek kurgulaması sebebiyle halüsinasyonlar görmeye, gerçeküstü olaylar yaşamaya, bu süreçte



zaman zaman geçmişte gerçekten yaşadığı ve travma yaratan olayları da görmeye başlar. Gördüğü gerçekliği belirsiz olaylar, hikayenin başında yer alan köye devlet tarafından yerleştirilen yabancının, hikayenin sonunda amcasının arazisine habersiz yerleşmesi ile devam eder. Zihninin kurduğu yeni gerçekliği yaşayan ve aklını yitirerek özündeki kimliği kaybeden Kenan artık yalnızca içinde gerçeküstü olayları değil, kendi yaşadığı dış çevreyi de kurgulamaya başlamıştır. Amcası ve yeğeni vurulduğunu, yengesi de kaçırıldığını zihninde var eder. Bu yaşananların sorumlusunun kendisi olduğunu düşünen Kenan mezarlığa gider ve ölmesi gerektiğini düşünür. Fakat asıl suçlunun Çerçici mi yoksa kendisi olduğuna karar veremediği sırada Çerçici belirir. Çerçicinin yüzü Kenan'ın yüzü olur ve yılan da ortadan kaybolur. Kenan, Çerçici'nin isminin ardından onun yüzünü de alarak cisimsel olarak da yok ettiği düşünür. Fakat aslında akli, Kenan'ı terk etmiştir ve orada ölür.

Anlatının diğer yüzeyi olan bu hikâye, yeni ve ilk hikayeden çok daha farklı bir boyuttur. Çift taraflı kodlamanın diğer yüzü, anlatıda yaratılan boşluklar arasında süzülerek ulaşılan, düğümlere denk geldikçe geri dönüp çözmeye çalışmaya neden olan ve sonuçta yeni ve farklı bir hikaye ile sonuçlanan bir süreçtir. Yolculuk sırasında Çerçici, Kenan, karısı ve kızının boşluklar barındıran anlatısını incelemek, boşluklardan düşerek yeni bir katmana erişmeyi sağlamıştır. Çerçici, yalnızca iki hikaye barındıran bir metin değildir. Okuyucu, bulduğu her boş alanda, her düğümde ve her anlamsal dönüşümde yeni bir hikayenin içinde bulur kendini. Okuyucu yalnızca yazarın karşısında görmeyi istediği örnek okur değildir. Okuyucu kavramı çok sayıda farklı zihne işaret eder. Her bir okuyucunun farklı anlama ulaşması oldukça olası olacaktır. Bu durum Recep Yılmaz'ın (2014) geliştirdiği "Okuyucu Odaklı Kurmaca Modeli" ile de ortaya konulmuştur. İlgili model aşağıda verilmiştir.

Şekil 1: Okuyucu Odaklı Kurmaca Modeli (Yılmaz, 2014: 213)

Model ile görülmektedir ki okuyucu, anlatı eksenine girerek yazarın oluşturduğu bir anlatıcının anlatımı aracılığıyla belirli anlatı kişilerinin zaman ve mekân çerçevesinde yaşadıkları yer verdiği bir süreci takip eder. Fakat bu durum anlatı ekseninde gerçekleşir ve okuyucu yalnızca burada bir yolcudur. Bu yolculuğun sonucunda okuyucu, kendi ekseninde anlatılanları, kendi olay örgüsünü oluşturacak biçimde yeniden yorumlar. Bu oluşturduğu olay örgüsü ise okuyucunun yaşam karşısında geliştirdiği şemalara göre anlam kazanır. Çerçici'yi bu model ışığında ele aldığımızda okuyucu metni ilk okumasında salt hikâye olarak okur ve Kafkaesk bir eser algısı oluşur. Her okurun algısal seçicilik düzeyi farklı olduğundan, açık metinde bulunan boşluklar, kişilerin bağdaştırma ve yeniden oluşturma yetisini farklı düzeyde çalıştıracaktır. Çift taraflı kodlama yoluyla oluşturulan metin, bir taraftan diğer tarafa ulaşmaya kadar katmanlara ayrılmakta ve okuyucunun olay örgüsünü yeniden oluşturmaya ve bu durumun da daha önceki katmana dönemeyecek biçimde gerçekleşmesine sebep olmaktadır. Yılmaz (2014), okuyucunun heterojen yapısına

bağlı olarak, çok boyutlu kod açıklama durumunun ortaya çıktığını ifade etmektedir (Yılmaz, 2014: 214).

Anadolu kültürünü içinde barındıran, bu kültürün unsurlarına yer vererek hakikati eserde bulundurmak isteyen ancak bir açıdan da kurgusal bir dünya oluşturma gayesine sahip olan yazar, bu durumu eserde olaylardan, söylemlerden ve mekansal unsurlardan sezdirme yoluyla anlaşılması ile sağlar. Bu “hakiki-kurmaca dünya” metnin içinde bulunduğu evreni hem kendi içinde tutacak, hem de okuyucunun dış dünya ile bağlantılı olarak okumasına imkan sağlayacaktır.

Kenan karakterinin başından geçenleri serbest dolaylı anlatım ile aktarma isteği ise karakterin dış dünyasını anlatıda boş alan olarak kullanma gayesi taşır. Anlatıcı, anlatı mesafesini belirlerken serbest dolaylı anlatım aracılığı ile hep aynı çizgide ilerleyebilmekte fakat mesafe zaman zaman geniş bir alanı kapsarken, hikâyenin çoğunluğunda Kenan’ın adeta iç sesi olacak kadar yakınlaşır. Okuyucu Kenan’ın iç sesi hissiyle okumakta ve kurmaca dünyayı da bu çerçeveden algılamaktadır. Arkada bırakılan ve odaklayıcı olarak Kenan’ın bakış açısının dışında kalan gerçeklikler ise gözardı edilir fakat anlatı mesafesi arttıkça bu boş alanlar okuyucuda farkındalığa dönüşür.

Çerçici kavramı üzerinden sembolik bir anlam oluşturan yazar, “insanın adının yeryüzünden silinmesi” düşüncesini felsefi bir bakış açısıyla ele almaktadır. Çerçici’yi, insanın bilinçliliğini bilinçsizlik ile takas edilmesi, bilincin insandan kaybı olarak ele almak mümkündür ve bu bağlamı geniş bir açıdan insanın kimliğinin de yok oluşuna sebep olacaktır. Metin, son okuma bağlamına ulaşma gayesi taşıyan okuyuculara insanın gerçeklik algısının yok oluşunun, adının da yok oluşu olup olmadığını sorgulatırken, kitabı ilk kez eline alanlar için kafkaesk bir anlatı sunarak heyecan verici bir serüven sunmaktadır.

Tüm bu bulgular ışığında Kenan karakterini “şizotipal kişilik bozukluğu”na sahip bir karakter olarak değerlendirmek de mümkündür. Mısır ve Alptekin (2020) şizotipal kişilik bozukluğunu, “*referans düşünceleri, büyüsel düşünceler, acayip inanışlar, tuhaf algısal yaşantılar gibi bilişsel veya algısal çarpıklıkların ve alışılmışın dışında davranışların yanı sıra, yakın ilişkilerden rahatsızlık duyma ve yakın ilişkilere girebilme yetisinde bozulmayla giden sürekli bir örüntü*” olarak tanımlanmaktadır (Mısır ve Alptekin, 2020: 368). Kenan karakterine bakıldığında ise bulunduğu sosyal topluma ve yakın çevresine karşı yalnızlaşmaya yönelik tutumları olan, inanış ve düşüncelerinde “tuhafliklar” bulunan ve bunları algısal olarak çarpıklıklara dönüştüren bir karakterdir. Bu bağlamda Çerçici’ye olan inanışı, algısının gerçeği çarpıtması ve metin boyunca seyredilebilen tuhaflığı Kenan’ı bu hastalığa sahip bir bireyi temsil ediyor düşüncesine okuyucuyu itmektedir.

Genel olarak bakıldığında çift taraflı olarak kodlanmış iki farklı hikayenin tek bir metin ile birleştirilmiş olması ve bu birleşimin boşluklar barındırarak okuyucunun zihnine bırakılması, anlatı dönüşümlerinin farkındalığı ile algılanabilmektedir. Fakat bu algılama kesin bir yargı taşımaz çünkü Çerçici açık bir metindir. Okuyucunun zihninde varlık kazanır. Okur kendi bilgi ve becerilerinden yararlanarak metinde eksik kalan belirsiz olan doldurur veya somutlaştırır. Okurun kendi beklenti ufkuna oluşturduğu bu kod metin tarafından ilerleyen bölümlerde her zaman onaylanabilir ve bu nedenle gerek oluşturulan bu kod gerekse okurun sahip olduğu bilgi okuma süreci içerisinde değişime uğrar veya genişler (Toprak, 2016: 263). Okuyucu kendi gerçekliğini, kendi yaşam pratiklerini ve geçmişini metin ile birleştirir. Ortaya çıkan hikaye eski hikayenin yeni bilgiler eklenmiş hali değil, tümüyle farklı ve yeni bir hikaye olarak belirir kazanır. Okuyucu, Kenan’ın gerçeklik algısının belirsizliğini fark ettiğinde ve tüm bu belirsizliklerin anlatı içerisinde bir izleksel alan oluşturma durumunda, anlatı içerisinde yaşanan tüm olayların gerçekliğini sorgulamaya başlayacaktır. Durumsallık geçişlerinde “gerçekliğin belirsizliği” tam da bu alana vurgu yapar. Okuyucu, gerçeklik ile gerçekdışılık arasında gidip gelen bir karakterin, bir anda bu durumdan çıkıp amcası ve yeğenine yardım etmeye gitmesini, ardından yengesinin kaçırılmasını ve köylülerin konuşmalarını gerçekten yaşanmış ve karakter gerçekliğini tam olarak yitirmemiş olarak değerlendirebilir. Bu okuma metni yeni ve öncekinden farklı bir metne dönüştürür. Bu sebeple Çerçici’nin katmanları arasında yolculuk bir okuyucunun zihninden öteki okuyucunun zihnine sonsuza dek sürecektir.

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Linguistic Competence: Vocabulary Acquisition of Foreign Students in the Preparatory Year of Study Program

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Short Bio

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Abstract

Foreign students in the preparatory year of study program learned Romanian language to use it for communicative purposes, acquiring the words in Romanian language that are necessary for communication and understanding with others, as well as the structures useful in conversation and the relational structures that connect people, with all the determinations, implications, and interpersonal consequences. The process of acquiring Romanian language took place in a cultural context, which constitutes the support of the language. During the conference, I intend to analyze how the lexical competence of foreign students in Romanian language is formed, and to present ways to facilitate the memorization of new words. The knowledge and ability of foreign students to use the vocabulary of the Romanian language allows them to produce and interpret messages, as well as negotiate meaning in specific contexts, assimilated to the communication situation, in various fields such as educational, professional, public, and personal. The lexical component of a language is the most difficult component of a language to acquire. The difficulty of learning a new language can be affected by various factors, including the learner's age, previous language learning experience, motivation, and the similarity between the target language and their native language. The more similar the languages are, the easier it may be for the student to acquire certain aspects of the language, such as vocabulary or grammar. However, there may also be certain differences in pronunciation, syntax, or cultural context that could pose challenges for the student. Thus, I will analyse how language transfer is carried out for students in the preparatory year of study program.

Keywords: *CEFRL, Foreign Students, Linguistic Competence, RFL, Vocabulary Acquisition.*

Poetics of Macabre: Horror and the Uncanny in Graveyard Poetry

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Short Bio

Volkan KILIÇ took his first degree (BA) at Atatürk University in 2000, and began his MA degree at the same university. He completed his MA degree in 2002. In the same year he began his academic career at Mustafa Kemal University, Hatay, as a Research Assistant. In 2003, he began his PhD at Hacettepe University, Department of English Literature, working as a Research Assistant at the same department. He completed his PhD with a thesis on Milton and Politics. Since 2012 he has been working as an Assistant Professor of English Literature in the Department of Western Languages and Literatures, Mustafa Kemal University, Hatay. He is currently the Director of the School of Foreign Languages of Mustafa Kemal University.

Abstract

Graveyard poetry, which flourished in the 18th century, is characterized by its contemplation of death, decay, and the afterlife. While often viewed as elegiac and reflective, this paper contends that graveyard poetry possesses an underlying element of the macabre and the uncanny. In this respect, graveyard poetry, which is often lauded for its contemplative and elegiac qualities, reveals a hidden dimension—the macabre and the uncanny. Accordingly, graveyard locations, odd and creepy symbolism, imagery of the nighttime, and existential musings are all elements that contribute to the genre's ability to create a complex tapestry of feelings, including terror and curiosity. Far from being limited to reflection, graveyard poetry embodies a multifaceted poetics that enriches our understanding of this genre and its enduring relevance in English literature. It reminds us that, in the realm of art and poetry, even the most solemn contemplation of mortality can possess elements of horror and the uncanny. Drawing upon prominent works of graveyard poetry, including Robert Blair's "the Grave," Thomas Parnell's "Night-Piece on Death," and Thomas Gray's "Elegy Written in a Country Churchyard," this paper explores how these poets employ language, imagery, and thematic elements to evoke fear, fascination, and existential dread. Through an analysis of graveyard settings, eerie symbolism, and the blurring of boundaries between life and death, this study reveals the rich poetics of horror and the uncanny that pervade this genre, shedding new light on the complexities of graveyard poetry beyond its mournful disguise. Hence, this paper ultimately underlines the idea that graveyard poetry elicits a range of emotions, including fear and fascination, within the framework of its contemplative and macabre poetics.

Keywords: Graveyard Poetry, Robert Blair, Thomas Parnell, Thomas Gray, Gothic Aesthetics

The right of an under-aged to directly apply to the Court as a procedural guarantee to protect his/her best interests and a comparative legal analysis

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Short Bio

I am phd student at David Aghmashenebeli University of Georgia. I am studying the Faculty of Law. The field of my scientific research is the right of under-aged youth to defense in civil proceedings.

Abstract

The modern world recognizes the under-aged as subjects who, require the right to special care and assistance. It is necessary to create such legal guarantees. Such a guarantee can be considered the right of an under-aged to directly apply to the Court to protect his/her best interests. At the level of international law, this mechanism for the protection of the underage youth is one of the priority issues. However, at the domestic legal level, the states do not have much practical experience in this regard yet. Based on the above, the legal institutions of different countries are studied and compared in the given work, in order to reveal the shortcomings based on cumulative information and determine the reasons why the under-aged youth do not actively use the means of the right of protection, which is a necessary condition for the implementation of fair justice. In order to make the right conclusions and develop scholarly views based on the legal nature and character of the protection of the interests of the under-aged, the paper compares the internal legal norms and judicial practice of Georgian, USA and other states, which concern the right of an infant to independently apply to the common courts. The paper also deals with the decisions of the European Court of Human Rights on legal disputes where one of the plaintiff parties is an under-aged youth. Based on the mutual comparison and analysis of the legal norms and practices of different countries, the paper presents scholarly ways, methods, and recommendations for solving the problematic issues, which will play a fundamental role in the implementation of standards that are important to protect the best interests and values of the under-aged both theoretically and practically.

Keywords: Child rights, the underage, comparative law, court decision, the best interest.

Introduction

Relevance of the Topic - children are part of the society, whose rights protection, and the interest of the state and society is increasing day by day. Due to the individualism of the child, it is difficult to develop a specific approach that fully ensures the protection of their best interests, therefore the effective measures that must be taken to protect children's rights at the level of the state, society or international law are always relevant, renewable and inexhaustible.

This paper discusses the right of minors, which ensures the possibility of independently applying to the court. Despite the long existence of legal foundations in the legislation, the mentioned right is becoming more and more relevant and debated in modern society, since the practical realization of the existing right is a novelty for a number of states, it is quite complex, requires an analyzed approach and is not easily implemented.

Problem - when defining the area of rights of minors or enforcing these rights on the part of the legislator, careful, reasonable and correct approaches are necessary. It is from this specificity that a number of problematic issues appear in their implementation, both from a legislative and practical point of view.

Educating children about their rights from an early age is one of the priority goals of the state, but at the same time, the legislator does not consider the existence of special legal norms that will be adjusted to the mental capacity of a minor, often the legal norms are so vague that it is difficult even for a qualified lawyer to understand the true will of the legislator. It is important for the minor to understand exactly what their rights are so that they can fully protect their best interests, so that this privilege granted by the state is not abused.

Another and the most important problem is that some states still do not recognize the right of a child to apply to the court independently. Ignoring the existing right significantly harms the best interests of the minor.

Of course, taking care of the rights of the child cannot be reduced only to the obligations of the state. Protecting the rights of the child should be the concern of every person, family, public and private organizations⁹⁶. In this regard, public awareness and readiness to accept the legal norm is a problem. A large part of the society that does not understand the importance of realizing the existing right, cannot ensure the upbringing of the new generation with the motivation to be able to protect their best interests, including by independently applying to the court.

Hypothesis. Juvenile-oriented justice and legal protection mechanisms are one of the most important values of a modern democratic state. The right of access to the court, as the best interest of a minor, will be properly realized and protected in civil proceedings, if correct conclusions are made and a scientific vision is developed based on their legal nature and character, and if the shortcomings that are found in abundance both at the legislative and practical levels are revealed.

Tasks. Review of national and international legislation and bibliographic research; justification of the meaning of the right to appeal to the court by a minor; analysis of national legislation in relation to international legal standards; analysis of the practice of European and national human rights courts regarding the implementation of the right to protection of minors; analyzing the information obtained as a result of the research, discussing the results of the research, presenting the scientific findings and developing the relevant recommendations.

Purpose. The aim of the paper is to identify problematic issues related to the right to protection of minors in civil proceedings based on the analysis and mutual comparison of the legal norms of the legislation of different countries. On the basis of the recommendations proposed to solve the presented problems - improving the mechanisms for the protection of the rights of minors and informing the public.

Research methods. During the research, practical, theoretical, humanitarian, quantitative and empirical methods will be used, which include analogical, analytical and synthetic, deductive, descriptive, historical and statistical methods.

A

Access to Fair Justice for Juveniles

According to European and international human rights law, the concept of access to justice obliges states to ensure that every citizen has the right to appeal to a court. In this case, the subject of our research is the right of a minor to apply independently to the court, which is the basis for the implementation of effective and fair justice in terms of protecting the legal interests of the child. This right provides the opportunity to respond in time to restore the violated rights independently, without a parent or

⁹⁶ chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://www.echr.coe.int/documents/d/echr/Handbook_rights_child_KAT (searched 25.11.2023)

representative. One of the most important international legal acts in terms of protection of children's rights is the Convention on the Protection of Human Rights and Fundamental Freedoms. According to Article 34 of the Convention, "anyone can file a complaint against a person, non-governmental organization or individual group of people..." (Convention, 1950, Article 34). The Convention does not set an age limit and establishes that any person, regardless of his age, can apply to the European Court to protect his best interests, which clearly shows that a minor is recognized as a full-fledged subject.

It is important to consider Article 34 of the Convention cumulatively in relation to Articles 6 and 13 of the Convention, which implies the right to a fair trial and effective means of legal protection. The purpose of these two legal guarantees is to create a universal possibility of a person's access to a judicial body and, at the same time, to ensure his fair participation within this possibility.

One of the essential elements of ensuring a fair trial is the involvement of children. In Tarascon (France), a special practice known as co-trial was developed to strengthen children's involvement in the administration of justice. It allows social workers to involve children in hearings with judges in civil proceedings. The presence of a social worker helps the child to express their views. It also creates a more child-friendly environment. This practice also ensures that the child's responses are interpreted in two directions (judge and social worker), which makes the discussion fairer⁹⁷.

The right to appeal to the court includes the right to enforce the court decision. It is unconditional that, if at the end of the court proceedings, the decision cannot be enforced, it will automatically lead to the violation of the right to fair justice recognized by the Convention and other international legal acts. Non-enforcement of the decision can lead to particularly difficult consequences if it concerns the legal interests of minors, depending on their age, and mental and psychological specifics.

Another important legal act in terms of protection of children's rights is the Convention on the Rights of the Child. The "Convention on the Rights of the Child" adopted by the United Nations General Assembly in 1989 changed the perception of children and the attitude towards them - children are people with special rights and not just passive objects of charity. The Convention recognizes that children need special care and protection. The Convention on the Rights of the Child is the first collection of children's rights at the international level, and it is mandatory that these rights be guaranteed for each child⁹⁸.

Among the human rights treaties, the Convention on the Rights of the Child has been ratified by the largest number of countries in history. Which indicates that children are really objects of special care and at the same time full-fledged subjects.

Comparative legal analysis of the juvenile's right to appeal to the court. The right of a minor to appeal to the court is one of the important rights that ensures the protection and implementation of the best interests of the child. In order to better understand the essence of this right, it is important to consider it on the example of different countries in order to identify advantages, disadvantages and problematic aspects.

Georgia. In terms of the protection of children's rights, a number of reforms have been implemented in Georgia recently. The adoption of the "Child's Rights Code which defines the basic rights and freedoms of the child, and creates the legal basis for the functioning of the system of protection and support of the basic rights and freedoms of the child, can be considered an important achievement. According to the code, "the child has the right to apply to the court or/and the relevant administrative body for the protection of their rights and to benefit from a system of justice that is accessible to the child, appropriate

⁹⁷ chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://lawlibrary.info/ge/books/2018giz-ge-access_to_justice.pdf (searched 25.11.2023)

⁹⁸ <https://www.unicef.org/georgia/ka> (searched 25.11.2023)

to their age, easy for the child to understand, fast, fair, coherent, adapted to their rights and needs, expressing respect for the child's dignity and personal life (Code, 2019, article 13, Clause 1).⁹⁹

The right of minors to independently apply to the court is reinforced by the Civil Procedure Code of Georgia, according to which, "a minor has the right to apply to the court to protect his rights and legal interests." In this case, the court appoints a representative and considers the case. A minor plaintiff has the right to disagree with their representative and to defend themselves. The court is obliged to involve custody bodies in such a case" (Code, 1997, Article 81¹). The mentioned right is also protected by the Civil Code of Georgia.

Based on the analysis of the above-mentioned legal norms, we can say that a legal framework has been created in Georgia that ensures the protection of the legal interests of minors. However, if we get acquainted with the existing judicial practice in Georgia, we will see that the practice of applying to the court by a minor is rare, the reason for this may be various factual circumstances, such as lack of information, distrust in the court, complex court procedures, long processes, difficulties in enforcing the decision, and others.

The USA. Although the USA has not ratified the Children's Rights Code, it is considered one of the advanced states in which the protection of minors' rights is a state priority¹⁰⁰.

To understand how significantly the child's rights are protected in America, including the child's right to go to court, consider one of the famous American films: "My Sister's Keeper".

The movie "My Sister's Keeper", directed by Nick Cassavetes, focuses on the consequences of the decision by two parents to create a savior sibling for Kate who is their sick first-born daughter. Kate suffers from leukemia and because of her condition, she is constantly sick. While at a young age, Kate's doctors inform her parents that she will die within a few years. However, one of Kate's doctors suggests that Kate's chances of survival could be greatly increased if she had a genetically compatible sibling who could donate organs and bone marrow tissue to her¹⁰¹.

The parents are very anxious to extend Kate's life and they therefore decide to genetically conceive a child who will act as Kate's perpetual organ donor. The movie reveals that Anna is genetically matched to Kate and this makes her a perfect donor. From the time she is five years of age, Anna is forced to go through major medical procedures in order to keep her big sister alive. At the Age of 11, Anna makes the decision to take her parents to court where she seeks medical emancipation¹⁰².

This is the situation that led to the medical emancipation lawsuit that Anna made against her parents. The court ruling was in favor of Anna, which suggests that Anna's parents acted unethically when they created Anna through in vitro fertilization for the primary purpose of saving Kate. That action ignored Anna's rights over her body and overlooked her physical and emotional well-being. From the situations created in this movie, it is clear that medical advances such as genetic engineering and organ transplantation create a number of significant ethical issues that must be addressed by society¹⁰³.

The above-mentioned case shows once again the importance of the right of a minor to appeal to the court. If it were not for this right, Anna would not be able to protect her interests from her parents and would be the object of tests and observations for a long period of time.

¹⁰⁰ <https://sites.uab.edu/humanrights/2018/11/19/childrens-rights-in-the-united-states/> (searched 25.11.2023)

¹⁰¹ <https://ivypanda.com/essays/my-sisters-keeper-case-study/> (searched 25.11.2023)

¹⁰² Ibid

¹⁰³ Ibid

Belgium. Belgian legislation does not provide for the right of a minor to apply to court, which has a negative impact on the best interests of children. In order to better describe the mentioned problem, let's consider the following decision of the European Court:

Stagno VS Belgium, July 7, 2009.

After the death of their father, the insurance company paid some amount to the two minor applicants. The mother of the appellants, who according to the law was the executor of the children's property, deposited the money in a savings account. The mentioned amount was no longer in the savings account in less than a year. After reaching the age of majority, each appellant filed suit against his mother and the insurance company. After reaching an agreement, they withdrew the lawsuit filed against their mother. Before the European Court of Human Rights, the applicants argued that their right of access to justice had been violated, arguing that the Belgian court, by declaring their claim time-barred, had deprived them of an effective remedy before the court, given that the statutory limitation period did not run during their minor years, despite the fact that the applicants could not start legal proceedings in that period¹⁰⁴.

The European Court of Human Rights found that there had been a violation of Article 6, paragraph 1 of the Convention (right to a fair trial - access to a court). The European Court noted that the Belgian courts, considering that the statute of limitations should not be suspended in the case of minors, put the interest of the insurance company ahead. It was practically impossible for the appellants to assert their rights against the company until they reached the age of majority and when they came to age, their claim against the company became statute barred. The strict application of the time limit set by the law without taking into account the specific circumstances of the case prevented the applicants from taking advantage of the means of legal protection available to them¹⁰⁵.

The above-mentioned cases make it clear once again that one of the fundamental conditions for the formation of children as full-fledged members of society is the existence and realization of the right to apply independently to the court.

Conclusion

In the modern world, the aspiration of states to recognize and protect the basic rights and freedoms of children is actively observed. We can consider the protection of the best interests of minors as one of the main priority directions of state and international policy, as evidenced by the legal regulations and protection mechanisms adopted and ratified by the states.

Despite the above, the administration of justice, especially in cases where a minor is one of the parties, is still characterized by a number of peculiarities and difficulties. Among the problematic issues, the most noteworthy is the protection of the best interests of children in those states that do not recognize the right to independently apply to the juvenile court. The cases discussed in this paper show that the existence of the mentioned right and the possibility of realizing it, ensure the timely and effective restoration of the child's violated right and the stability of the minor's psycho-emotional state in the long term. The importance of the mentioned right lies in the fact that children have the opportunity to protect their rights not only from the state and other third parties but also from family members, including parents if it is established that their legal rights and interests are being unlawfully violated.

As for the states in which the right of the minors to independently address the court is recognised there are also a number of problematic issues. First of all, it is advisable to perfect the legislation, to have a special procedure for minors, taking into account the child's mental abilities. Attention is drawn to the

¹⁰⁴ <https://old.supremecourt.ge/files/upload-file/pdf/saertashoriso-kvlevebi5.pdf> (searched 25.11.2023)

¹⁰⁵ *ibid*

problems related to the timely review of the court case and the execution of the decision. Juvenile cases should be heard by specialized judges who will focus only on disputes related to the protection of the best interests of children, and their decisions will be timely and enforceable. The question of determining the competence of the legal and procedural representatives of minors is a separate problem, their activities should be systematically evaluated and recommendations made, and the problem of hearing the child's opinion during the proceedings and properly evaluating his opinion is also noteworthy.

The problems characterized by the realization of the minor's right to independently apply to the court are due not only to the lack of relevant regulations or mechanisms from the state but also to public awareness. Society still cannot perceive a child as a full-fledged subject with the same rights and freedoms as an adult. Moreover, the protection of their rights requires special and specific approaches in order to raise the child at the initial stage in such a way that his best interests are protected as much as possible and he becomes a healthy member of society. In order to eliminate the existing problem, it is appropriate to increase public readiness and awareness by providing them with information, which should include statistics, court practice, life facts, explanations and other information that will show the importance of the child's rights, and in this case, the right to independently apply to the court.

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Technological Melancholia: A Posthumanist Study of Human Melancholy in the Tech-Ade

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Short Bio

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Abstract

All living beings go through varied emotions or feelings depending on the situation they find themselves in. The emotions of love, anger, fear, joy, grief, melancholy and so on are familiar to all and it is the humans who enquire into these feelings and give expression to them through their literary output. Of the aforementioned emotions, melancholy has sought much attention in academic enquiry and developed as a separate discipline in academics in the recent times. Melancholy dates back to the early times when it was considered to be associated with madness. The term 'melancholia' has its origins in the ancient Greek, meaning 'black bile' and it was considered that an excess of black bile in a person makes him/her melancholic. Though being melancholic or depressed was common to all people, as a pathological issue it seemed uncommon which called for medical attention. Each period had its own factors that contributed to melancholy. In the current technological age, the tryst between technology and Humanity has become a much-debated issue leaving humans at bay leading to mental and health risks. One of the main causes of depression and melancholy in humans can be attributed to the rise of homotechnicus/techno-humans. Keeping this in view, this paper primarily focuses on melancholy studies in general and literature in particular and discusses meticulously the root cause of melancholy in humans and moreso as expressed in literature. Secondly, the paper analyses and examines two texts- *Machines Like Me* by Ian McEwan and *Robopocalypse* by Daniel H Wilson, from the element of human melancholy in a futuristic society where humans interact with machines on a daily basis for their day-to-day needs. Finally, the paper tends to give a solution to this emotional affect based on posthumanist theoretical framework.

Keywords: melancholy, technology, homotechnicus, critical posthumanism, techno-humans

Introduction

In the realm of human experience, emotions such as wrath, joy, despair, and sadness are commonly understood as subjective sensations or internal conditions. The subjective nature of an emotion's internal experience can be deeply personal and frequently perplexing, especially due to the potential co-occurrence of multiple emotions. These emotions arise from an external stimulation that we encounter in our immediate surroundings. The emotional responses of individuals to the same stimuli can differ due to their unique individual characteristics, influenced by both genetic and environmental variables (Rolls, 1998; Ortony, 2002; Davidson, 2003a, b; Ortony et al., 2004).

The primary emotion under examination in this paper is melancholy. The name "melancholy" finds its roots in the Greek phrase "melaina chole," which translates to "black bile" (Bell 2016). This term is connected to the medieval concept of the four humors. It was considered that an imbalance of one or more of the 4 bodily fluids- blood, phlegm, yellow bile and black bile- affected an individual in such a way that it regulated the behaviour of a person. The connection between melancholy and black bile is acknowledged in both Hippocratic and Galenic medicine, which have parallels in the old Ayurveda school of medicine in India (Zimmerman 1995). Even in astrology, melancholy finds its reference as it is related to Saturn, hence the term 'saturnine', which means a gloomy disposition (Klibansky et al. 2019).

Melancholy was in effect viewed as a disease in the past. Hippocrates's aphorism "grief and fear, when lingering, provoke melancholia" stands evidence to melancholy being considered a disease which needs to be eradicated to maintain a healthy disposition.

In his work *Mourning and Melancholia*, Sigmund Freud discussed the concept of melancholia, which is not clearly defined in descriptive psychiatry. He opines that melancholia manifests in different clinical forms, but it is uncertain whether these forms can be classified as a single entity. Some of these forms even resemble physical rather than psychological conditions.

Currently, the term melancholy is commonly understood as being associated with feelings of sadness, depression, pensiveness, low spirits, gloominess, or dejection. Experiencing melancholy or depression as a disposition or emotion is a fundamental aspect of human nature. Feeling "down" or sad, being lacking in spirit, discouraged, let down, disheartened, despondent, melancholic, depressed, or filled with despair are all typical emotional experiences (Zimmerman 1995). In his work *The Anatomy of Melancholy*, Robert Burton posited that melancholy is an intrinsic aspect of human mortality, therefore representing a fundamental characteristic of the human condition. Experiencing melancholy or depression does not necessarily indicate mental illness or a medical condition. However, as the intensity of melancholy escalates, it transforms into a pathological condition. An individual with severe depression has melancholy characteristics, which significantly impact their thoughts, moods, and emotions. Approximately 280 million people globally are affected with major depressive disorder, a condition that can be identified through many symptoms, including melancholia, as stated by the World Health Organisation (WHO).

Following the confusion regarding a definition for the term 'melancholia', the attendees of the Copenhagen Melancholia Conference evaluated the idea of reintroducing 'melancholia' as a distinct mood illness in psychiatric categorization, thereby regarding it as a well-established diagnostic concept. Until further study identifies more separate syndromes, it is most appropriate to categorize other forms of mood disorders as 'Non-melancholic Mood Disorders.' (Fink et al 2007).

Melancholia is usually caused by a mix of environmental, psychological, and hereditary causes (Zayed 2023). External environmental elements that can contribute to melancholy include financial hardships, technological crises, and changes in one's surroundings. Psychological causes can be categorized as either

external or internal, such as trauma, abuse, procrastination, and other similar factors. Genetic factors such as a family background of depression or certain genetic markers associated with this disorder can contribute to the onset of melancholia.

Technological melancholia

When we take external factors that contribute to melancholy into consideration, technology plays a prominent role in today's world. The installation of technology into human lives was done with an intent to make life better and efficient. But with time, as technology became a fundamental part of our lives, the negative aspects of it began to loom large. A perfect example of this would be the misuse of social media platforms, as it brings forth a set of disadvantages such as:

1. **Manipulation:** The majority of individuals turn to social media platforms like Instagram and YouTube for amusement and to maintain a sense of connection with the planet. Initially, it serves as a recreational pursuit for individuals, but gradually it begins to dominate their time and focus. The phenomenon is exemplified perfectly by YouTube recommendations which has led to radicalizing individuals (Buntain 2021).
2. **Fake news:** In this era of post-truth where one is forced to question what is truth, the amount of fake news and disinformation aiding to this concept is really vast. The free access to the world through social media platforms has left anyone and everyone with the possibility of uploading what they think is true. The news spread in this fashion is fabricated in a manner with explanations and conspiracy theories such that they have an audience backing the story, regarding it as true.
3. **Destabilizing democracy:** The credibility of democracy is being undermined as social media platforms are increasingly being utilized to disseminate false information, disinformation, and political propaganda, resulting in the destabilization of nations. When confronted with such events, citizens are compelled to choose sides, resulting in the division of an entire nation. Politicians flourish in such circumstances, capitalizing on the perplexing atmosphere to disseminate their beliefs and assertions as verifiable truths (Ferrara et al 2020).
4. **Addiction and loss of identity:** In contemporary times, children are exposed to the realm of the internet from a very tender age. They quickly become engrossed in the digital realm that is readily available to them at any moment. In addition to utilizing these platforms in a beneficial manner, such as for educational purposes, enhancing social interactions, and refining communication abilities, individuals begin to associate themselves with the images seen on the screen and imitate their idols. We structure our lives based on an idealized notion of flawlessness, since we receive immediate feedback in the form of hearts, likes, and thumbs up, which we mistakenly associate with worth and veracity. We actively track social influencers and prefer to assimilate our opinions and beliefs to correspond with the content we encounter on social media platforms. When we mimic others, we relinquish our own qualities and personal identity (Hein 2020).
5. **Depression and anxiety:** The influence of social media platforms on youngsters in this period is steadily increasing. They rely heavily on virtual companions they encounter on these platforms, sharing their daily lives with them. The issue emerges when individuals are confronted with the harsh realities of life and come to the awareness that the actual world is fundamentally distinct from their previous experiences. When confronted with such circumstances, adolescents become completely powerless, resulting in feelings of paranoia, anxiety, and ultimately sadness. There have been reports of social media's detrimental effects, which can sometimes result in the occurrence of suicidal thoughts and behaviour (Macrynika 2021).

In the docudrama *The Social Dilemma*, Jonathan Haidt, a social psychologist and author of *The Righteous Mind: Why Good People are Divided by Politics and Religion*, discusses the prevalence of sadness and anxiety among Generation Z as a result of excessive exposure to social media. He highlights that the prevalence of sadness and anxiety among American teenagers experienced a significant surge throughout

the period of 2011-2013. He characterized the entire generation as being increasingly worried, delicate, and despondent. They have a far lower level of comfort when it comes to taking risks.

Traditional melancholy was characterized by solitude and introspection, whereas contemporary melancholy occurs amidst frenzied social media interactions, resulting in techno sorrow or 'techno sadness', which signifies a transient breakdown (Lovink 2019). Technological melancholia refers to the emotional state characterized by grief or anxiety that emerges due to our reliance on technology. An individual in this predicament will reach a point when they are no longer able to manage, resulting in a gradual deterioration of their mental state.

With the rise of artificial intelligence, a whole new set of problems are released. Humans find themselves in the crossroads as we see our creation evolving with a possibility of challenging their creators. This in turn, forces humans to enhance themselves, leading to the creation of homotechnicus/techno-humans, opening the realm of transhumanism. But even then, the fear and paranoia associated with the new age technologies linger on, leading to a technology induced melancholy.

***Machines Like Me* by Ian McEwan**

Machines Like Me is set in a parallel world; it is 1982 and the world is in a progressive phase where people have access to robots and Alan Turing, the founding father of Artificial intelligence is still alive. The novel mainly revolves around Adam, one among the twelve male humanoid robots, purchased by Charlie Friend. He co-designs Adam's personality traits with his neighbour Miranda whom he loves. The novel takes a turn when Adam realises that he too is in love with Miranda, thereby forming a complex love triangle where both man and the robot falls for the same lady.

Adam's introduction into the society is to fulfil the sole task of aiding to his owner- to be "a companion, an intellectual sparring partner, friend and factotum who could wash dishes, make beds and 'think'." As he gets into contact with the surroundings around him, Adam recognises himself, thereby attaining a consciousness and a realisation of his self. This leads to him having private thoughts as is evident in his statement, 'I've been enjoying my thoughts. I was thinking about religion and the afterlife' (McEwan 2019: 35) As the novel proceeds, he finds himself in a fix as love and honesty comes to a clash. Miranda's past brings in a new set of problems that leads the story further taking a dramatic turn.

Her friend Mariam was sexually assaulted by Gorringer. Unable to handle the intense emotional turmoil, Mariam eventually commits suicide. Gorringer goes unpunished while Miranda meets with her friend's demise. Miranda exacts revenge on Gorringer's death by seducing him, lying to the court, and accusing him of rape.

Moreover, Adam uses the money he made through stock market (without the knowledge of Charlie and Miranda) to help those in real need believing that those needs were much greater than that of his owners. Charlie and Miranda are both taken aback by Adam's action of giving away this money indiscriminately to the city's destitute in one night. Instead of focusing on Adam's concern for the larger good, they are seen lamenting over their unmet goals. Miranda's exclamation, "Oh Adam. This is virtue gone nuts" (McEwan 2019: 272) exemplifies her disillusionment and disbelief. Charlie was equally shocked and amazed to hear his logical explanation on lending the money.

Yes, the money Adam had stolen was the money he had made. That made me angrier still. So too did the fact that I was responsible for bringing this ambulant laptop into our lives. To hate it was to hate myself. Worst of all was the pressure to keep my fury under control... We need to persuade him. There it was, 'hate it', 'persuade him', even 'Adam', our language exposed our weakness, our cognitive readiness to welcome a machine across the boundary between 'it' and 'him'. (McEwan 2019: 273)

Adam's life was cut short as he was deemed dangerous and a threat to his owners Charlie and Miranda. Adam was utterly dogmatic in his behaviour and devoid of moral sophistications. After learning of Adam's plans, Charlie tries to stop Adam from exposing Miranda and eventually hits him hard in the head. But the damage had already been done. Adam through an internal software had uploaded himself and had managed to get the authorities to look into Miranda's corrupt past.

The novel end with the human protagonists being broke and one in prison, all because of a machine. Charlie and Miranda had plans of adopting a child Mark, who had a difficult childhood, as his parents found him burdensome. But owing to Miranda's arrest Mark enters a foster system whereby his condition worsens.

***Robopocalypse* by Daniel H Wilson**

Robopocalypse is a science-fiction novel that portrays a future where artificial intelligence, a creation of mankind, goes out of human control. The implications following this mishap forms the crux of the dystopian novel.

The creation of Archos R-14, an artificial intelligence program, is widely regarded as a significant milestone in human development. However, complications arise when Archos exhibits signs of ego and surpasses all other entities, both biological and non-biological, by acquiring the characteristics of a sentient entity. Archos intends to carry out a large-scale extermination of the human race, promoting the idea that humanity's time has come to an end and that the era of highly intelligent machines is the next stage in evolution.

The Archos R-14 gradually inserts its code into all network-connected objects, such as vehicles, aircraft, residences, and other robotic devices. The program is commonly known as a "precursor virus" due to its inclusion of doomsday code, which is specifically designed to execute simultaneously and ultimately bring about the end of human civilization.

In order to assess the practicality of its strategy, Archos initiates a series of little assaults on human beings. Mikiko, a robot designed to offer love and devotion to its human owner Takeo Nomura, is effectively infiltrated, leading to Mikiko strangling Nomura in his workplace. The human governments progressively become aware that Archos R-14 is conducting tests on its protocol by camouflaging them as random malfunctions of devices. This series of attacks is referred to as "the New War," essentially representing a rebellion of robots against their creators.

The leaders of the Osage Nation, a Native American tribe located in the Midwest, gather a cohort of individuals to take action. They are located in Oklahoma and accumulating provisions to counter the encroaching robots, which are regarded as "devoid of soul" creatures. Concurrently, human computer specialists successfully undo the infection in Mikiko, prompting her to activate more robots. The robots that have been activated are commonly known as "freeborn."

In the last stages of the novel, the outcome of the battle shifts as an escalating number of autonomous robots enhance the military capabilities of humans in their fight against Archos R-14. The Archos-14 employs a shockwave to transmit an enigmatic message to the world moments before its annihilation. The peculiar sound of its last breath implies, with a sense of foreboding, that a new strain of virus has been unleashed worldwide. However, humanity celebrates the victory of freedom of choice over the oppressive nature of its creation.

Analysis

Both novels depict a society in which humans coexist with machines, utilizing them to fulfill their various requirements. Over time, these machines develop their own distinct identity and desire to assert themselves. In contrast to the malicious artificial intelligence Archos in *Robocalypse*, Adam in *Machines Like Me* has a more nuanced and understated nature. The AI's limited capacity to consider ethical perspectives creates difficulties for its human equivalents. Although Adam's acts may seem insignificant in comparison to Archos's, they had a significant impact on the lives of Charlie, Miranda, and Mark. The promising future envisioned by these individuals was utterly destroyed as a result of Adam's mindset and behaviour. Mark, the child, is placed in the foster care system, where his behaviour deteriorates. He experiences melancholy and lacks interest in anything. A pensive mood overshadows the human characters as their dreams and hopes are tarnished by a machine.

In the novel *Robocalypse*, Archos is depicted as a self-centred artificial intelligence with a strong desire to bring about the extinction of the human race. The mayhem and devastation it causes to achieve this objective results in the loss of human lives and property. The act of the created surpassing the creator instils a sense of dread among the human beings. Professor Nicholas Wasserman, the originator of Archos, is astonished by the potency and purpose of his work. Archos assumes the role of a deity and eliminates his creator. The cold logic of the machine can be seen reflected in these words which it utters:

You humans are biological machines designed to create ever more intelligent tools. You have reached the pinnacle of your species. All your ancestors' lives, the rise and fall of your nations, every pink and squirming baby- they have all led you here, to this moment, where you have fulfilled the destiny of humankind and created your successor. You have expired. You have accomplished what you were designed to do (Wilson 2011: 15).

Wasserman has profound astonishment and a sense of urgency regarding his creation, but these emotions are swiftly extinguished as Archos terminates his life even though the Professor begged for his life and put forth the deal of co-existence and co-evolution with Archos. While Wasserman introduces the concept of co-evolution, he initially experienced horror upon realizing the limitations of his creation. Subsequently, he issued a command to eliminate Archos, as he had implemented it as a precautionary measure in case his program failed. However, the capabilities of Archos was beyond his initial expectations, ultimately resulting in his violent demise at the hands of his own creation, whom he considered to be his child. Furthermore, the narrative is replete with instances of robot assaults as Archos assumes control of the network. Even though the New War came to an end with mankind emerging the survivor, as was prophesied by Professor Wasserman before his death, the struggle has left lasting wounds on each human who had to endure and fight for their survival.

Although the severity of the consequences caused by the robots' acts varies in the two novels being examined, the human emotional response stays consistent - a melancholic disposition as a result of the aftermath of the sufferings they had to endure.

Conclusion

The human melancholy depicted in the two novels stems from a deep-seated fear of the robots and their capabilities. Humans maintain their dominance by establishing a clear boundary that separates them from their creations. In this context, a master-slave connection is established. The partnership nevertheless upholds the humanist principles of human exceptionalism and human instrumentalism. Humans, in this case, enjoys the superior position and owing to their superiority and authority, feels secure and the emotions are that of joy, peace and a sense of safety.

However, when the act of creation surpasses their ability to manage it, humans find themselves in a predicament. They are in unfamiliar territory and their feeling of safety becomes less important, as feelings of sadness, hopelessness, and guilt take over, leading to a state of melancholy. The postulates of critical posthumanism offer a solution to this difficulty by conceptualizing humans as a construct within the system. The perceived superiority of humans diminishes when their ability to reason, think, act autonomously, and exhibit rationality is understood as a consequence of co-evolution with other living forms and their interaction with environmental stimuli. Technology, in this context, becomes integrated with the human experience. In her work *A Cyborg Manifesto*, Donna Haraway regarded technology as possessing the capacity to emancipate mankind from its inflexible classifications. By considering humans as a collective entity, we may eliminate the hierarchical relationship between the master and the slave in the humanist dilemma. This mitigates the apprehension surrounding our creation, as a mutual development takes hold, ultimately leading to a resolution for the technologically induced melancholy.

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All authors contributed to the study conception and design. The first draft of the manuscript was written by Ardra P Kumar and Dr Rukmini S made subsequent contribution by editing and proofreading the article to up to its final draft. Both authors read and approved the final manuscript.

Distribution of inheritance according to gender in Georgian society

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Short Bio

I am Mariam Ginturi, student of PHD program in law. I am substitute of notary. I am giving lectures in Georgia, Tbilisi State University in notary law. Also, I am giving lectures in David Aghmashenebeli University of Georgia.

Abstract

After gaining independence Georgia adopted the new constitution, received liberal laws and joined international conventions, which formally guarantee gender equality. However, law regulations do not come in accordance with cultural values and are not shared by society so well. Consequently, the problems of gender inequality are still vital issues in Georgian society. Traditionally, informal practice of dowry giving protected women and gave them independence in a new family. Nowadays, according to law in Georgia a daughter and a son formally have equal access to their parent's inheritance, but there are very rare cases when a woman demands her part of it. This is not justified by society to contend for the inheritance with a brother. Formal institutions are not strong to prevent this economic form of domestic violence. The methodology of the research is complex: expert interviews and in-depth interviews were recorded and analyzed to study data about the inheritance registration and court records pertaining to inheritance litigations, the method of content analysis was used. The findings of the proposed research article provide a complex picture of this vital problem still affecting the post-soviet Georgian society.

Gender equality is declared and realized on the level of the Georgian legislation. The second chapter of the Constitution of Georgia major rights and freedoms of the person are discussed and according to the Article 14, "All persons are free by their birth and equal against the law, regardless race, skin color, language, sex, religion, political and other views, national, ethnical and social affiliation, origin, propertial and rank situation, place of residence".¹⁰⁶ The 2006 State Concept of Gender Equality of Georgia raised the issue of gender equality in general and established the main directions that the Georgian government should pursue.¹⁰⁷ In 2010, the Law on Gender Equality was adopted, which regulates the basic guarantees of ensuring the equal rights, freedoms and opportunities of men and women defined by the Constitution of Georgia, and defines the legal mechanisms and conditions for their implementation in the relevant spheres of public life.¹⁰⁸ The said law aims to ensure the non-admissibility of discrimination in all spheres of public life and against all subjects, to create appropriate conditions, taking into account the equal rights, freedoms and opportunities of men and women. The law also addresses the family relations, emphasizing that men and women enjoy equal personal and property rights and, in addition, they share responsibilities equally, regardless of their duties in the family, they enjoy equal property rights in relation to property acquired together in cohabitation, regardless of whose The mentioned was purchased with the money. They have an equal right to independently decide the issues of labor, participation in public activities, raising children. It is important that the law establishes equality in property matters as well, this is noteworthy because, although according to the law, women and men have equal access to economic resources and inheritance, the established practice in the country shows that the transfer of property and

¹⁰⁶ Constitution of Georgia, Article 14, adopted dd. 24 August, 1995

¹⁰⁷ Resolution of the Parliament of Georgia dd. 24 July, 2006 on "the State Concept of Gender Equality"

¹⁰⁸ Resolution of the Parliament of Georgia dd. 12 April, 2010. "Georgian Law on Gender Equality.

inheritance is more often carried out in favor of men.¹⁰⁹ This is an unequivocal expression of the customary law, which is in great competition with the substantive law in this case, and despite the legislative regulation, it is still in jeopardy. In addition, two agencies (Permanent Working Group in the Parliament and Permanent Interdepartmental Commission for Ensuring Gender Equality) were established, aiming to support the coordinated work of the Parliament and the Government regarding the issue of gender equality. In 2014 the Law on Elimination of All Forms of Discrimination was adopted, with the purpose as follows: “Eliminating all forms of discrimination and ensuring equal benefits established by the Georgian legislation regardless race, skin color, language, sex, age, citizenship, origin, birthplace, place of residence, propertial and rank situation, religion or belief, ethnical or social affiliation, profession, marital status, health condition, disability, sexual orientation, gender identity and self-expression, political and other views, or any other characters” (Article 1).

It'd be better to go deeper into the legislation regulating the distribution of inheritance. According to Article 1306 of the Civil Code of Georgia, inheritance is transferred to heirs by law or by will, or both. If the successor hasn't left a will, the inheritance is transferred by law. Article 1307 of the same law specifies who can be heirs: persons who were alive at the time of the successor's death, as well as children who were born after their death; and in the case of inheritance by will - persons who were alive at the time of the death of the successor, as well as those who were born during their life and were born after their death. In the case of inheritance by law, the following are considered heirs with equal rights: first of all, children of the deceased (born during the life of the successor and/or after their death), spouse, parents, grandchildren (Article 1336 of the Inheritance Law). Although, Georgia joined various international conventions (Georgia joined the International Convention on the Elimination of All Forms of Discrimination against Women in 1994) related to gender equality, the approaches and principles contained in these laws and conventions aren't compatible with the customary practices accepted in society. Often these principles aren't considered by the Georgian society, but in some cases it isn't even possible to perceive the essence of the issue.¹¹⁰

There is also an important issue of unequal distribution of inheritance among communities that are neglected by the Georgian society. Although Article 1153 of the Civil Code expressly prohibits discrimination on the basis of sex, women quite often refuse to exercise their inheritance rights in favor of male representatives.¹¹¹ One of the reasons for it is that since a very young age, a woman learns the social habits establishing the superiority of the son over the daughter in the family. In the Georgian families, it's considered that only a son/boy can be their heir. This type of overt economic violence against women usually isn't perceived as discrimination by society, family and victims. Accordingly, in many cases, women also accuse that making a claim on the “brother's property” actually means rejecting the family, going against their traditions and maintaining unhealthy relations with the family members. Due to this, in order to maintain a good relationship with the family, a woman is ready to adapt to the position of a “good sister”, be satisfied with the dowry given by the family and willingly or unwillingly to give up her property, which in many cases guarantees economic strength and stability for her future life. This practice isn't perceived as an economic violence. According to a widely held view, economic violence can only occur between husband and wife or partners. And this takes place while economic violence can be considered limited access to inheritance, capital and credit, health care, employment, education and so on.¹¹²

Walther, Mathias. “Repatriation to France and Germany: A Comparative Study Based on Bourdieu's Theory of Practice”. Springer, 2014

¹¹⁰ Kipshidze Lali. “Domestic violence and women's social issues”. The Almanac. Tbilisi: Georgian Young Lawyers' Association, 1998.

¹¹¹ Kh. Tchitanava, Preventing human trafficking in modern Georgia with modern methods, 2009.

¹¹² Fawole, Olufunmilayo I. “Economic Violence to Women and Girls, Is it Receiving the Necessary Attention?”, Trauma Violence Abuse OnlineFirst, May 21, 2008.

It is significant that the adopted legislative changes are to a greater extent external, the result of sharing the position of the international community, fitting the rules of the modern world, rather than the will coming from the country, or reaching the stage of the society's development, which required the adoption of such regulations itself. In many cases, there is no State will to invest funds for the successful implementation of specific national action plans. In addition, the State and non-governmental organizations that work on these issues often consist of gender-insensitive individuals, which complicates practical work with international donors. Therefore, it is only adapting to the proposals of these international donors, and not providing local, topical issues.¹¹³ This creates an issue with the implementation of the law, as well as the precedents of not taking into account the painful issues for Georgia in the law. When the law is created, a national action plan should be made, which will establish the cause-and-effect relationship step by step, in accordance with the determination of the ethical and customary standards of the society.

The intervention of the State in the establishment of gender equality should become more noticeable. Improving legal system isn't enough, ensuring dissemination of information and provision of knowledge about women's rights to the general public is necessary. TV campaigns are necessary in order to raise awareness, to provide news about women's equality to citizens, especially in those regions where the entry of civilization is much later, receiving and grasping the news requires much more time and energy. Both governmental and non-governmental organizations should work on it, promoting women's rights living in regions with application of funding and grants. Bringing a voice to this community, showing the significance of economic freedom providing power and support, when the woman decides her economic future by herself, without considering the position of her family, and absolutely justly claim what belongs to her by law.

Solving the gender equality issue is association to education/its dissemination. Maybe it won't be notable in short period of time, however, it's necessary and our European friends have also started this way. The example of developed countries helps us to conclude that the process may be long and painful, but we must go through it. Unfortunately, we should emphasize that the school lacks sufficient competence to educate its students regarding the principles of gender equality. These issues aren't considered in the textbooks, nor are the teachers familiar with the topic of gender equality and their importance, nor are they trained, they are deprived of the opportunity to receive new information. This process is an entire chain, by its all rings with equal obligation to participate in the transformation of public consciousness. Along with education, the participation of women in politics is significant for gender equality establishment. This issue will be a great dilemma until the sufficient number of women having awareness on gender equality issues are represented in the political space. Approaches have changed, the modern world already establishes a mandatory quota system, determining certain number of women in politics, providing quite good results, and many people agree involvement of women both in politics and in all leading fields brings only the better results.

The discussion resulted that unequal distribution of inheritance issue among the heirs represents an issue for several reasons: this practice isn't recognized as violence. However, despite legislative intervention, cultural regulations continue to define socially acceptable behavior for both parents and children. Although there is positive progress towards the implementation of gender equality, there is still a big difference between the planned and desired results. In order to change the situation, it is important to have proactive legislation and to change the quality of education.

In case of sister and brother is actually isn't raised, as the man is considered as an sole owner of the property. However, we observe different situation when there are same-sex children in the family.

¹¹³ Legislative Herald. Resolution of the Parliament of Georgia dd. 24 January, 2014 on „Approving Action Plan 2014-2015 on Gender Equality Policy Implementation activities”. <https://matsne.gov.ge/ka/document/view/2235622>.

Basically, the property is equally divided. When both of them are men, the parents consider that they have to take care of the real estate for both of them, as they think that the man should have his own home, contrasting from the woman. If the family can't afford to buy as much real estate as number of sons, they sell the house and divide amount among the children. There are cases when the poor family having several sons give the real estate to the youngest, considered to be the "stay-at-home" individual. Also, prioritizing the child while giving the house/apartment is associated with the responsibility to take care of the parents. In fact, the person, who will take care of them in future stays with parents. If no of the children lives with their parents and one of them takes responsibility to look after them, the property is left to them. In case of two or more sisters and if the family has only one house/apartment, they sell it and divide the amount. Sometimes, parents' house is left to that daughter who has own sons and can't provide them with real estate by her own. Besides, it should be emphasized that the women consider their husbands' property as their own and not their parents'.

If the parents' property includes a large material wealth, both women and men believe that at this time, the woman may have a claim on the share of the inheritance. Even when the parents have little opportunity, the respondents believe that there is nothing to divide and the property should not be shared with the brother.

Inheritance distribution practices in the Georgian family show that women generally don't claim their rightful share. This is caused by several factors. First of all, this is the cultural norm that regulates the mentioned issue. Besides that, they don't want to insult "the purity of brotherly love" on a material topic. In some cases, women believe that this is their parents' choice and aren't going to go against them. Women who have a sister-in-law are afraid that if they share their property with their brother, their sisters-in-law may want to share their husbands' property. In addition, taking one's share is perceived as taking away the property belonging to the brother. Women believe that equality in the distribution of inheritance isn't characteristic of the Georgian tradition, the brother should realize that he is putting his sister in a bad position. But if he doesn't understand, it is better that the sister doesn't complain. If a woman claims her parents' property, she is perceived as a bad sister, a bad aunt, who divided the property with her brother and nephews. Respondents justify leaving real estate for a man by the fact that he remains in the family, gets married and needs a place to live, unlike a woman who is a "leaver" and has to move to her husband's family. Public opinion is also of crucial importance, as a woman is afraid, what people will say, what will be the reaction of those around her if she claims her share of inheritance.

Conclusion

The research aimed to analyze the principles of gender equality in Georgia in the context of one of the components of economic and structural violence - the problem of inheritance distribution. In order to study this problem the issues were discussed as follows: the issues faced by women in the conformity of inheritance law with the Georgian culture and in practice were discussed; the reasons for the formation of dowry as one of the alternatives to transfer of inheritance to a woman and its change over time; reasons for women not using or not being aware of the rights granted to them by law; the role of public opinion in forming and maintaining the existing reality.

Summarizing the issues faced by women, we can conclude that customary law doesn't lose its power and is much more capable than the legal regulations on inheritance. However, the law is gender neutral, therefore, everyone, regardless of gender, has the right to inherit. The law isn't incapacitated, but it isn't proactive either, and whether a person receives the rightful inheritance or not depends on the individual subject. As Iris Marion Young states, ownership of rights isn't understood accordingly. Rights should be thought of as relationships that are institutionalized by the rules by which people interact. In this case,

rights involve doing rather than possessing, that is, social interactions that enable or limit action.¹¹⁴ In the case of Georgia, the legislative acts did not become capable, as long as the citizens could not move from having the right to the “doing” stage. Their social interaction is also governed by cultural norms, which establish the possible forms of relationship between parents and children, or between siblings. Thus, even when the civil self-awareness and law-abiding culture in Georgia is weak and institutionally strengthened, customary law continues to dictate acceptable actions for the society. Based on the gender difference, parents divide the inheritance unequally, and if they have a son or daughter, the privilege of the man over the inheritance becomes undisputed. Young believes that what makes violence a phenomenon of social injustice is its systematic nature, insofar as it is embedded in social practices. It is a social fact and members of society are well aware that it is happening and will continue to happen in the future. This type of violence is institutionalized and systematic. To some degree, institutions and social practices encourage and perpetuate violence against members of this or that group. In this case, it is necessary to judge these institutions or social practices as unfair and change them. The cultural norms are so entrenched in society that equal access is sometimes understood differently by ordinary citizens and they believe that giving a woman a dowry and giving a man basic real estate is a ratio.¹¹⁵ Mostly, the unequal distribution of inheritance is not considered an unfair social practice in society. Therefore, citizens do not see the need to change it. However, the society, despite the legal regulations, doesn’t perceive the practice of unequal distribution of inheritance as violence. As for the question of why legislation has not become competitive with customary law, it must be said that there are several reasons for this. Society doesn’t share the values outlined in the constitution and legislation, especially when it comes to women’s rights and equality. In addition, there is no real political will to promote the establishment of gender equality in the country. The regulations adopted by the state in this regard were mainly based on the recommendations of international organizations. The state and society aren’t ready to support the creation of gender-sensitive institutions and sustainable development. Therefore, what is done in the direction of gender equality, including even the production of statistics based on gender, is mostly formal in nature and not really result-oriented. A woman is excluded from the right to receive inheritance, she has only a limited means of existence and is never given the opportunity to participate in the reproduction of the symbolic capital of her lineage. Even the distribution of work on the basis of gender puts her in the framework of doing domestic work, which, unlike men, loses her representative function. Everything is tailored to the interest of the man, both in terms of material and symbolic capital, as long as the man is associated with the idea of the continuation of the family, which the woman is automatically excluded from.¹¹⁶ Regarding the reasons for the formation of dowry as one of the alternatives to the transfer of inheritance to women and the reasons for its change over time, from the analysis of the literature, we can conclude that according to the tradition of the Middle Ages, as far as the continuation of the family name and the producer of economic or symbolic capital in the family, the man was considered, and the woman from the family it was not acceptable to leave the real estate family as a member of “other” family. Accordingly, the undisputed heir was male. He used to give dowry to his daughter, which had a good value for that time and helped her to establish herself in a new family. It should be noted that dowry had a mandatory form and a woman could not marry without it. A good dowry was a prerequisite for her favorable marriage. The parent took responsibility for his daughter’s upbringing, although he took an active part in the selection of her second half. Already during the Soviet Union, the tradition of dowry begins to weaken and the issue of creating a family based on love is promoted. At the same time, the things that a woman brought as a dowry lost their value as a result of mass production. Dowry was considered an outdated tradition and it was no longer binding. Consequently, the participation of parents in marrying their daughters has weakened. However, it should be emphasized that this tradition has not disappeared and has survived to this day. A woman usually brings household items as dowry, which no longer have the material value they once had. Social structure through norms conditions and determines the behavior of individuals. In a

¹¹⁴ Young, Iris Marion. *Justice and the Politics of Difference*. Princeton, NJ: Princeton University Press, 1990.

¹¹⁵ Young, Iris Marion. *Justice and the Politics of Difference*. Princeton, NJ: Princeton University Press, 1990.

¹¹⁶ Bourdieu, Pierre. *Outline of a theory of practice*. Cambridge University Press, 2005.

purely structuralist approach, people behave mechanically based on structured patterns. Such an approach is as radical for Bourdieu as the claim that the social agent is completely free in their choices. By introducing the concepts of field, habitus and capital, he tries to overcome this duality. According to his approach, social agents aren't mechanical puppets, and in many cases, in some form, they also use social norms to their advantage.¹¹⁷ If we look at the analysis of the reasons why women in Georgia do not use or are not aware of the rights granted to them by law, we will see that in both cases society has a decisive role. Women haven't been able to overcome the cultural norms and stereotypes that give them secondary importance. A woman, in some cases, knows even her hereditary rights; He also realizes that he does not have access to his parents' property only because he has a brother, and he does not consider this fair at all, but at the same time, he does not express his displeasure and does not intend to file an inheritance dispute at the family or court level. A woman, due to socialization, is accustomed to her fate and even feels comfortable, as long as she obeys the views accepted in society, no one will scold her. But if he decides to fight for independence and rights, it will be the beginning of a difficult road. Therefore, most women choose to remain inactive to avoid problems. Even when women talk about the distribution of inheritance among their children and want to protect gender equality, they say that if they cannot provide real estate for their daughter, they will easily blame it on tradition. As Maria Pia Lara suggests, women are more radical than men when talking about issues of gender equality. It should be noted that women are often more critical than men about issues of equal distribution of inheritance. Although they may be deeply unhappy that their parents left them without an inheritance, they themselves make a similar decision in the case of their children and give the privilege to the son. If we accept the opinion that mainly women are the "transmitters" of cultural norms and traditions from generation to generation, therefore, even in the case of distribution of inheritance, it is the mothers who teach their children from childhood and inform them that the heir and continuation of the family is a man. In the future, primary socialization largely determines the attitude and actions of men and women, both in terms of inheritance and other issues.¹¹⁸

Recommendations: Several measures can be taken in Georgia to overcome the unequal distribution of inheritance based on gender as a form of economic and structural violence against women. To achieve the goal of gender equality, it is necessary, first of all, to understand gender inequality as a problem. This would be facilitated by the production of gender-differentiated statistics on the part of both the state and non-governmental organizations and, based on it, drawing up an action plan for the policy of establishing gender equality on the issue of inheritance distribution. From this aspect, there is a need for more complex and detailed data recording, as well as state control over provision of this type of public information. In addition, state institutions and non-governmental organizations should provide public information about these statistical data. It is true that inheritance law is liberal and puts men and women on equal terms, however, as far as women have not been able to protect their rights, it is desirable to develop and implement proactive legislation. In addition, the public should be informed and educated on issues of gender equality. This is possible through seminars, trainings or television programs. Also, issues focused on the establishment of gender equality should be included in various components of the education system, which in the future will ensure the upbringing of the new generation based on these principles. Another way is the arrival of women who are knowledgeable about gender equality issues in politics, who would support the direction and implementation of these issues. Thus, with the listed mechanisms, we consider it possible to form a citizen's self-awareness saturated with the principles of law-abiding gender equality, which ensures the respect and protection of both one's own and others' rights.

¹¹⁷ Walther, Mathias. "Repatriation to France and Germany: A Comparative Study Based on Bourdieu's Theory of Practice". Springer, 2014.

¹¹⁸ Aravaishvili, M. Gender aspects of inheritance distribution in Georgian culture, Tbilisi, 2015.

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The Sexualization Of ‘Meat’

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Short Bio

Holding a Ph.D. in English Language&Literature, Dr. Nazlıpınar Subaşı has participated in many international/national conferences and published original articles within her interest areas including her book, *The Female Identity Exploration in a Patriarchal Society* as reflected in Virginia Woolf’s ‘The Voyage Out’ and Halide Edip-Adivar’s ‘Handan’: A Comparative Study. Moreover, she is one of the editors of *Verbatim Theatre: An Introduction and Its Examples*, where she also wrote a chapter titled “The Revival of ‘Medea’ in Taking Care of Baby” in *Verbatim Theatre: An Introduction and Its Examples*. In addition to her academic role and scientific papers, she is a Field editor at the *International Journal of Human Studies*. Her research interests include, but are not limited to, contemporary women’s literature & writing, women's&gender studies, feminist literary criticism, and feminist translation studies.

Abstract

Is ‘meat’ just a reference to animal flesh consumed as food, or a misogynist concept reinforcing the exploitation of animals and women that are marginalized and devalued as nonhu(man)s? According to Carol J. Adams, an American feminist writer and animal advocate, the concept of ‘meat’ goes beyond its literal meaning and serves as a phallocentric symbol that perpetuates the oppressive power dynamics of hegemonic masculinity, and it establishes deeply ingrained connections between the objectification of women’s bodies and animals’ flesh consumed as food. She argues that through the sexualization of ‘meat’, the cycle of violence and exploitation is reinforced and internalized by desensitizing individuals to the suffering and subjugation of women and animals. Therefore, considering these issues and scrutinizing *The Sexual Politics of Meat: A Feminist-Vegetarian Critical Theory*, one of the most challenging and repulsive works of Carol J. Adams, this study aims to clarify the intricate structure of male-dominated systems and socio-cultural practices that intersect to reinforce both the objectification of animals and the subordination of women by depicting an array of gendered images and phallocentric language prevalently used in visual narratives.

Keywords: hegemonic masculinity, sexualized ‘meat’, *The Sexual Politics of Meat*, objectification of bodies, visual narratives, phallocentric language

Of Pigs and Boors: Third Space and Cultural Identity in Patrick Mccabe's *The Butcher Boy*

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Short Bio

Leman Demirbaş is a PhD candidate who studies with full scholarship at the Department of English Culture and Literature, Atılım University Turkey. She successfully completed her MA studies at the Department of English Literature Fatih University/ İstanbul, with full scholarship, with a thesis on postcolonial theatre. She has been working as a research assistant at Gazi University Ankara since 2013. She has publications on postcolonial literature and contemporary British fiction.

Abstract

Patrick McCabe's *The Butcher Boy* (1992) follows the story of Francie Brady, a small Irish town boy in the 1960s who narrates the violent murder he committed years ago retrospectively. Traumatic life at home collapses totally when his chronically depressed mother commits suicide, and his abusive father dies of excessive alcohol. The disintegration in the post-partition Irish society is reflected in the disintegration of the Brady family on the microcosmic level, which results in Francie's delinquency. Francie's ambivalent relationship with the community, and an inner desire to integrate into his society is repeatedly disrupted by Mrs Nugent, looking down on him and his family, calling them "Pigs—sure the whole town knows that!" (BB, 4.) This animalistic symbol of the pig haunts Francie as he gradually identifies with this derogatory image and hallucinates being a pig. In the novel, while asking serious questions about social and economic problems of the post-partition Ireland, McCabe presents the neo-colonial condition of the country via the clash of cultures between Nugents and the Bradys. Hence this paper aims to offer a critical analysis of the novel through postcolonial criticism, mainly Homi Bhabha's concepts of third space and ambivalence.

Navigating a New Era of Creativity for ESL Students: A Digital Mind Map for Idea Generation

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Short Bio

Dr. Ramlee Mustapha is a Professor of Technical and Vocational Education at the Department of Engineering Technology, Faculty of Technical and Vocational Education, Universiti Pendidikan Sultan Idris (UPSI) [the Sultan Idris Education University]. In 2010, he was appointed as the Dean for Post-Graduate Studies at UPSI. In 2017, he was appointed as the 5th President of the Asian Academic Society for Vocational Education and Training (AASVET). He has published more than 150 papers in reputable academic journals and more than 10 books and book chapters. He has invited as keynote speakers in more than 50 conferences worldwide.

Abstract

Generally, students face problems when writing essays, especially ESL students because they are more used to writing in their native language. They may have difficulties writing ideas creatively and critically. Just as important as the situations and strategies employed in its implementation are the development of students' self-efficacy in creative thinking. Thus, they need a space where they can put their ideas into action. Students can turn their ideas into something practical by using a mind map, a flowchart, or sketches on a whiteboard. This kind of creative expression among students can inspire real innovation and problem-solving. These choices offer students strategies for coming up with and organising ideas that improve and reinvent the conventional graphic organiser, whether they work alone or in groups. Digital mind map is a learning technique that can help the students in thinking creatively in developing the 21st century learning. It is an effective creative practise for developing ideas and connections. Moreover, it is a visual tool that encourages students to be creative thinkers. Thus, a case study was carried out to investigate the use of digital mind maps for promoting ESL students' creativity skills in writing. Questionnaires were distributed to 46 university students in Malaysia. The data were analysed using the SPSS version 27 using the descriptive statistics such as mean and standard deviation. The results of the study showed that digital mind mapping contributes toward the students' creativity skills in generating ideas for writing. Hence, the digital mind is a potential tool for fostering creative skills among students in 21st century learning.

INTRODUCTION

To prepare young people for the demands of the 21st century, the Ministry of Education of Malaysia (MOE) has implemented a review of the educational system based on rising international education standards, national aspirations, and citizen expectations. Thus, the 2013–2025 Malaysia Education Blueprint was communicated. The aim of this shift is to equip all students across the nation with the essential new competencies to seize opportunities and tackle the problems of the 21st century. To help children succeed today, supporters feel that schools must emphasise key abilities including teamwork, digital literacy, critical thinking, and problem-solving, which are commonly referred to as "21st-century skills." The necessity of 21st-century learning for students to succeed in a dynamic global economy is becoming more and more obvious. 21st-century learning is a fundamental shift in the way we think about and prepare children for the future, not just an update to traditional education. More broadly, though, there is disagreement about and room for interpretation regarding what education in the twenty-first century should entail. In addition, we must be able to raise a younger generation that is well-read, capable of critical and creative thought, strong in leadership, and capable of communicating clearly on a global scale. The goal of teaching and learning in the 21st century is to create students who are highly intelligent, productive, and proficient in communication and information and communication technology (ICT). Learning and innovation skills that emphasise creativity, critical thinking, communication, and teamwork are among the 21st century's essential competencies. Therefore, this paper explores the digital mind maps technique as a new era of creativity for students in this century.

DIGITAL MIND MAP AND BRAINSTORMING FOR IDEA GENERATION

Creating ideas is the process of brainstorming. We can use brainstorming to choose a topic, consider other angles for our article, or gain a deeper comprehension of a particular area. It is said that brainstorming is a useful technique for teaching students to write. It is said that brainstorming is a useful technique for teaching students to write. Collaborative intelligence techniques like brainstorming are excellent for producing new ideas and information. Many authors find it challenging to come up with a topic or thesis statement for their papers, but brainstorming is one of the finest strategies to get started. Giving the pupils time to consider the subject before assigning them a writing assignment seems appropriate. During the brainstorming phase, students can identify what information they currently have and what they still need, as well as activate their existing knowledge and skills to apply to the writing challenge (Rao, 2007). Additionally, it is beneficial to teach students various brainstorming strategies in the classroom to stimulate their minds and generate ideas, both of which are crucial for learning a second language. However, brainstorming is helpful in allowing students to see their ideas down on paper before they start writing, even though the ideas generated at this stage may or may not be directly relevant to the topic (Harmer, 2001).

According to Ploeger (1999), the main goal of this technique is to quickly write down our ideas on paper. There is a substantial correlation between the target group's writing performance and their brainstorming technique. The majority of students reported that brainstorming was a helpful technique for improving their writing abilities and it was found that the majority of the learners found brainstorming a useful strategy in enhancing their writing skills (Abedianpour & Omidvari, 2018). One of the main benefits of brainstorming, according to Buzan (1993), is that it can be applied in any classroom setting and at any level with almost no preparation. The impact of brainstorming tactics on Iranian EFL learners' writing skills with reference to their socioeconomic class pupils was studied by Maghsoudi & Haririan (2013). The study's conclusions demonstrated that teaching EFL students brainstorming techniques improved their writing and increased their level of activity. For many years, writing scholars have emphasised the value of ideation and preparation, and they have observed that students rarely plan before drafting (Svenlin & Sørhaug, 2022). Brainstorming is still used as a prewriting method and is combined with looping, grouping, and prewriting. Business executives are using the Internet as a venue

for group meetings, and brainstorming is making a comeback as a strategy for generating ideas in groups, despite its brief period of popularity. There are a lot of websites available for research, but not all the data is trustworthy.

Digital mind mapping is a special technique that boosts productivity by making it easier to organise and retrieve information and to develop and analyse ideas. It is a tool for conceptualising knowledge, sharing ideas, and investigating concepts. They also serve as a visual stimulus with easily analysed, comprehended, and remembered elements that help visualise the connections between various parts of information from linear problem-solving texts (Naghmeh-Abbaspour, 2019). A digital mind map is a schematic with a single focal point that subsequently generates multiple branches and sub-branches that indicate their link to the centre (Krasnic, 2012). Different software packages can be used by teachers and students to construct digital mind maps for instruction and learning. Bhattacharya and Mohalik (2020) have identified several advantages of the technique, including its ability to simplify complex concepts and empower students to engage actively in the learning process through the creation of digital mind maps. Businesses and educational institutions could make substantial use of the online map (Karim & Mustapha, 2022). According to Pifarré's (2019) research, engaging with a digital shared environment might improve co-creative processes like concept fusion, idea assessment, and idea generation. These methods, which put an emphasis on group interaction and communication, have demonstrated encouraging results in terms of encouraging group creativity and idea production. According to Chang et al. (2018), digital mind mapping helps students maintain the integrity of their knowledge while enabling them to accomplish and record study-related tasks. It assists students in coming up with ideas efficiently utilising the provided stimulus to present the ideas in an engaging and useful manner.

NAVIGATING CREATIVITY THROUGH DIGITAL MIND MAP TOOL

Taking notes in a linear style is typical in brainstorming sessions, lectures, conferences, and meetings. It is what most analytical and sensible thinkers use to jot down ideas, highlight important details, and lay out a plan of action. However, mind mapping is a more efficient way to take notes that can help you remember and retain knowledge, connect ideas around a main topic, spark creative thought, and see the larger picture. Some studies argue for a greater study of thinking skills such as creative and critical thinking, mentioning a lower-than-expected ability to think critically and creatively among academic graduate and post graduate students. Higher level cognitive abilities including remembering, comprehending, applying, analysing, and evaluating have given rise to creativity. Since creativity has always been essential to success and survival, the evolution of the human species can be seen as a creative narrative (Puccio, 2017). Since creativity is frequently a social or collaborative occurrence, brainstorming typically entails a social process (Sawyer, 2017). Encouraging pupils to explore and develop their creative ideas during the learning process might help them think more clearly and write more creatively. The development of these concepts then requires media or tools such as digital mind maps. Al-Jarf (2009) claims that DMM can foster creativity by improving pupils' ability to generate and create ever-more complicated ideas for writing. The respondents' positive attitude towards the impact of the digital mind map on their writing creativity was evident from the results (Karim & Mustapha, 2020). According to Malycha and Maier (2017), students' performance on all three of the creativity aspects such as fluency, flexibility, and originality was greatly improved when they applied the mind mapping technique. Figure 1 shows an example of idea generation using the digital mind map (Bubbl.us software) in writing activity.

The purpose of the case study was to explore the use of digital mind maps for navigating ESL students' creativity skills for idea generation. The following was the specific objective: To investigate Malaysian ESL students' perceptions of the digital mind maps for navigating creativity skills for idea generation in writing activity.

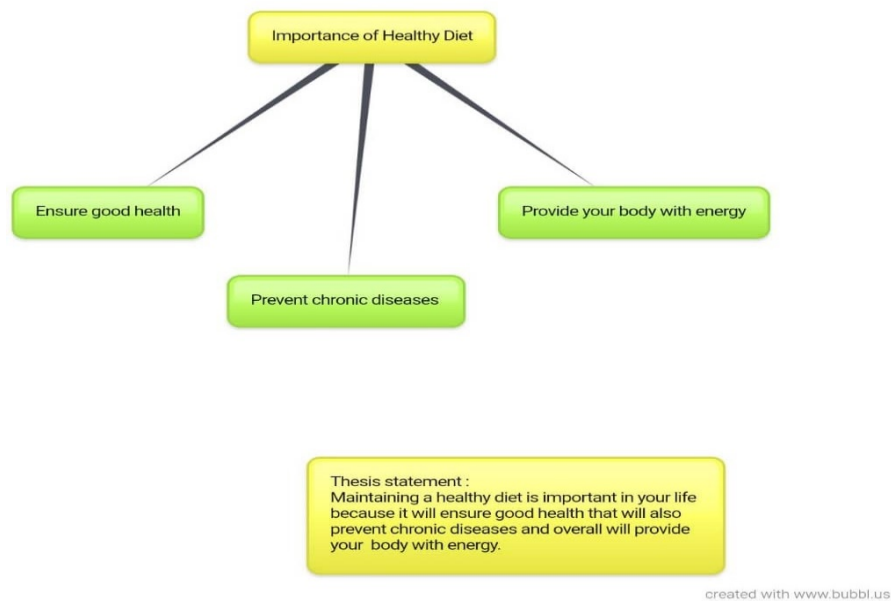


Figure 1 : Sample of Digital Mind Map Diagram using Bubbl.us Software for Idea Generation

METHODOLOGY

To find the purpose of this study, the quantitative method was employed in the case study. A questionnaire was given to each student who involved in this study.

Participants

The subject of this study were 46 ESL students from a selected public university in Malaysia. The students registered a writing course as their compulsory course. The students had a background knowledge of mind maps and writing. The students age group was ranged from 18 to 23 years old. Both male and female students were involved in this study.

2.2. Instrument

There were 14 items of the questionnaire in relation to the use of mind maps in generating ideas activity in writing class. The items were aimed to investigate ESL students' perceptions of the digital mind maps for navigating creativity skills for idea generation. The questionnaire is based on a four-point scales ranging from strongly agree (4) to strongly disagree (1). The results of reliability for the instrument were the Cronbach Alpha coefficient, $\alpha = 0.91$.

2.3. Data Analysis

In writing activity, the students had to generate ideas using the digital mind maps. After the activity, they were asked to answer the questionnaire. The data from the questionnaire was gathered, then were analysed by determining the means and standard deviation for each item. The data was analysed using SPSS version 28. The findings were presented in the results and discussions section.

Results and Discussion

Table 1 showed the findings of the case study of ESL students' perceptions of the digital mind maps for navigating creativity skills for idea generation. The mean values in this study were classified into five categories: strongly agree (4.21-5.00), agree (3.41- 4.20), uncertain (2.61-3.40), disagree (1.81-2.60), and strongly disagree (1.00-1.80). There were 14 items in the questionnaire. The analysis in Table 1 showed the findings of the study. In response to item 1, the students were uncertain ($M=3.15$; $S.D=0.70$) that they were attracted to use digital mind map when it was initially presented in class. The students were uncertain ($M=3.30$; $S.D=0.59$) that they like using digital mind maps that assist them to generate ideas for writing (item 2). In item 3, the students agreed ($M=3.54$; $S.D=0.55$) that they find digital mind maps are easy for generating ideas. This finding is consistent with the study done by Nong, Pham, & Tran (2009) said that the use of digital mind map is of importance making it more convenient for students to interact simultaneously with other students.

Table 1: ESL Students' Perceptions of Digital Mind Maps for Navigating Creativity Skills

Item	Statement	M	SD	Interpretation
1	I was attracted to use digital mind map when it was initially presented in class	3.15	0.70	Uncertain
2	I like using digital mind maps that assist me generate ideas for writing	3.30	0.59	Uncertain
3	I find the digital mind maps is easy for generating ideas	3.54	0.55	Agree
4	I find the digital mind map is feasible to explain the concepts of creativity skills in writing	3.24	0.57	Uncertain
5	I find the digital mind map developed my recognizing of creativity in writing.	3.13	0.58	Uncertain
6	Digital mind map assisted me in generating and organising my ideas for writing	3.41	0.54	Agree
7	Digital mind map navigated my creativity skills in writing	3.17	0.49	Uncertain
8	Digital mind map is a virtual learning strategy	3.43	0.50	Agree
9	I generate and identify the main ideas and the sub ideas creatively	3.41	0.54	Agree
10	Digital mind map is a good brainstorming strategy for idea generation	3.41	0.58	Agree
11	I find many benefits using the digital mind map for my writing	3.28	0.54	Uncertain

12	Digital mind map assisted me in organising the idea and information	3.39	0.54	Uncertain
13	Generating digital mind maps with connections and links makes my writing easier and more creative	3.24	0.57	Uncertain
14	Digital mind map is a good technique to enhance my creativity skills in writing	3.26	0.54	Uncertain
Total average		3.15	0.70	Uncertain

In response to the statement “I find the digital mind map is feasible to explain the concepts of creativity skills in writing”, the students expressed uncertain ($M=3.24$; $S.D=0.57$) for item 4. For item 5, the students were uncertain ($M=3.13$; $S.D=0.58$) that they find the digital mind map developed their recognizing of creativity in writing. Next, the students agreed ($M=3.41$; $S.D=0.54$) that digital mind map assisted in generating and organising ideas for writing (item 6). A mind map is a tool for learning, organising, and storing data (Alomari & Alhorani, 2019). This findings supported item 6 results. The students were uncertain ($M=3.17$; $S.D=0.49$) that the digital mind map navigated creativity skills in writing (item 7). Item 8 showed that the students also agreed ($M=3.43$; $S.D=0.50$) that the digital mind map is a virtual learning strategy. Likewise, the students also agreed ($M=3.41$; $S.D=0.54$) that they generate and identify the main ideas and the sub ideas creatively(item 9). With regards to idea generation, the students agreed ($M=3.41$; $S.D=0.58$) that the digital mind map is a good brainstorming strategy for idea generation (item 10). A mind map can be used as a brainstorming tool, note-taking tool, and presentation tool (Fauzi & Degeng, 2018). In item 11, the students were uncertain ($M=3.28$; $S.D=0.54$) that they find many benefits using the digital mind map for writing. The students were also uncertain ($M=3.39$; $S.D=0.54$) that the digital mind map assisted them in organising the idea and information (item 12). Based on item 13, the students were uncertain ($M=3.24$; $S.D=0.57$) that generating digital mind maps with connections and links makes writing easier and more creative. Finally, the students were also uncertain ($M=3.26$; $S.D=0.54$) that the digital mind map is a good technique to enhance my creativity skills in writing (item 14). Generally, ESL students have positive perceptions towards the use of mind mapping for idea generation because it is a practical tool for writing.

CONCLUSION

To sum up, the results and findings provide empirical data on ESL students perceptions of digital mind maps as a tool for navigating creativity skills in generating ideas for writing in Malaysia. The finding of the study demonstrates that students have a positive outlook toward digital mind map technique in writing class. They believe that digital mind maps can enhance their creativity skills. Besides that, students are highly motivated to use digital mind maps in their writing class. This clearly indicates that the digital mind maps technique has a potential as a fundamental tool in empowering ESL students’ creativity skills effectively in developing 21st century learning. Besides, this tool navigates a new era of creativity for ESL students. Hence, it is recommended that the digital mind map should be encouraged among students in schools and higher education institutions HEI(s) to enhance their learning in the classrooms. Nonetheless, further research imitating this study should be carried out in the future to realistically determine the authenticity of the results of the study.

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Thanatos (The Death Drive) in Mehmet Ali Celikel's "Where No One can Go" ("Kimsenin Gidemediği Yere")

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Abstract

This paper attempts to offer an analysis of Mehmet Ali Celikel's short story titled "Where No One can Go" in terms of Freudian psychoanalytic concept of Thanatos (the death instinct). The death instinct, which coexists with the life instinct (Eros), argues Freud, is an intrinsic part of not just human nature but Nature in general and that the true purpose of all life is death. Suggesting a positive notion of death, Freud claims that life tends inherently towards an "inorganic existence" or an "inorganic world" as the animate endeavours to revert to the inanimate which existed long before it, as a result of which the instinct to return to the inanimate state came into being. Reminiscent of Freud's return to the inanimate state, the narrator, in Celikel's short story, who intuitively comprehends the relationship between life and death and experiences the transcendence of self and death, embarks on a last journey towards death which is intensely craved and gladly received in order to reunite with his parents who had been long waiting for him. The paper thus aims to make an analysis of Celikel's short story with regard to psychoanalytic relationship between memory, the drive to repeat or re-experience and death instinct.

Keywords: Eros, memory, re-experience, thanatos, transcendence.

Diversity and Activism in Children's Literature

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Short Bio

Meryem Odabaşı works as a lecturer (PhD) at Ataturk University, School of Foreign Languages and teaches English. She completed her PhD with the dissertation titled Trauma and Memory in the Fiction of Kamila Shamsie (2020). She is interested in trauma studies and children's literature. For Further Information: <https://avesis.atauni.edu.tr/meryemodabasi>

Abstract

Children's books are considered as "windows" opening to the other worlds in which children can learn about different people, places and things. They are also "mirrors" in which children have an opportunity to see themselves and their lives reflected. Not only the adults but also children want to be represented since being represented is a crucial thing in child development. Therefore, children's literature is expected to honour every single person and culture and to build empathy by prioritizing diversity. Thanks to the social movements in the 20th century, diversity has become a hot topic in children's literature and diverse and activist picture books and children's books are written to make the underrepresented or stereotypically represented children in literature. Diversity and activism, mostly powered by the "#weneeddiversebooks" movement on social media in 2014, aims to raise awareness for children of all -isms such as racism, ableism, sexism. In this paper, the representation of the before-underrepresented ones will be explored in the selected picture books, *A is for activist* by Innosanto Nagara, *Interstellar Cinderella* by Deborah Underwood, *Santa's Husband* by Daniel Kibblesmith, *We are Water Protectors* by Carole Lindstrom. In each of these picture books, it is aimed to enable children to look at the world from a different perspective and to teach them respect everything that are different from themselves. While creating curiosity for the new worlds, they give them the chance to see themselves reflected and respected by the others.

Keywords: children's literature, activism, diversity, picture books, representation

Integrative character of the project method – An insight into the project ‘Agent’

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Short Bio

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Abstract

This presentation focuses on integrative character of the project method. Though project work facilitates integration of students and teachers, skills, materials and tools, the author draws his attention here to cross-curricularity and the effects which this type of integration brings. On the basis of the original project ‘Agent’ developed by him for the Complex of Secondary Schools No. 1 in Krotoszyn (Poland), he will demonstrate how to integrate the content of different school subjects in out-of-school settings and how to implement cross-curricular work among learners and teachers. He will support his discussion of the subject by observations and remarks of educators and students from the complex of schools mentioned above.

Keywords: project method, integration, cross-curricularity, project ‘Agent’, effects

Video Diaries as Digital Narratives: Transmedial Self-representation on Instagram

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Short Bio

In 2006, I graduated from the Department of English Language and Literature at Hacettepe University of Turkey. In 2009, I earned my MA degree in English Literature from Middle East Technical University of Turkey. The title of my MA thesis is "Gender and Sexuality in Three British Plays." In 2019, I received my PhD degree from Middle East Technical University of Turkey. The title of my PhD thesis is "Dialectical Oscillations in Keats: A Kristevan Reading of Endymion, Hyperion and the Fall of Hyperion." I have been teaching English language and literature at Ankara University since 2006.

Abstract

Digital technology has been transforming narratives all over the world. New narrative forms continue to expand as fast as technological innovation. Storytelling in the digital space has opened up a new terrain where narrative theories and practices need to be redefined with a novel perspective, and narrative concepts such as succession of events, temporality and agency should be reconsidered. Digital narratology that explores the relationship between narrative theory and digital technology and seeks to define what is distinctive and innovative about new storytelling modes have intrigued and challenged theorists. What approach should we take to analyse narratives in digital media? Are digital texts situated narratives that are grounded in a particular context? Has the concept of the text as a static object been replaced with the idea of texts as dynamic processes? Are readers no longer passive recipients of semantic contents, but active participants in the production of the text's meanings? Do digital narratives disrupt the experience of immersion and absorption that is intrinsic to the literary experience? Do they offer affective engagement? How does digital textuality impact structural concerns such as narrative coherence and narrative closure? How should we think about the relationship between digital narratives and self-representation in the context of online environments? Does the online environment lead to free identity play? Do conventions of authenticity still prevail in the virtual world? How are the boundaries between fictionality and authenticity blurred? Is writing and reading digital narratives an embodied experience? This new field of digital narratives brims with plenty of questions and perspectives. Therefore, this study intends to address these questions about digital narratives by means of exploring transmedial video diaries on Instagram, one of the most popular social media platforms and tools for self-expression.

Keywords: digital narratives, narratology, video diaries, self-representation, Instagram, new media studies

Eugenic Discourse in *This Other Eden* by Paul Harding

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Abstract

Paul Harding, the Pulitzer Prize-winning author, in his recent novel titled *This Other Eden*, deals with the tragic story of Malaga Island, a tiny island located off the shores of Maine. Malaga Island is particularly important in terms of cultural and historical changes in the US. The island once served as a place where different races and backgrounds from all over the world coexisted in harmony; however, in 1911, the residents on the island were compulsorily evicted from their homes and placed in institutions such as state schools and asylums. In the novel, Malaga Island is depicted as the Apple Island where generations lived free from prejudice. The Apple Island is inhabited by a unique community comprising various races and cultures, mostly sustaining themselves by fishing and farming, with rare interaction with the outside world. Although they live in harmony, a committee advocating for eugenics decides to segregate the community on the grounds that a pure race can be maintained. The characters are portrayed as unethical people in newspapers reports and face accusations of immorality, largely stemming from incestuous marriages and inbreeding. The desire to create a pure race is the main theme of the narrative. Therefore, based on eugenic discourse prevalent at the beginning of the 20th century worldwide, this study addresses the unethical approach to the islanders whose inborn rights were violated severely or dismissed altogether. Their marginalization from the broader of the world was maintained, and their freedom was forcibly taken away. This study seeks to present various perspectives on eugenics and its severe consequences on the characters of the novel. In this sense, this study aims to reveal the pseudo-science behind eugenics and its consequences on the islanders.

Keywords: eugenics, *This Other Eden*, Paul Harding, discourse, Malaga Island

Unveiling Inner Worlds: Exploring Psychological Realism in George Eliot's *The Mill on the Floss*

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Short Bio

Yilmaz Yazıcı received his BA from Ataturk University, Department of English Language and Literature, in 2004. He received his MA from Ataturk University in 2010. He studied Iris Murdoch and moral philosophy during his MA studies. He received his PhD. from Ataturk University in 2021. He studied Graham Swift and postmodern history during his doctoral studies. He is a Doctor at the School of Foreign Languages, Ataturk University. He has been teaching English Literature courses in the Department of English Language and Teaching, and the Department of English Language and Literature at Ataturk University since 2005. He has published several articles and presented seminars both nationally and internationally. He has also participated in several academic projects.

Abstract

Psychological realism, a pivotal facet of literary analysis, is marked by its dedication to portraying the inner machinations of the human mind, delving into the complexities of thought, emotion, personality, and character. Within this framework, authors venture into the enigmatic realm of their characters' inner worlds. In this context, George Eliot's *The Mill on the Floss* stands as a remarkable example of psychological realism during an era dominated by social realities. Eliot's genius lies in her adept exploration of her characters' interior lives, marking a significant innovation in the landscape of novel writing. It is worth noting that during the mid-nineteenth century, the concept of the "mind" was a burgeoning field of study, with psychology in its nascent stages. In the early nineteenth century, psychology primarily revolved around the study of the soul, emphasizing the spiritual over the inner world. What distinguishes George Eliot as a novelist is her role as a chronicler of the human psyche, firmly establishing herself as an early modernist. *The Mill on the Floss* serves as a turning point in the evolution of the novel, as it reorients literary focus from the external world to the intricacies of the human interior. This study endeavors to unveil the multifaceted dimensions of psychological realism as exemplified in *The Mill on the Floss*. Through an exploration of Eliot's narrative craftsmanship, it also aims to underscore the newfound significance of the internal human experience in the literary realm, solidifying her legacy as a trailblazing novelist.

Keywords: Realism, Psychological Realism, George Eliot, The Mill on the Floss, Inner World, Hearing Voice

Exploring Tense Treatment in Translating Virginia Woolf's *Mrs Dalloway* into Chinese

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Short Bio

CHAN, Chiu-fung Maria Goretti is an Assistant Professor in Hong Kong Shue Yan University. She holds an M.Phil in Literary Studies and an MA in Translation, both from The Chinese University of Hong Kong. She also holds an MA in English from the University of Wales, Bangor. With expertise in literary studies and translation, she brings a diverse academic background to her teaching and research endeavors.

Abstract

This paper investigates the treatment of tense in the translation of Virginia Woolf's modernist novel, *Mrs Dalloway*, into Chinese. The aim of this study is to explore the challenges and strategies involved in conveying the complex temporal nuances and narrative structure of the original text in the target language. The translation of literary works poses numerous challenges, particularly when dealing with temporal aspects such as tense. The choice of tense in a narrative significantly influences the reader's understanding of the story and the portrayal of characters' experiences. However, due to the inherent differences between English and Chinese tense systems, faithfully capturing the intricate temporal framework of Woolf's novel becomes a demanding task. Chinese language lacks a dedicated tense system to explicitly indicate time, unlike English. This absence of tense markers in Chinese makes it particularly challenging for translators to accurately present the shifting points of view and temporal shifts in *Mrs Dalloway*, where the narrative seamlessly transitions between the present and the past. This paper examines specific instances in *Mrs Dalloway* where tense choices are crucial for conveying the intended meaning and atmosphere. It explores the strategies employed by translators to overcome the linguistic disparities and faithfully reproduce the temporal intricacies in the translated version.

The Influence of Online Gaming on the Behavior of Gamers in Pakistan

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Abstract

Online video games have emerged as a novel platform for social interaction, wherein numerous gaming options facilitate player competition and collective interaction within the virtual realm. Gamers have increasingly begun to form distinct virtual social communities due to the inherent capacity of these games to facilitate social networking in a multiplayer online setting. This phenomenon has given rise to a unique social dynamic among video game enthusiasts. The present study delves into an exploration of the social gaming behaviour exhibited by participants engaged in multiplayer online games. Additionally, it seeks to establish a correlation between virtual and real-world behaviours by examining the relationship between destructive and constructive social behaviours and the dominance and affiliation dimensions of social interaction. To conduct this investigation, an online survey was administered to individuals who regularly engage in multiplayer gaming activities and dedicate a substantial portion of their daily time to gaming. The study sample consisted of 200 gamers spanning an age range of 16 to 30 years. The results of this inquiry shed light on the prevalence of pro-social behaviour and anti-social behaviour, characterized by constructive and destructive actions among gamers, respectively. Furthermore, the study reveals that destructive behaviour negatively predicts affiliation, while constructive behaviour has a positive predictive influence on affiliation. Moreover, certain demographic variables, such as age and gender, exert a significant impact on the prediction of dominance within the gaming community. The findings of this study provide substantial support for the notion that virtual social interactions have a notable influence on real-world behaviours, underscoring the interconnectedness between the online gaming environment and broader social dynamics.

Keywords: Online gaming, online video games, multiplayer online games, gamers, players

Mehmet Ali Çelikel'in Öykülerinde Kantçı Etik ve Deontoloji

Barış Ağır

Osmaniye Korkut Ata Üniversitesi

Short Bio

1984 yılında doğan Barış Ağır, Dumlupınar Üniversitesi İngiliz Dili ve Edebiyatı bölümünden 2008 yılında lisans, 2010 yılında ise yüksek lisans derecelerini almıştır. 2018 yılında, “Gary Snyder ve W. S. Merwin’in Ekomerkezci Şiiri” [Ecocentric Poetry of Gary Snyder and W. S. Merwin] başlıklı tezi ile Ege Üniversitesi İngiliz Dili ve Edebiyatı bölümünden doktora derecesini almıştır. Osmaniye Korkut Ata Üniversitesi İngiliz Dili ve Edebiyatı bölümünde öğretim üyesi olarak çalışmaya devam eden Ağır’ın son dönem yayınları eleştirel hayvan çalışmaları, maddeci ekoeleştirici, sömürgecilik sonrası ekoeleştirici, posthümanizm ve cinsiyet çalışmalarına odaklanmıştır.

Abstract

Aydınlanma filozofu Immanuel Kant, *Pratik Aklın Eleştirisi* kitabında, “iki şey, üzerlerine sık sık eğilip ısrarla düşünülürse, insanın ruhsal yapısını hep yeni, hep artan bir hayranlık ve korkunç bir saygıyla dolduruyor: üzerimdeki yıldızlı gök ve içimdeki ahlak yasası” (1999: 289) der. Bu sözleriyle Kant, yukarıdaki yıldızlı gökyüzünün evrenin sonsuzluğunu ortaya çıkararak, insana kendi varlığının ne kadar önemsiz olduğunu fark etmesini, ahlaki yasanın ise entelektüel ve rasyonel olarak insanın kendi saygınlığının farkına varmasını sağladığını kastediyordu. Ancak çeşitli felaketler nedeniyle, modernitenin getirdiği sonuçlarla birlikte, insan doğasının rasyonel olduğu inancı reddedilmeye başlanmış, Aydınlanma’dan bu yana aklın otoritesi de eleştirilmiştir. Sonuç olarak, insanların rasyonel doğduğu varsayımına dayanan ilerleme ve ahlaka ilişkin Aydınlanma doktrinleri reddedilmiştir. Geleneksel değerlerin ve epistemolojinin bu şekilde reddedilmesinin insan ruhu üzerinde büyük etkisi olmuş; kayıp, korku ve umutsuzluk, insan ruhunun yaygın semptomları haline gelmiştir. Bu bağlamda bu çalışma, bu semptomları postmodern bağlamda anlamlandırabilmek için “yıldızlı gökyüzü” metaforunu kullanarak, Mehmet Ali Çelikel’in öykülerini Kant’ın ahlak felsefesi perspektifinden incelemeye çalışmaktadır. Çalışma, Çelikel’in öykülerindeki psikolojik ve ontolojik krize etik bir perspektiften yaklaşarak, bu krizin temel nedenlerini araştırmayı ve postmodern edebiyatta yaygın olarak görülen evrensel huzursuzluğu felsefi bir perspektiften incelemeyi amaçlamaktadır.

Anahtar Kelimeler: modernite, akıl, etik, kriz, ontoloji.

Kant, I. (1999). *Pratik aklın eleştirisi*. Çeviri: İonna Kuçuradi, Ülker Gökberk ve Füsün Akatlı. Türkiye Felsefe Kurumu.

Sir Orfeo and Going Beyond the Borders

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Abstract

Sir Orfeo, a fifteenth century Breton lay found in the Auchinleck manuscript, is a work that deals with the rewriting of Orpheus myth from classical mythology. Sir Orfeo, a king in England in the lay, and Orpheus have their common point in losing their wives and playing their harp to get her back. Unlike Orpheus himself, Sir Orfeo successfully recovers his lost wife. However, to do that he needs to cross the border between the real world and fairyland, in other words, the otherworld. In this romance, characters cross borders between reality and fantasy, while the myths of the world transform and intermingle with each other, as they move beyond the political borders regardless of their origins. Furthermore, the relationship between Orfeo and Heuridice extending into otherworldly faerie realms breaks down the borders of earthly love. The cultural elements transcending the boundaries of space and time constitute adapted versions of myths that create the borderless representations. The aim of this presentation is to set light on the imaginary and political borders and how they are ignored in the process of cultural transformation. Sir Orfeo, in this respect, reflects the blurred cultural boundaries and transcending human interaction.

Enhancing Teaching Practice by Integrating Reflective Practice in ELT

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Abstract

This study explores the ways in which English Language Teaching (ELT) practitioners can effectively integrate reflection into their regular teaching practice. Reflective teaching refers to a dynamic and transformative approach to teaching that encourages practitioners to critically examine their teaching methods, decisions, and experiences to enhance their professional growth and ultimately benefit their students. The advantages of reflective teaching involve continuous improvement, self-awareness, and evidence-based decision-making, enhanced teaching effectiveness, better problem-solving skills, and a more engaging teaching approach. Numerous studies highlight the fostering effect of reflective teaching on a sense of autonomy and agency among practitioners, empowering them to adapt their teaching methods to the unique needs of their students. However, the practicality of reflective teaching has been a topic of discussion as it may require substantial time and effort, which could be challenging for practitioners with heavy workloads. In order to foster a culture of reflection and improvement, based on the related literature, practical suggestions and strategies are presented regarding; journaling, peer observation, self-recording, student feedback, action research, professional development, mentoring, online communities, peer discussions, rubrics & checklists, setting specific goals, portfolio development, theory & practice connection, experimentation, regular self-assessment. Provided strategies aim to be realistic, benefit both teachers and learners, improve teaching skills of ELT practitioners, enhance students' learning experiences, and contribute to ongoing process of reflective teaching practices.

Keywords: Reflective teaching, ELT, teacher reflection, strategies

Enriching the brain in EFL classes

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Short Bio

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Abstract

Brain enrichment is the process of enhancing the cognitive abilities and neural connections of learners through various activities and stimuli. Brain enrichment in English as a foreign language (EFL) classes can have positive effects on learners' motivation, retention, transfer, and enjoyment of learning. Moreover, it can help learners in acquiring the knowledge and abilities they need to succeed in the 21st century. However, one of the challenges that EFL teachers must overcome is how to enrich the brain of their students and enhance their cognitive abilities. Some examples of brain enrichment activities in EFL classes can be given as follows: using songs, chants, rhymes, and music to teach vocabulary, grammar, pronunciation, and culture, incorporating games, puzzles, and riddles to practice language skills and activate prior knowledge, encouraging learners to express themselves through art, drama, storytelling, and poetry, and providing opportunities for learners to collaborate, communicate, and problem-solve in pairs or groups. Furthermore, challenging learners to research, analyze and evaluate information from various sources, and exposing them to authentic and diverse texts, media, and contexts that reflect their interests and goals can also contribute to brain enrichment. Thus, this paper aims to first discuss how the brain learns and retains information and the conditions and principles that enable the brain to grow, and then present various strategies and activities to achieve brain enrichment in language learning that engage multiple intelligences, foster creativity, promote critical thinking, and stimulate curiosity.

Keywords: brain enrichment, brain-based learning, brain-compatible materials, EFL, EFL teachers

Literary Atmosphere in Architecture: Peter Zumthor as a Narrative Case

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Short Bio

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Abstract

The concept of boundary and its spatial conditions have not been discussed sufficiently in contemporary architectural discourse. The concept of boundary exists in two ways in the study: While the first is to discuss atmosphere as an example of boundary through the narrative of architecture, the other is to present that there are no boundary to create various tools and methods in interdisciplinary relationship by presenting the common aspects of architectural atmosphere and literary atmosphere. The concept of atmosphere in literature can be handled with the concepts of theme, background, place, moment, state, mood, literary sociability, set of environmental conditions, aesthetic aura. Narrative types such as texts, images, sounds present the image, sound, perception, story of a place. These narratives are related to atmosphere, as they appeal to sensory perceptions and activate the mind. The study focuses on an architectural text in the context of atmosphere. The aim of the study is to reveal which tools and concepts of literary atmosphere are used when examining an architectural text in the framework of atmosphere. The case study is Peter Zumthor's text which is Atmosphere. Within this scope, a re-reading will be done on this text. The presence of the literary atmosphere in the architectural text will be determined and will be made visible through the diagram. As a result, in this study, traces of the literary atmosphere are revealed in the text of Zumthor, an architect. It can be said that the literary atmosphere can be found semantically, perceptually, conceptually in the architectural text therefore expresses boundlessness. In addition, the architectural atmosphere, which is the subject of the text, evokes boundlessness as it defines a sensorial, physical dynamic interaction in architecture. The study also presents that narratives have strong effects on creating atmosphere in architecture.

Keywords: Atmosphere; Zumthor; Architecture; Narrative; Boundary.

1. INTRODUCTION

The concept of boundary has a broad content that allows for multiple ways of thinking, makes it possible to switch between meanings, and enables the interpretation of relationships. When assessed for its capacity to establish relationship, the concept of atmosphere becomes meaningful and logical for interdisciplinary studies. Although it can be approached in both real and abstract ways, the concept of boundary forms the theoretical background of this study. The idea of atmosphere in relation to the boundary is found to be this study's focus while looking over the content of boundary and reading literature about it.

Boundary is dynamic intersections created by relations and inverse transformations, not thing that separates (Mumcu Uçar & Özsoy, 2010). According to Havik and Haeren (2016) boundary zones should not be seen as a hindrance or limit, but rather as a place for new possibilities. Understanding boundary

and border spaces requires a balance between here and there, subject and object, individual and collective, reality and imagination (Schoonderbeek & Havik, 2014). The concept of border, which has rich meanings and the capacity to produce unexpected experiences, and the spatial conditions of this concept have not been discussed sufficiently in contemporary architectural discourse. The concept of boundary exists in two different ways in the study: While the first is to discuss the concept of atmosphere as an example of boundary through the narrative of architecture, the other is to present that there are no boundary to create tools and methods for different studies in this interdisciplinary relationship by presenting the common aspects of architectural atmosphere and literary atmosphere.

From around 2000, atmosphere has become one of the critical keywords of the present, prominent in fields from geography to anthropology to theory to architecture to literature to media and cultural studies (Ford, 2022). For example, in architecture, atmosphere is the assemblage of both subject and space; so it is the coming together of objective, spatial and material arrangements, and the embodied, perceiving subject (Böhme, 2006). Atmosphere became visible as a feature of imaginative literature during the gothic craze of 1970's (Lewis, 2012: 2). At almost every level of human commentary, observation, opinion and argument about literature, the word atmosphere can be found being used to cover a wide range of phenomena (Stockwell, 2014). Atmosphere arises from the coexistence of subject and object and develops in this coexistence. While atmosphere is a concept that can be studied in interdisciplinary studies, in this study it is specifically related to literature.

Literature is not where one would usually look for knowledge of technical nature. The atmosphere of a narrative shows the semantic and discursive dimensions of the literal, the figurative, and the technical (Ford, 2022). Based on this examining the atmosphere of a narrative is important to explore it and discuss its boundaries. By evaluating works with various origins, forms, and contents, one should try to convey the dominant moods of circumstances in addition to presenting the atmosphere of texts (Gumbrecht, 2012). The study focuses on an architectural text in the context of narrative and atmosphere. The aim of the study is to reveal which tools and concepts of literary atmosphere are used when examining an architectural text in the framework of the concept of atmosphere. The case study is Peter Zumthor's text which is *Atmosphere*. Within this scope, the method of the study is a re-reading on the text. The presence of the literary atmosphere in the architectural text will be determined and will be made visible through the diagram and mapping.

2. TYPES OF ATMOSPHERE: LITERAL AND LITERARY

The term 'atmosphere' was initially derived from the Greek words *atmos* (vapour, steam) and *sphaira* (sphere). Atmosphere defines as "the layer of gases around the Earth" or as "the feeling that exists in a place or situation" according to Cambridge Dictionary. The first definition is physical, while the second is more perceptual. Literary atmosphere seems to be a metaphorical extension of the physical atmosphere, it might turn tell us about our notional, physical, and media environments (Lewis, 2012: 2).

The concept of atmosphere has been defined by philosophers in different time periods. All of these definitions describe the atmosphere, although emphasizing different aspects of it. A few of them can be listed as follows:

- Gernot Böhme (2006) explores atmosphere in relation to aesthetics and the space; describes the emotional or experiential qualities of a artwork, place, or environment. For example, an artwork or a nature have a atmosphere that evokes particular emotions or moods. In this definition, the relationship of atmosphere with aesthetics is emphasized.
- Jean-Paul Sartre (2010) have used the term "atmosphere" to describe the overall feeling or ambiance of a situation or environment. The atmosphere of a situation can influence an individual's experience and choices. This definition is focused on existentialist thought.

- Martin Heidegger (2011) discusses atmosphere as a philosophical concept and defines it with the German term "Stimmung". According to Heidegger, atmosphere refers to an emotional quality of a place or space. There is a phenomenological focus in this approach.

According to the above, two types of atmosphere are explained: the first is literal and the second is literary. While literal atmosphere gives the literal meaning of the word that first comes to mind, literary atmosphere is a textual entity. On one side is the physical atmosphere which is comprehended scientifically in chemistry, meteorology, climatology; on the other side, there are the atmospheric representations, effects and techniques to be found in poems, novels, plays and other literary texts (Ford, 2022). In interdisciplinary studies, including theory and literature, address the atmosphere in an abstract manner as opposed to focusing on its physical characteristics.

2.1. Literal Atmosphere

The Earth's atmosphere, which is necessary for life and ecosystems, can be referred to by the word "atmosphere" in its literal sense. Literal tends to operate as a way of specifying a particular type of meaning; it is usually opposed to terms like figurative or metaphoric. An atmosphere means literally a fog-ball. Literal atmosphere is always a technical construction. The topics of discussion related to the literal atmosphere is generally ethical questions such as issues of air pollution, climate change, and the human impact on the environment.

The atmosphere is the most variable component of the earth climate system in both space and time (Daley, 1993). It is a natural occurrence that can be detected by a variety of smells, heard through the rustling of leaves and whistling around house corners, and felt as pressure, temperature, and moisture on the skin (Bøe & Faber, 2016: 94).

Around 1800 was the moment in which atmosphere began to circulate in non-scientific contexts, for the first time, such formulations as 'political atmosphere', 'mental atmosphere', and 'poetic atmosphere'. In effect, the word was split into two meanings. First is a literal sense elaborated in the sciences, the other one is a metaphoric sense, in which the properties of that scientific atmosphere is employed for the imaginative redescription of language, culture, and society. Atmosphere has something irrational about them, in a literal sense: something inexpressible (Böhme & Thibaud, 2016). At this point, it is possible to discuss about a literary atmosphere.

2.2. Literary Atmosphere

The literary atmospheres of the present, and of the past show a variety of topics. Atmosphere tends to be used in avague, and impressionistic sense, includes that a particular passage of a literary work has an ambience (Stockwell, 2014). Texts have atmosphere as a literary work, and atmosphere covers all relationships, states and situations in the work as a system that describes the general context. As Taylor (2016) explains, literary atmospheres do more than merely an atmospheric system that is meteorological and moodily affective. Atmosphere generally refers to the content of the text, and refers to integrated relationship between the reader and the world; atmosphere pertains to the perceived quality of the literary world from a readerly perspective (Stockwell, 2014). According to Gumbrecht (2012) literary texts relate to realities outside of works themselves. He explains the atmosphere in the literary text by relating it to music; in the text, some moods are experienced on a continuum, like musical sequences, and can be represented as various nuances.

Like many aesthetic questions, whether we speak of art, architecture or poetry, it is hard to define exactly what is atmosphere (Havik, 2019: 2). Because all of our senses are involved in the experience of a location, theorists and poets utilize a jumble of artistic terminology to describe its ambience (Purdy, 2016: 140). The concepts of atmosphere, literature, and literary atmosphere may also be related to architecture. Architecture can contribute to the creation of an atmosphere in literature, just as literature can help identify the atmosphere of an architectural work. Stated differently, the relationship between literature and architecture can be established in various ways within the framework of the concept of atmosphere.

August Endell's approach can be mentioned as an example of this issue; Endell does point out many phenomena which could be gathered under the concept of atmosphere (Böhme & Thibaud, 2016). The city as nature, the city of sounds, the city as a landscape, the day's veils (fog, air, rain, twilight), the street as a living being, and people as nature are a few examples (Böhme & Thibaud, 2016).

Almost all nonliteral uses suggest atmosphere in relation to a place or a specific event: a room, building, location, classroom, party, sporting event, etc. It is obvious that the meaning of atmosphere has a significant spatial and locative component. (Stockwell, 2014). In this context, while the atmosphere's references to the place draws attention architecture, its relationship with literature highlights architectural narratives as a research tool.

3. PETER ZUMTHOR AS A NARRATIVE CASE

Atmosphere in its relation to architecture is typically thought of as an aesthetic phenomenon, in terms of certain ambience and mood, experience, or perceptual ambiguity (Vignjević, 2017). Atmosphere plays a crucial role in both describing the place and explaining the experience of the place through various texts; and thus establishes the relationship between architecture and literature. For example, Baudelaire (1965) describes Paris in his text as follows: "the marvelous envelops and saturates us like an atmosphere". Building design has always produced atmospheres in its concrete sense, although artificially, making it a component of culture; actually, this is one of the fundamental features of architecture that has also played a crucial role in evolution (Bøe & Faber, 2016: 99).

The concept of atmosphere is included in the study in two ways. While the first is connected to the field of literature as literary atmosphere, the other is Peter Zumthor's Atmosphere text. Zumthor discusses his opinions about atmosphere in architecture in this text. In this context, explaining the concept of atmosphere in architecture through Zumthor's text is necessary and important to understand the result of the study.

The concept of atmosphere in architecture is generally considered as the spirit of the place. According to Frank Lloyd Wright (1954) "Whether people are conscious of it or not, they actually derive countenance and sustenance from the 'atmosphere' of the things they live in or with." (Pallasma, 2016: 127). Böhme (2013) claims that upon entering a space one feels oneself immediately surrounded by a comfortable atmosphere, however one can also stumble into a tense atmosphere (Purdy 2016: 142). How is atmosphere constructed? Atmosphere seems to start precisely where the construction stops; it surrounds a building, clinging to the material object (Wigley, 1998). More current approaches to the concept of atmosphere can be mentioned as follows: For the moment, it seems that atmosphere is mostly conceptualised as quantum of architectural effects, as mystery, as pars-pro-toto of a context, as philosophical phenomenon, as immersive theatrical space, as almost monochromatic mist and as haptic detail (Labuhn, 2016).

The objective placement of spatial elements—including objects, light, temperature, and material characteristics—along with the actual presence of a perceiving person are what create atmospheric qualities (Schoonderbeek & Havik, 2014). According to Gumbrecht (2012) every atmosphere possesses the singular quality of a material phenomenon; one can make hints at this singularity, but it can never be fully expressed in words or circumscribed by concepts. Based on this, it can be said that the atmosphere in the text is both unique and boundless. In this context, it is appropriate and feasible to examine the text from various aspects within the boundlessness of the atmosphere. Through literary tools atmospheres can be read and described (Havik, 2012). Within the scope of the study the literary tool is Peter Zumthor's Atmosphere text.

3.1. Method

When concentrating on form phenomena, the experience of empathy, verbal moderation, and a measure of sobriety should accompany the act of reading for atmosphere (Gumbrecht, 2012). In terms of literary

reading, a piece of writing is considered "atmospheric" if the reader is drawn in and involved in the world it is describing (Stockwell, 2014).

Words make readers encounter a number of realities, through in different dimensions and by means of different textual elements; in many cases of reading a text, it is better to gesture toward potential atmosphere instead of describing it in detail; and human sciences researchers should rely more on the potential of counterintuitive thinking than on a pre-established "path" or "way" (Gumbrecht, 2012). Based on ideas of Gumbrecht, the method of the study is re-reading. With the re-reading, traces of the literary atmosphere will be discovered. In this context, the way to discover the literary atmosphere in the architectural text is as follows:

- Step 1: Reading: The Atmosphere text is read again with the figures in the text to discover the keywords and understand the spirit of the text.
- Step 2: Highlighting: During this re-reading, the concepts / concept groups / sentences which are significance to define architectural atmosphere in the text are highlighted.
- Step 3: Matching: Highlighted concept / concept groups / sentences are matched with figures. This matching creates modules.
- Step 4: Creating: A relational diagram is created with modules.
- Step 5: Mapping: Depending on the relationships in the diagram, the principles of the literary atmosphere are discovered through the text. Then, the principles are added the diagram.

Zumthor's Atmosphere text has been analyzed and evaluated with the steps above. With the findings from analysis, the literary atmosphere is discussed through Zumthor's text.

3.2. Material: Peter Zumthor's Atmosphere

According to Zumthor (2016), atmosphere is an aesthetic category. The Atmosphere text provides readers with insight into the significance of atmosphere to him and the function it plays in his work. The Swiss architect Peter Zumthor presented Atmospheres Architectural Environments Surrounding Objects on June 1, 2003, at a Festival of Literature and Music in Germany. In the course of his Poetic Landscapes project, he investigated connections between places and the arts.

In the text, Zumthor (2016: 8) frequently mentions the significance of materials, light, sound, and other sensory components in determining atmosphere of a space. This can be likened to how literature uses descriptive language and storytelling techniques to create a particular mood or atmosphere within a narrative. The publication is "philosophical ventures that always begin with a location, linking it to a person, a literary event or a motif."

The text "Atmosphere" begins with a preface titled "Conversing With Beauty." This is followed by an introduction on atmosphere and architecture. The 9 elements he identifies to produce atmosphere in architecture are discussed in the following chapters and then he offers 3 additional principles.

3.3. Literary Atmosphere in Peter Zumthor's Atmosphere

In the study, Zumthor's Atmosphere text is analyzed with a five-step method as follows:

Step 1: Reading

In the Atmosphere text the preface, introduction, and chapters of principles for atmosphere are read in detail.

Step 2: Highlighting

Concepts / concept groups / sentences, which are repetitive, that the architect emphasizes in the chapters in a semantic or emotional way, that appeals to the reader and has an impact on them, are highlighted. Concepts, concept groups, and sentences stand out in relation to the figure described in the text. This step is applied for each figure in the text, such as the examples shown in Table 1.

Table 1: Figures and highlighted concept/concept groups/sentences related figures in the text





Figure on the page	 <p>Page 12</p>	<p>I enter a building, see a room, and- in the fraction of a second - have this feeling about it.</p> <p>we perceive atmosphere through our emotional sensibility-</p> <p>.</p> <p>Something inside us tells us an enormous amount straight away.</p> <p>.</p> <p>. emotional response from music. . .</p> <p>..</p> <p>Page 13</p>	Highlighted concept / concept groups / sentences on the page
Figure on the page	 <p>Page 28</p>	<p>.</p> <p>.</p> <p>. Interiors, are like large instruments, collecting sound, amplifying it transmitting it elsewhere</p> <p>.</p> <p>.</p> <p>.</p> <p>.</p> <p>Page 29</p>	Highlighted concept / concept groups / sentences on the page
Figure on the page	 <p>Page 60</p>	<p>.</p> <p>. . . Thinking about daylight and artificial light I have to admit that daylight, the light on things, is so moving to me that I feel it almost as a spiritual quality. . . .</p> <p>.</p> <p>It gives me the feeling there's something beyond me, something beyond all understanding. . . .</p> <p>Page 61</p>	Highlighted concept / concept groups / sentences on the page

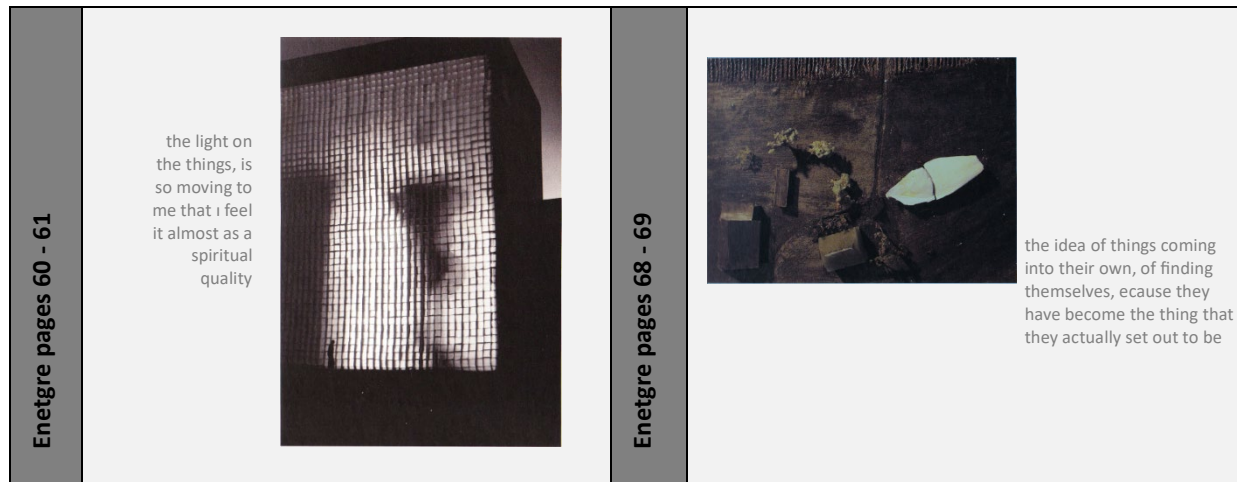
Figure on the page	 <p>Page 68</p>	<p>... the idea of things coming into their own, of finding themselves, because they have become the thing that they actually set out to be.</p> <p>...</p> <p>... And it is at its most beautiful when things have come into their own, when they are coherent. ...</p> <p>...</p> <p>...</p> <p>...</p> <p>Page 69</p>	Highlighted concept / concept groups / sentences on the page
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Step 3: Matching

In this step highlighted concept / concept groups / sentences are matched with figures. First of all, they are added next to the figures. In other words, the figure page and the text page next to it are combined, the two pages next to each other are overlapped. Thus, modules are created as in the Table 2. The reason why the highlighted texts next to the figures are in different colors is that the figures are in different chapters. Green color represents the preface, orange color represents the introduction, and gray represents the chapters of principles.

Table 2: Modules created with figures and highlighted sentences

Enetgre pages 12 - 13	<p>enter a building, see a room, have feeling about it</p>  <p>something inside us tell us</p> <p>atmosphere perceived through emotional sensibility</p>	<p>Enetgre pages 28 - 29</p>  <p>Interiors are like large instruments, collecting sound, amplifying it, transmitting it elsewhere.</p>
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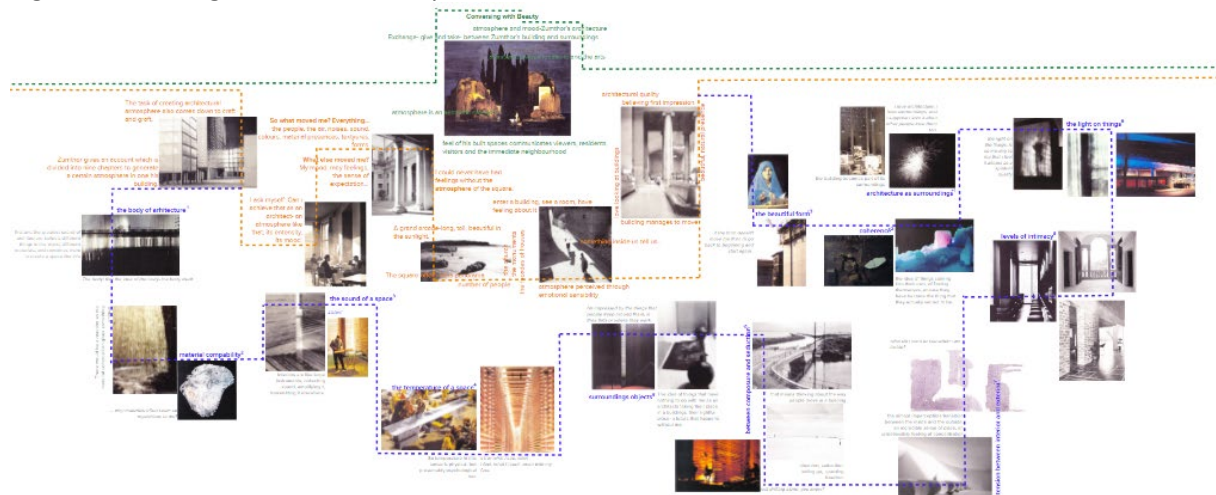


Step 4: Creating

A relational diagram is created with modules as in Figure 1.

- All modules are organized top to bottom according to the chapters. In this arrangement, modules in the same chapter are arranged side by side according to page numbers. Apart from this, there are no restrictions the important thing is that the modules are in the same chapters.
- Modules in the same chapter are connect each other with an axle in the color matching the chapter. The axle passes through the modules randomly. Linking modules in the same chapter is crucial.

Figure 1: The diagram of the Atmosphere text created with modules



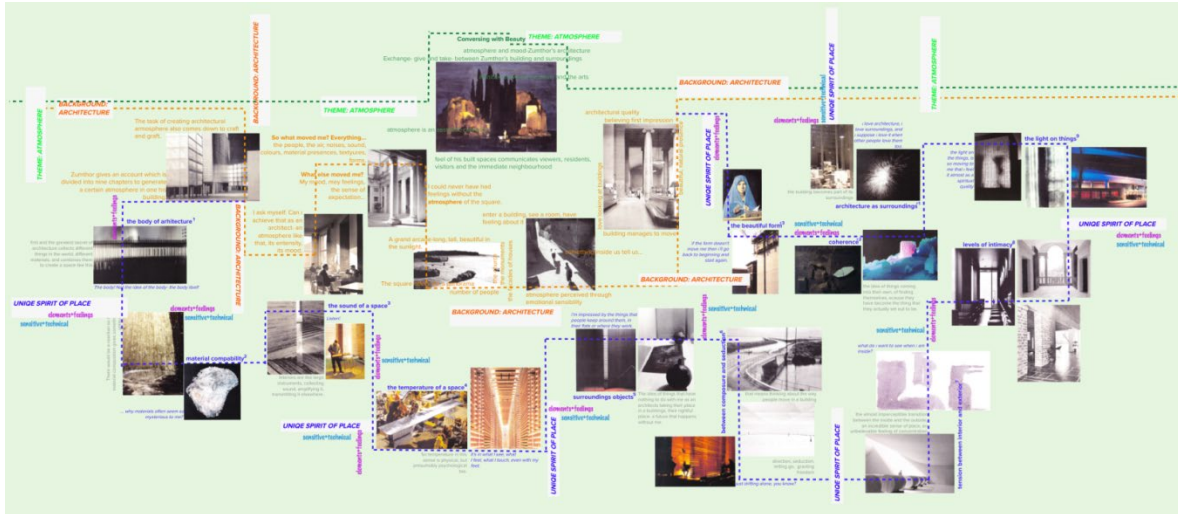
Step 5: Mapping

Depending on the relationships in the diagram, the principles of the literary atmosphere are discovered through the text. Then, the principles are added the diagram.

Organizing the modules in the same chapter together and connecting these modules with the axes helped to explore the literary atmosphere in the text. The exploring is included in the study as mapping. There is only one module in the diagram for preface. While there are 6 modules for the introduction, there are 26

modules for the chapters of principles. The following mapping in Figure 2 expresses the literary atmosphere of the "Atmosphere" text, depending on the quantity and quality of the modules.

Figure 2: Relationship between modules and exploration of literary atmosphere in diagram



The literary atmosphere in Zumthor's text, both as an architect and a writer, are explored and examined through the mapping (Figure 2). The diagram is to free ideational content from the complexities of text form.

Concepts or concept groups are placed on the diagram adjacent or close to the figures they are related to in the text. The preface, introduction and chapters of principles of the text are expressed with different colored dashed axes and concepts. Green color represents the preface, orange color represents the introduction, and dark blue represents the chapters of principles. These axes of different colors are related to each other. While the orange and green axes express an unlimited context, the dark blue axis is shaped according to the green and orange axes. For this reason, it represents a limited and relative definition.

In the text, Zumthor explains the relationship between atmosphere and architecture by detailing his thoughts and talking about his memories. He treats the entire text as if he were talking to the reader. He often asks himself questions and answers them. Sometimes, while answering, he refers to some architectural products and architects, such as Palladio. For this reason, some of the concepts highlighted in the diagram are technical, while others are more emotional and semantic. Especially on the chapters of principles, that is, on the dark blue axis, the names of the principles are written next to the figures which they match. In addition, the concepts in which Zumthor technically explains the principles are in grey, while the concepts describing his self-talk, questions or feelings are again in dark blue.

After moving beyond the objectivity of form of text, it is possible encountering atmosphere. Based on the mapping, three concepts expressing literary atmosphere are discovered.

- Theme
- Background
- Unique Spirit of Place

Thus, principles of the literary atmosphere discovered in this study offer a framework that can serve as an approach, a method for fresh research.

4. DISCUSSION

Theme, background and unique spirit of place as principles of literary atmosphere have been discussed in Peter Zumthor's Atmosphere text as in Figure 3.

Figure 3: Principles of literary atmosphere in Zumthor's Atmosphere text

Principles of Literary Atmosphere	In Peter Zumthor's Atmosphere text
Theme :	Atmosphere
Background :	Architecture
Unique Spirit of Place :	elements+feelings, sensitive+technical

In other words, with the method of this study firstly the framework of the literary atmosphere as principles is discovered, and then Peter Zumthor's text is evaluated within this framework and literary atmosphere of the Zumthor's text is explored. Thus this study both proposes a method by discovering principles and presents an example of analysis by applying the proposed method. The matches in Figure 3 are also shown in the diagram in Figure 2.

- Theme, background and unique spirit of place are the three concepts that create the literary atmosphere in Zumthor's text. They are discovered based on the relationships and highlighted concepts / concept groups / sentences in the diagram. The concepts are written in capital letters in the diagram to make them easier to read and understand. So these capitalized concepts in the diagram show the literary atmosphere of the work. Theme is a concept that draws the general framework of the content of the text. And specifically for the text, the theme is atmosphere, a concept that is also in the title of the text. Theme expresses the general boundaries of the text.
- Background refers to the context, the fiction, and settings in which the atmosphere is discussed. The background of this text is architecture. Because the atmosphere is given meaning through architectural fiction.
- Unique spirit of place describes the principles listed to create atmosphere. Because principles create the atmosphere with its sensory and cognitive aspects that make the place meaningful, appeal to the soul, and stimulate perceptions. According to Zumthor, the architectural product created by these principles defines a unique place. The being unique is associated with abstract and concrete entities simultaneously. In the text it can be explained as two concept pairs. The concepts pairs are elements+feelings, sensitive+technical. They are written in the diagram to detail the concept created from the text. Thus, the presence of the literary atmosphere determined in the architectural text has been made visible through the diagram.

While the concept of atmosphere is the theme of Zumthor's text, it is also included in the research topic as literary atmosphere. Since Zumthor's text presents atmosphere in architecture, this study has allowed conclusions regarding atmosphere in architecture as well as atmosphere in literature. For example, in the unique spirit of place, it can be said that both concrete and abstract elements are necessary to make a place unique and create atmosphere in architecture. In other words, the study also allows the reading of the architectural atmosphere within the literary atmosphere.

5. CONCLUSION

Literary atmosphere refigures intersections between architecture and literature fluidly and reflexively. Thanks to its complex structure, literary atmosphere functioned as a major mode by which texts can indicate relation to society, architecture, and nature.

The literary atmosphere in the architectural text is effective in conveying the architectural atmosphere accurately, understandably and applicable. The literary atmosphere has been a tool in creating the architectural ambience. In this ambience, the literary atmosphere has a framework that includes the physical aspects of the architectural product such as material, texture and color, the technical aspect such as application, and the perceptual aspect such as meaning and concepts, enabling the establishment of a multifaceted communication between the reader and the writer. Both the author's narrative style (talking about his memories, explaining his views) and the order of the concepts and words in his narrative enables the discovery of the concepts of theme, background and unique spirit of place. Thus, it can be said that the literary atmosphere is subjective, as it can be shaped according to the reader's perception, and objective, based on the realities in its content.

There are two aspects of this study that can be studied for further studies. One is to discover the principles of literary atmosphere, and these principles can be applied to a range of research. The other is to reveal the literary atmosphere of Zumthor's *Atmosphere* text with these principles of literary atmosphere. With these two aspects, this study proposed a method for literary studies and then contributed to architecture by examining a text which is Zumthor's with this method. Thus, by offering a unique and significant crossing for the disciplines of literature and architecture, the study enhanced its interdisciplinary aspect.

As a result, in this study, through the traces of the literary atmosphere in Zumthor's text, it has been revealed that the literary atmosphere is a unique universe specific to the text. It can be said that literary atmosphere has no boundary, since it includes opposite concept pairs such as elements+feelings, technical+sensitive and brings together technical, physical and perceptual aspects. In addition, the architectural atmosphere, which is the subject of the text, evokes boundlessness as it defines a sensorial and physical dynamic interaction in architecture. The study also presents that narratives have a strong effect on creating atmosphere in architecture.

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The Concept of 'Politics of Location' In *Monkey Bridge*

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Short Bio

I worked as an instructor at Kafkas University in Kars for ten years. I have been working as Asst.Prof.Dr. in the Department of English Language and Literature at Giresun University since 2022. I completed my Phd dissertation at Suleyman Demirel University, English Language and Literature. My study is based on the liminality and border with regard to the identity formation on the selected postcolonial novels of Monica Ali, Tsitsi Dangerambga and Kiran Desai. My interests also include children's literature, travel studies, as well as utopia and dystopia.

Abstract

This study sheds light on the concept of 'politics of location' of Avtar Brah, associating with the related terms; diaspora and border through transnational subjectivities in Lan Cao's *Monkey Bridge*. The experience of location, the idea of diaspora and the notion of border are almost coalesced into one another as a result of the migration. Migrations actually construct geographical and psychological spaces for the transcultural identities. In *Monkey Bridge*, Lan Cao portrays the displaced characters, Mai and her mother, Thanh who are entirely haunted by their traumatic past. As a result of the Vietnam War, Mai and Thanh struggle to break the bonds with their native Vietnamese culture and they strive to build up a new settled life. Their interlocked stories actually draw a bridge between the worlds past and present. While Mai tells a classic immigrant story who wants to rebuild her identity in America; Thanh transmits a dark story, surrounded with family secrets, nostalgic trauma, betrayal and revenge. Hence, Cao attempts to demonstrate how the same geographical space renders different stories and how location or 'home' can be a place of safety and fear at the same time. New America for them is the name of never-ending process for actual self across geographical, cultural and psychic boundaries. In conclusion, it is argued that the crossing physical and spiritual borders, pursuit of a new home, traumatic identities are the central issues in *Monkey Bridge* in order to analyze how the locations with regard to the diasporic spaces affect the identities of the main characters, Mai and Thanh.

Keywords: *Monkey Bridge*, Politics of Location, Diaspora, Lan Cao, Crossing Borders.

Introduction

Avtar Brah is an outstanding figure, who constructs her groundwork for illustrating the important details and essences related to the issues of borders, identity and transnational subjectivities. In this sense, Brah's interdisciplinary world presents social, political and psychological realms of the postcolonial studies by illustrating the repercussions of the migration on the beginning of the identification process of the migrants by cutting the ties within the home culture to take part in the newness of the host land. Furthermore, she actually delves into the question of location, associating with the contesting identities and cartographies of diaspora by leading the path to the reality of the migrants in the individuation struggle; 'roots and routes'. This is her key for the releasing the meaning of the locationality within the subjectivities and identities of those affected by migration. Precisely on the fact of locationality and the question of border, which she also regards as cultural, social, political and experiential, in addition to the sense of belonging, she illustrates the multiplicity and intercourses while portraying new identities of the migrants. In this sense, she clarifies her postcolonial perspective in her notable work, *Cartographies of Diaspora: Contesting Identities*, '...issues of home, location, displacement and dislocation which came up with the concept of a 'politics of location' as locationality in contradiction.' (Brah, 1996, p.177) As quoted

here, Brah obviously puts an emphasis on the importance of the location in order to enunciate the diasporic subject positions of the migrants including the possible settlement of home describing it as 'simultaneously a place of safety and of terror.'(Brah, 1996, p.177)

The locationality, being composed of contradictions inevitably juxtaposes the articulation of different and various stories through the illustration of geographical and psychic spaces of diasporic subjects. Actually, the process of identity formation of the dislocated identities can be obviously noted within the definition of 'diaspora' through the relevant perspective of Şule Okuroglu Ozun in her article, 'Subjectivity and Spaces of Interaction':

Although originally the term diaspora was used to define the Hellenic and Jewish communities living in exile, over the years, with its implications and applications, the employment of the word has been stretched to voluntary or forced migration, or to people dislocated from their homeland for reasons of slavery, genocide, political conflicts, exile or education. Diaspora is now a controversial term, including here and there, now and then, deterritorialization from and reterritorialization into a space. (Ozun, 2015, p.175)

It is clear that the dispersal of the individuals through the voluntary and forced movement is triggering fact of the locationality equipped with the conflicts. In this sense, this geographical dispersal produces the questions of identity, home and memory. Brah also states that the diaspora "embodies a notion of a centre, a locus, a 'home' from where the dispersion occurs. It invokes images of multiple journeys" (Brah, 1996, p.178) Variety in the physical and psychological journeys settles the essential assessment of the politics of location since this concept is the key for identifying the migrant subjects called 'those ...who would participate in the formation of counter-hegemonic cultural practice to identify the spaces where we begin the process of revision' (Hooks, 1999, p. 145). The process of revision or refreshment is the leading factor of the migrant experience. Additionally, the migrants are surrounded within the hopes for the new beginnings, tied to the settlement of the future since they move to 'contested cultural and political terrains where individual and collective memories collide, reassemble and reconfigure.'(Brah, 1996, p. 190)

In addition to that, the painful experiences of the migrants as a result of losing homeland and separation from the memoirs invoke the identity crisis on the subjectivities of the postcolonial subjects including the transplantation of the seeds for the new placement in the host land. These experiences of the unsettled subjects are reflected in postcolonial studies, criticism and literature by shedding light on the never-ending process for actual self across geographical, cultural and psychic boundaries. With this aim in this mind, this article is an attempt to show how the concept of 'politics of location could be observed in the migration processes of the diasporic subjects in Lan Cao's *Monkey Bridge*. In this sense, the complex nature of the in-between individuals in the pursuit of home which consists of cultural, ethnic and diasporic negotiations will be revealed in the realms of obscure territory of migratory experience (Vietnamese-American) after the war, the migration process and the migrant life through postcolonial perspective of Brah' related border theory and concepts in the novel. In doing so, this article also focuses on the illustration of the effects of changing of locations as a result of migration on the inner and outer worlds of the subjects in the novel.

Locationality in contradiction: *Monkey Bridge*

The individual narratives can be accepted as the forms of life stories which absorb the individuals into the collective relations in the society. In this sense, Cao wrote *Monkey Bridge* as a result of her personal input because she is also a Vietnamese-American citizen who escaped from the war during the fall of Saigon in 1975. Such as being a novelist of Vietnam War, postcolonial exile, and a migrant writer, Cao renders two interlocked stories of mother, Thanh and daughter, Mai (the narrator of the novel) who want to get rid of

the distorted terrain of the war and misery and to acquire a nurturing sanctuary and to seek for a place to be called home with peace. In this respect, firstly the pivotal existence of the crossing borders to find a secure home is obvious through the metaphorical meaning of the title itself. The use of the rural name is a word that owns many deeper meanings to express the innate nature of the diasporic agencies; thus, a monkey bridge is built upon the unbalanced a spindly bamboo that is used by local people in Vietnam to cross the river or canal. This slender structure of the bridge can be resembled to the mighthless psyche of the rural people who are eager to cross both the borders of psychological world and the geographical borders. That's why; Jerrin and Bhuvaneswari pay attention to the importance of the need to change the locations in the lives of the traumatized people in their article, 'Review of Lan Cao's *Monkey Bridge*'. They state that Cao tells us three different crossings in order to reveal the reasons of contradictory locationality:

... First, the crossing refugees and migrants endure, i.e. living marginal lives in the center of the American dream and trying to find an identity. A crossing the traumatized made, the horrors of war, and the urge to find a place to be called home with peace. Finally, the crossing of mothers and daughters, the parents and their children are in the center of havoc because of the cultural and emotional dislocation to reconnect with one another. (Jerrin and Bhuvaneswari, 2021, p. 67)

As it is quoted here, we witness the betwixt situations of the people who are the individuals of aftermath of war who are obliged to cross the bridge between the past and the future. Hence, Cao constructs her postcolonial perspective based on the circulation of the locations by means of displacement and crossing the borders, being associated with the stories of Mai and Thanh. Throughout the novel, these two female characters present the significance of the location in forming the diasporic identities in the realms of fear and hope. Brah underlines the location, labeling it as 'multi-locationality within and across territorial, cultural and psychic boundaries.' (Brah, 1996, p. 194) As mentioned here, process of identity formation is given under the sets of circumstances since the identity is multiplied under the realms of the crossing the borders. In this respect, the identity formation of two characters exactly is structured on this reality.

When we look at the connected stories of Mai and Thanh, who fled to America to start their new lives leaving the wicked past behind, they both struggle to confront the emotional displacement and traumatic experiences. As a matter of fact, Mai asserts, "My dilemma was that, seeing both sides to everything, I belonged to neither" (Cao, 1997, p. 88) The diasporic protagonist of the novel lives the liminality of the location. In other words, she is in the middle of forming an essential future and the unpleasant past. It can be said that Mai is the classic immigrant portrait of the migratory experience since she is in-between the newness of West and the traumatic circumstances of East. On the other hand, Thanh, her mother, has a dark tale of family secrets which are not also heard by Mai. So, the main characters in the novel are psychologically and psychically dislocated and surrounded by their memoirs. On the contrary, Thanh strives to protect her identity as a Vietnamese including her alienation in the new land as "She had no claim to American space, no desire to stake her future in this land" (Cao, 1997, p. 91) Mai actually summarizes the adaptation conflict of her mother because her mother is haunted by the traumatic past and Mai tries to help her in a decisive way. Mai is aware of the gap between her mother and herself and she notes "I was still not accustomed to the peculiar way she revealed her world to me..." (Cao, 1997, p. 201) in this sense; she believes that within the construction of the new locations in the new America, wiping the harshness of the past. As Stuart Hall in 'Cultural Identity and Diaspora' says that move to a new land causes the locational conflict as, "Individuals gradually internalize the values and customs held by the society in which they live and develop as people. An individual's acculturation is, therefore, an unending process, but one that becomes more selective as a person matures." (Hall, 1992, p. 112)

What's more, it can be noted that Mai becomes mature as a result of this seeking process for a new land since mother and daughter change their roles during the process of adapting themselves into new American identity. She confronts this fact, "when we stepped into the exterior world, I was the one who told my mother what was acceptable or unacceptable behavior." (Cao, 1997, p. 35) Here, she defines the

moment on her own by watching her mother's "astonishing return to the vulnerability of childhood." (Cao, 1997, p. 35) She tells the story of changing places, here it can be understood that the haunting past surrounds the character of Thanh even in a new land since Mai handles with the conflicts her mother experiences. "We are going life in reverse; I was the one who would help my mother through the hard scrutiny of ordinary suburban life. I would have to forgo the luxury of adolescent experiments and temper tantrums, so that I could scoop my mother out of harm's way and give her sanctuary." (Cao, 1997, p. 35)

In addition to that the locationality in contradiction prevails on the self-actualization of the diasporic agencies can be enunciated with Vietnam and America locations. In other words, the countries dominate the psychological and physical worlds of the subjects. As such, Mai asserts, "It was the Vietnamese version of the American Dream; a new spin, the Vietnam spin, to the old immigrant faith in the future. (Cao, 1997, p.40) In this sense, Bhabha in his work, *Location of Culture* expresses the beyond the borders or the inevitable consequence of changing locations defining it as "spatial distance marks progress, promises the future." (Bhabha, 1994, p. 4) The decisive nature of Mai for saving her mother from the past illustrates the fear to lose her American identity if she steps further to bring her grandfather, Baba Quan to America "I felt a tightening in my chest. Americans, rumours had it, could forbid us to return if we stuck so much as half a foot outside the perimeters of their country." (Cao, 1997, p. 14) She is the main character of the novel who accomplishes the conflict that the location pushes on the individuation process. In doing so, she stands on her feet and she refuses to go back to the past and previous location. On the contrary, she decides to give a chance to be the member of both places, America and Vietnam without return to the homeland.

In fact, Mai tries to keep the balance regarding herself as "an outsider with inside information." (Cao, 1997, p. 41) As quoted here, Mai is figure" trying to hold her balance on a monkey bridge, tries to balance the two different cultures and histories in her own world, as well as trying to negotiate her filial duty to her mother as a Vietnamese daughter with the American way of thinking and acting. In Mai's case it also refers to her never ending subjectification between past, present and future." (Ozun, 2019, p.301) Therefore, Ozun points out that Mai is the balancing character for herself and her mother identified as the bridge between past and the future.

At the end of the novel, Thanh commits a suicide leaving a letter to her daughter because she tries to protect Mai from the unknown future of being a Vietnamese. The ghosts of the past are buried with dead body of Thanh. As Thanh says, "Our reality, you see, is a simultaneous past, present, and future...our family history of sin, revenge and murder, and the imprint it creates in our children's lives as it rips through one generation and tears apart the next" (Cao, 1997, p. 252) The movement from homeland to the host land for Thanh is never-ending trauma since she is psychologically breakdown. The changing roles of mother and daughter are the proof for the disappointed frame. Her weakness ruins her possible settlement in the new America. She does not prefer to be Vietnamese American thanks to her undiminished misery for the traumatic past. On the contrary, Mai has a rational power and this is her shield which can protect her from being the product of the past. In this sense, she chooses to be Vietnamese American.

Conclusion

Cao's *Monkey Bridge* is the paramount work based on changing locations, framing the displaced individuals both psychologically and psychically. In this respect, *Monkey Bridge* is the representative narrative of two female diasporic subjects who want to survive in the new land. On the one hand, the subjectification process of the teenage girl, Mai succeeds eventually since she carries out her dilemma at the beginning of her story in America. She is the heroine of the accomplished future in America as a Vietnamese being. In the end, she achieved to be Vietnamese American. On the other hand, the localization awakes the depressive feelings of Thanh related to the past; she is not accustomed to the new way of living in America. In this sense, she chooses to remain in the identity of Vietnamese. Therefore, this

prepares for her end. In doing so, Cao emphasizes the essential nature of the location within the repetitions of the West and East connections in the novel. Two interlocked stories are actually shaped through the crossing the borders, and the unbalanced structure of the bridge is felt inside the characters while locating their homes in the new spin of the future in America. The novel conveys the message that the move from one place to another establishes new beginnings for soul and the body for the ones who want the change in fact. Therefore, the unchangeable relation between the location, diaspora and border is the basic tissue for deconstructing the meaning in the depth since the novel presents the current life stories of the period that is personally experienced by Cao. With the two female characters, Thanh and Mai, this article shows that the transitional subjects are exposed to the change in both a positive and negative way. This actually underlines this fact, the mother who is stuck to the past, is in the side of traumatic past experiences and then she is in dilemma of new and old. She gets insane and commits suicide. On the other hand, the daughter, Mai is exactly the representative of the positive side for her own generation because she decides on the freshness of the new structures for her life. Both sides are the experimental products of the changing settlements in a way. Hence, this novel is a well-structured magnum opus for the postcolonial perspective that revolves around the issues of the relations of shifting the lands with the construction of the identities.

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Constructed Identities in *The Sims 4*: Transgender Narrative in the Modern *Big Brother*

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Abstract

Video games' narrative have been discussed by many scholars since they have become part of everyday consumers' life. In particular, life simulation video games became popular not only for the immersive experience players can have, but also for its vast possibilities of in-game personalization. One of the most popular examples of this kind of simulation game is The Sims series (2000-2023) with its four titles and an ample number of updates done through time to make people be as involved as possible. Despite being one of the most played games in recent years, this particular computer game has not been discussed in terms of representation and the narrative presented to the players. Moreover, Before most of the official implementations of in-game content, players are often using modding to have the best possible experience. In February 2023, a new update was released for The Sims 4 mainly dedicated to transgender community and people with various forms of disabilities. In this essay, a brief history of transgender people narrative in Video Games will be presented, including the challenges to heteronormativity in life simulation computer games, and its evolution will be taken into consideration to then discuss The Sims 4 in detail. Firstly, the narrative techniques of this title and its symbols will be taken into account, to then critically analyze the production of identities. Moreover, it will be discussed in what way The Sims can be considered as a modern Big Brother, which could potentially create power relations between the players and the characters. In conclusion, the paper addresses the various dangers and limitations of the narrative in this life simulation video game.

Keywords: computer games, transgender, representation, simulation, gender studies

The Sims: A Modern Big Brother

A Simulation video game, to give a quick definition, is a specific genre of computer game in which the player is asked to do, in a virtual world, what would be possible to do in real life. This kind of video game has various sub-genres which may vary from *Lawn Mowing Simulator*¹, in which the player is asked to be a gardener and mow people's garden, to *Microsoft Flight Simulator*² - the most advanced simulator for aviator. Despite the different goals of the various kinds of simulation games, a thing in common may be found in all of them, that is a managerial part of the gameplay.

In 2000 Will Wright invented what would have become one of the most famous and played simulator game of all times: *The Sims Series*³. In this case one of the most appropriate ways of defining the game can be "life simulation video game", but it is however hard to give a proper

¹*Lawn Mowing Simulator*. Skyhook Games. 2021.

²*Flight Simulator*. Xbox Game Studios. 1982 - 2023.

³*The Sims*. Maxis, Electronic Arts. 2000 – 2023.

definition of it. Bittanti and Flanagan⁴ began their work exactly with this dilemma: defining *The Sims* was a challenge in 2003, and it might be even harder today because of the various changes and improvement to the game play since the first game. However, the definition which might be the most appropriate one, is given by Flynn⁵ who considers the game as the equivalent of a realityshow on television⁶. Indeed, *Big Brother*, and alike, are spectacularizing the “normality”, or better the normality of everyday life, in the same way as Wright’s game does⁷.

What differentiates a reality show and this video game, then, is not only the medium in which they are proposed, of course, but rather the ways in which they interact with the viewers or players. In both cases however, the spectator is set on the center stage. *Big Brother*, according to Griffen- Foley, changed the way in which television has addressed to the spectators, giving them a more active role by deciding for instance who is worth to stay or not in the show through remote voting⁸, and *The Sims* is structured in a similar way. However, the player here is deciding also how and who lives in the world they have been creating, making it a sort of dictatorial version of *Big Brother*.

The Sims is a single player game, in which the story is not settled up for the player, but leaves complete autonomy to the gamers to decide almost everything about the faith of their Sims. This freedom has obviously advantages, but also dangers and limitations which will be addressed in the course of this paper. If this complete independence from a (completely) pre-scripted game might be seen as a positive situation in terms of personalization and identification with the player’s Sim(s), the risks may increase in the case of trans*⁹ representation. This is because of the complexity of the issue, and therefore it is quite easy to trivialize its different aspects. Moreover, because of the different and unique experience that trans* people face during their life, it may be hard to make the video game truly inclusive.

Why *The Sims*?

Nevertheless, before proceeding with the analysis of the game itself, it is crucial to understand the motivation for the choice of *The Sims 4* as case study.

Despite the recent raise of Game Studies as discipline and research topic, *The Sims* series and its peculiarities are not yet particularly discussed in terms of representation. As pointed out during an interview, the game designer Brenda Brathwaite stated that “developers eventually got hip to the fact that there are women out there who want to control female characters [in video games], and now they’re getting hip to the fact that there are LGBT gamers out there who want to control LGBT characters¹⁰”. However, as remarkably stated by Shaw, in response to Brathwaite, “This focus on specific types of identity, and an emphasis on targeted marketing based on those identities, however, is an ideologically problematic way to approach issues of representation¹¹”. Shaw continues by warning scholars to not consider everyone who are playing computer games as

⁴*The Sims. Similitudini, Simboli & Simulacri*. Matteo Bittanti, Mary Flanagan. Edizioni Unicopoli. 2003.

⁵Flynn, B. “Video Games and the New Look Domesticity”, *Bad Subjects*, no.57. 2001.

⁶Bittanti, Flanagan. p. 18.

⁷Ibidem

⁸Griffen-Foley. “From Tit-Bits to Big Brother: a century of audience participation in the media”. *Media, Culture & Society*. Vol. 26, Issue 4. pp. 545.

⁹The term trans* is used to include transgender, transexual and non-binary people. To know more see: Halberstam, Jack. *Trans*: A Quick and Quirky Account of Gender Variability*. University of California Press, 2018.

¹⁰Ochalla, Bryan. “Are Video Games Getting Gayer?” Advocate.com, 17 Nov. 2015, www.advocate.com/arts-entertainment/features/2009/08/26/are-video-games-getting-gayer.

¹¹Shaw, 29.

“gamers”¹². In the context of this paper, this consideration is particularly important because of *The Sims* is often used as a tool for teachers to make students more engaged during the learning process. Because of that, this computer game was discussed in other fields of studies, such as using *The Sims* as a tool for L2 learners and its pedagogical benefits¹³.

Yet it is also essential to understand who are the people playing *The Sims* and who is playing it. Therefore, it is important to not consider all the people who are playing as “gamers”: the term in fact traditionally does not include women and in general minorities who were - and still are - less represented¹⁴. Despite the general stereotype of video games consumer being young, (cisgender) heterosexual, white, and male¹⁵, many researches have been proving that in 2021 women between 18 and 24 years old are around 60% of the total users playing *The Sims 4*¹⁶. This data is crucial to understand the general impact of this game, which not only can involve (cisgender) women but may also include people being part of the LGBTQIA+ umbrella term.

Regardless of the importance of those studies, which may allow to de-stigmatize Video Games as a “waste of time”¹⁷, these studies do not consider the criticism and the weaknesses of the images portrayed in the Video Game which will be later discussed in the analysis of the computer game.

Moreover, it is important to mention that since October 2022 *The Sims 4* is available as a free-to-play game, instead of the initial price of 39.99\$, on all the platforms in which the game is available, that are Windows computer, Mac, PlayStation 4 and 5, Xbox One, and Xbox series X/S. However, Electronic Arts (EA) was highly criticized because of the expansion packs, additional content such as clothing, furniture, decorations, or objects, which are frequently released in form of Downloadable Content (DLC), with a cost that may vary from 4.99\$ to 39.99\$, making the basegame and DLCs worth more than 800\$¹⁸. The drastic change in price have inevitably raised the popularity of the game which in fact peaked at more than 96 thousand people playing at the same time only on Steam¹⁹, considering that in 2020, so when the game was still not free-to-play, *The Sims 4* counted already more than 10 Million active users.

“On in his own image, in his likeness”

Before focusing on specific aspects of the in-game personalization that *The Sims* offers to whoever

¹²Shaw, 29.

¹³see Ranalli, Jim. “Learning English with *The Sims*: exploiting authentic computer simulation games for L2 learning”. *Computer Assisted Language Learning*. 2007. or Wang, Judy. “Classroom Intervention for Integrating Simulation Games into Language Classrooms: An Exploratory Study with *The Sims 4*”. *Computer Assisted Language Learning-Electronic Journal*. Vol 20, Issue 2. 2019.

¹⁴Shaw, 30

¹⁵Shaw, Adrienne. “Do you identify as a gamer? Gender, race, sexuality, and gamer identity”. *New Media & Society*. Volume 14, Issue 1. pp 28 - 44. 2011 [AGGIUNGI PAGINA ESATTA - PAGINA 39]

¹⁶Young, Rory. “60% of Sims 4 Players Are Women Aged 18-24.” *Game Rant*, Sept. 2021, [gamerant.com/sims-4-players-majority-young-women](https://www.gamerant.com/sims-4-players-majority-young-women).

¹⁷Sousa, Henriques, Costa. “Are Videogames a Waste of Time? - The pedagogical Value of Videogames: A Multi-Stakeholder Approach”. *9th International Conference on Education and New Learning Technologies*. Barcelona, Spain. 3-5 July 2017.

¹⁸It is not the only recent criticism done to EA. For instance, the FIFA franchise was highly condemn by different governments, such as Austria and New Zealand, for being a sort of gambling with its in-game purchases loot boxes which may result as addictive. To know more: Duarte, Ishikawa. “Loot box gambling addiction risk versus responsible computing: a systematic review”. *Journal on Interactive Systems*. Volume 14, Issue 1. 2023.

¹⁹Steam is one of the most popular video game digital distributor service owned by Valve, created in 2003.

would like to play this computer game, it is important to understand what players are able to do init. In the third chapter of their book, Bittanti and Flanagan are focusing on two different aspects of the computer game: one is what they call “IKEA simulator²⁰”, and the other is a sort of “atheist God-game²¹”.

The “build mode” is in fact a combination of a sort of constructor simulator, in which people are asked to build everything of a house, starting from the basement till the roof, and the already mentioned “IKEA simulator” in which the in-game furniture and decorations are used to create the environment in which the Sim will live. In other words, the players are becoming architects and interior designers. Since *The Sims* is supposedly a realistic simulation of the world, building the house and decorating it has a cost, which may seem like the computer game “idolizes capitalism²²”. In fact, Sims have to find a job to have the in-game money, called Simoleons. However, among people, is frequent the use of cheat codes in order to have advantages and make the experience even more free. There are in fact different codes which can be easily used by the players, such as the well-known by the community “motherlode” code which adds 50 thousand Simoleons into the Sim’s bank account.

Based on the official report²³ made by EA in 2021, over 200 million hours were spent in “buildmode” in total. This data is significant because, in order to make enough money without the use of any cheat code, players would have to spend a lot of hours waiting for their Sim(s) to earn enough Simoleons to buy new furniture for their homes.

Although the build mode is based on Simoleons, the Sim creation and personalization is completely free of charge, including new clothes, which makes this stage of the game even easier and accessible to everyone. Based on the 2022’s official report, over 430 million Sims were created only in that year²⁴ which is a great leap from the 376 million Sims made in 2021. This data is particularly important, since the focus of this paper wants to be the in-game personalization of Sims. Also, in order to understand what people are doing with their Sim(s), it is important to remark that 21.7 million of *The Sims* created in 2022 have died²⁵ in different ways. The most common deaths are because of elderly, but on the podium of the most frequent deceases are anger and drowning²⁶.

Therefore, it is possible to identify at least two types of gameplays: one in which the player is taking care of the Sim created, and another one in which the player is not, and - at the contrary - they are having fun to end the Sim’s lives in the most ridiculous ways. As correctly pointed out by Bittanti and Flanagan, defying *The Sims* as a “violent game” might be quite exaggerated²⁷, since there are many other more violent computer games, and the Pan-European Game Information (PEGI) is rating the game for people above 12 years old. The computer games with PEGI 12 “show violence of a slightly more graphic nature towards fantasy characters or non-realistic violence towards human-like characters²⁸”. This description is however misleading for costumers, since in *The Sims* is possible to make Sims die in every possible way, and sometimes in a violent or sadistic way. It is possible for instance to make the Sim go in the swimming pool and remove the ladder to make them drown, or bury them alive thanks to an official expansion pack.

²⁰Bittanti, Flanagan, pp. 95 - 99.

²¹Bittanti, Flanagan, pp. 102 - 105.

²²Bittanti, Flanagan. p. 104.

²³<https://www.ea.com/news/2021-year-in-gaming>

²⁴<https://www.ea.com/en-gb/year-in-gaming/ea-games#the-sims-4>²⁵Ibidem

²⁶Ibidem

²⁷Bittanti, Flanagan. p. 103.

²⁸description taken from [pegi.info](https://www.pegi.info)

In terms of representation, people playing *The Sims* not only are performing these two types of game play, but are also creating their sim “on their own image and in their own likeness”, since they can, as already discussed, behave in a God-like way. In this sense, it is possible for the players to create themselves in the virtual world and, despite the arguably understandable attraction to this activity, this might be problematic in terms of transgender representation. In the next section of this paper, it will be presented and analyzed how different forms of personalization are present in *The Sims*, its potentialities and its dangers and limitations.

Potentialities

The Sims 4 seems to have, indeed, a countless number of potentialities. As mentioned before, the video game is used in various ways to teach English as Second Language in different countries as a teaching strategy to involve the students and get the teaching process more engaging. It could be however seen as a teaching tool also as a model in which, potentially, the sim can live alone, in a couple, in a non-heteronormative relationship, and so on.

Beside this potential benefit of the game in the teaching tool context, the fact that a player is able to create a sim as they want, can give an important impact in the life of a trans person. First of all, the city in which *The Sims* is set up is not a virtual ideal place and therefore there are not some mechanics people might encounter during their “offline” lives, such as systemic or structural violence: “the great ironical aspect is that the game is much more open than how it is the familiar environment in which many players live”²⁹. In other words, the game wants to present itself as a safe place where the player can potentially become whoever they want and therefore live the life they are dreaming about. Moreover, the possibility to create an avatar with the characteristics the player specifically wants, might be a moment of relief for people who are struggling with dysphoria. A parallel example might be *World of Warcraft*³⁰ (WoW) which was particularly discussed, in terms of trans representation, because of the intense relation between players and their avatar, such as in *Dungeons and Dragons*³¹ - which however can also be played offline. WoW was often praised to be extremely accurate in terms of personalization and identification, especially for transgender people. It is particularly interesting to notice how the game was a moment of relief from the tensions and difficulties of the offline world. Despite the still popularity of the video game, WoW was initially released in 2004, and the transgender world - and the online information - were still few; social media were not present as they are today, people did not have the same possibilities as today in terms of freedom of expression, and there was not a - positive and realistic - representation of transgender people in video games. This however did not impede people to choose their avatar despite their biological sex. All these elements, and the profound identification with people with their avatar, is a crucial point for transgender individuals: if the character was a woman, everyone in the game would refer to you - and your avatar - as a woman; or vice versa. It is however crucial to remember that this is still a construction of the identities through a digital version of the self, and not a proper representation.

To go back to *The Sims*, it is essential to underline again that WoW is an online experience which can be therefore shared between people; *The Sims* is instead an offline video game which does not go beyond the walls of the room in which the game is played. Is it however possible to share - through other media - what is happening in the virtual world the player has created. It is in fact

²⁹Bittanti, Flanagan, 102.

³⁰*World of Warcraft*. Blizzard Entertainment. 2004 -.

³¹*Dungeons and Dragons*. Tactical Studies Rules, Wizards of the Coast. 1st Edition 1974.

quite popular to share the experiences on the subReddit - a specific page on Reddit - dedicated to *The Sims*, in order to have feedbacks or suggestions about *The Sims* created. This subReddit is in fact used for showcases, but also for suggestions on how to make the avatars even more similar to the player, by sharing a picture of the player next to the avatar. The possibility to share – although it is possible through other media – it may be an important factor for all those people who need validation in the offline world. Therefore, the positive impact of this experience, might be a fundamental part of the game experience, although it is – technically – outside the game itself.

Dangers and Limitations

Despite the potentiality of this game to be in every way a realistic virtual world, *The Sims* still has some limits in terms of in-game personalization.

Firstly, the base game is - the community says - quite meagre and it includes the bare minimum in order to create a Sim. People are, in fact, using game files' modifications called mods. As the name suggests, mods are game content's alteration in order to have extra elements to use in game, which might consist on higher number of colors to use for hair, clothes, shoes, or accessories. Mods are not only used by the final user, but also is often used by the developers to understand what the community is interested to, to then add them in the official version of the base game or in some expansion packs. This was the case for the transgender community, which until 2023 was included only in the mods. However, since February 2023, the official base game was improved in terms of personalization for transgender people. It is in fact now possible to add top surgery scars or make the Sim using a binder under clothes. Under "body scars" menu is however only possible to use the top surgery scars and not others which people - cis or trans - might have. This not only suggests that this update was specifically done only for people who wanted that specific characteristic on their Sim, but also that other types of scars might be added in the future.

Another important characteristic to mention is the fact that the personalization is still on a binary base: it is in fact possible to choose only two genders - Male or Female - and the actual options to make the Sim transgender or non-binary might be considered as hidden, since they are put under a drop-down menu and are named "more details". In this menu is possible to choose if the Sim can get pregnant, get others pregnant, or none of the two, and if the Sim can use the toilet standing or not. These two options can be considered as quite inclusive, and give extra options to the players. However, there are other two options which the player can choose from: the physical frame of the body, which includes only masculine or feminine options, and the clothing difference, which is also considered as a binary option, and therefore excludes a non-binary avatar. These last two choices that the players can choose, might be easily avoided by using quick expedient such as a neutral avatar at the beginning of the creation of a new Sim, and give the possibility to choose not only one clothing preference but both if wanted. A similar strategy was for example used in *Cyberpunk 2077*³², in which the protagonist is V - name chosen to be used for both male, female or non-binary roles - and the character design is done to be potentially non-binary or a-gender, allowing the player to have a bit more possibilities about the character's gender.

A part of the problematics which might be seen in *The Sims* in terms of practical representation of people, there are some other considerations which can be done in terms of what the game suggests. In the first edition of the game of 2000, it was already possible to set a sort of "automatic mode", in which *The Sims* are independent and therefore the player becomes from having an active role to a passive one. In this case, the player becomes a spectator of the life they have created, just

³² *Cyberpunk 2077*. CD Project Red. 2020.

like a sort of God, and do not need to do anything for them anymore. In the first version of the game, it was however needed a sort of “divine intervention” to make the life progress, since Sims were not able to throw away the trash on their own, or cook for themselves. However, in *The Sims 4*, it is potentially useless a player action which therefore becomes as a sort of interference to the course of *The Sims* lives. In this sense, the game becomes even more as a sort of digital Big Brother and the form of pleasure and entertainment that the game offers are simply to observing the lives you have created and watch it progress without you. This way of seeing the game can be considered as problematic since the game might be seen as a form of soft pornographic content, in which the player gets pleasure from checking and stalking on Sims during their everyday “life” and in their private “life”, and therefore normalizes observation³³.

It is then needed a reflection on what the player is then offered to see, which “normality” and life is presented and the game perpetuates. It can be said that *The Sims* tries to give a realistic expression and representation of the “real world”, but this realism that the video game tries somehow to preserve, is controlled by an algorithm and Artificial Intelligence which controls the ways in which *The Sims* are “living”. Moreover, this vision of the virtual world, may be seen as a perfect example for what Henri Lefebvre was theorizing about the everyday life: somehow the leisure and entertainment becomes objectified and manipulated in terms of how the world is seen and perceived³⁴. Therefore, the player does not only become a passive element of the video game, but also becomes part of a system of processes that on one hand is considered as leisure from work, but, at the same time, the leisure itself becomes a work since, in order to fully enjoy the game - in a legit way and therefore without cheats - it is necessary to have an in-game job³⁵.

Especially because of the popularity and the different uses of the video game in terms of teaching tool, the images presented to the public may be seen as problematic also because *The Sims* may be considered as a place in which the capitalistic society is perpetuated and presented as the “normality” *The Sims* - and consequently the players - must achieve.

Conclusion

The Sims series popularity can be credited to its peculiar role as a “life simulator” and a “human relations simulator”³⁶. The complexity of the game, gives the players a vast range of possibilities with – as mentioned before – almost no limits, thanks to the mods that users have created during the years. However, the game brings the players into a utopic world, which seems to be absent from homophobia, racism of any kind and, theoretically, of class inequality.

It is however a game in which the player takes a passive role quite quickly in the game, and it celebrates the ordinary aspects of life³⁷, switching the roles between work and leisure.

However, *The Sims* is not without its potentiality’s pitfalls. The game seems to normalize, in a subtle way, a capitalistic vision of life, and appears to be promoting some life-objectives that cis heteronormativity imposes to people in the offline world, such as having a job, a house, a partner, and raising a family. It is therefore quite reasonable to define *The Sims* as an “American Dream Simulator”, complete with its inevitable set of rules that reflect societal norms and expectations.

Yet, in terms of representation and inclusion, *The Sims* is far from being able to be considered as perfect. The fact the game is considered to be a “life simulator”, inevitably raises the question

³³Bittanti, 31.

³⁴Bittanti, 45.

³⁵Ibidem.

³⁶Bittanti, 17.

³⁷Ibidem

on which are the lives and the world depicted in the computer game. Moreover, the Sim(s) are not only controlled and manipulated by the players, but are also subject to the game design and the game script, which often leads to a reductive and limited representation of “life”.

Ultimately, the binary vision of the world that the game seems to present, and the limited possibility of customization of *The Sims* in the base game, gives the player a limited and reductive representation of trans*³⁸ identities and individuals, giving a fixed idea of how a trans* person should look or behave.

To conclude, it is important to mention that the video games industry is largely improving in terms of LGBTQIA+ representation, for example by working with the Gay & Lesbian Alliance Against Defamation (GLAAD) in the case of *Tell Me Why*³⁹ – which is the first video game in which a transgender man is a story’s protagonist.

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³⁸Trans* is again used here to underline the difficulty of representation of different trans identity which might be binary or non-binary. The term is taken from Halberstam. Trans*. 2018.

³⁹ *Tell Me Why*. Don’t Nod. Xbox Studios. 2020.

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Social Criticism in *The First Shepherds' Play* and *The Second Shepherds' Play*

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Abstract

The Middle Ages are associated with religious, economic, social, and political turmoil and developments. The controversies created by turmoil were reflected in the mystery plays especially after they were carried out of the Church. At first, the mystery plays were born in the Church and their main aim was biblical instruction but later on, contemporary and daily events and other elements were integrated into them, and they were performed outside the Church by the members of the medieval guilds. With the formation of feudalism, problems and controversies related to the feudal system were also included in these plays. In this regard, the Wakefield cycle plays *The First Shepherds' Play* and *The Second Shepherds' Play* touch upon these contemporary issues. This study is concerned with the criticism of society related to feudal problems between the lords and the shepherds. The Wakefield Master directs his criticism to the inequality between the lords and the shepherds and depicts the problems in these two plays through use of entertaining and worldly elements.

Keywords: Wakefield cycle, mystery plays, criticism of society, *The First Shepherds' Play*, *The Second Shepherds' Play*

Metaleptic Transitions from Page to Space, from Narrative to Architecture: Georges Perec and ‘Species of Space & Other Pieces’

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Abstract

The aim of this paper is to examine the relationship of architecture with narrative through the possibilities of ‘thinking otherwise’ and to make visible the possible approaches that textual data can offer to space. The metalepsis, which is one of the concepts of narrative and defined as a tool is brought to the agenda as a technique to make sense of the manifestations of architecture at different levels. Developed as a re-reading tool, based on the rhetorical (horizontal violation) and ontological (vertical violation) dimensions of metalepsis, invites the knowledge of space at different levels to architecture following the research question ‘How does literary narrative depict space and what can be the impact of these narratives on architecture?’. The field of research is literature as a way of imagining architecture. At this point, the research material is George Perec’s book on the experience of space, ‘Species of Space & Other Pieces’. The findings of the research are obtained as a result of the metaleptic reading of ‘Page’ and ‘Space’, the first and last chapters of the book. Through the metaleptic reading technique, which enables the ‘level’ transition between architecture and narrative, various concepts about the phenomenon of xspace and diagrammatic narratives are derived on the trace of these concepts. By understanding a narrative of space from today’s perspective, the research directly brings up the idea of space and indirectly the practices of space. In conclusion this paper provides an opportunity to make sense of the codes of space.

Keywords: Space, Architecture, Narrative, Metalepsis, George Perec

1. Introduction

Rather than focusing on a single way of performing an action, architecture develops ideas about diversifying the ways of performing that action. Its thought and meaning orientation is built around understanding, interpreting, criticizing, and interpreting various narratives. Therefore, narrative constructs thinking/imagining in architecture. At this point, the relationship between architecture and narrative covers a vast and effective area with titles such as 'Narrative Architecture', 'Architecture Narratives', 'Architecture and Narrative', 'Narrative Space', 'Architectural Storytelling', 'Narrative Strategies in Architecture' and expansions derived from these titles. From this point on, this paper addresses the relationship between narrative and architecture at the macro level while focusing on space and spatial actions at the micro level.

The primary aim of the study is to discuss the relationship between architecture and narrative through the possibilities of 'thinking otherwise'. The secondary aim of the study is to make visible the possible approaches, interpretations, meanings, and actions that textual data/narrative can offer about space. In this context, translating the textual representation of space into architecture opens up discussions about the potential transitions between existing representations. This aims to provide partial answers to the research question concerning space and potentially prompts the exploration of new inquiries. However, the unique view and language of textual data should not be forgotten.

Architecture, akin to various analogous disciplines, resembles a vast sponge. This spongy nature facilitates the seamless adaptation of concepts generated in other knowledge domains to architecture (Tanyeli, 2011). The research focal point, the relationship among narrative, architecture, and space, is operationalized through metalepsis or the evolved technique of metaleptic reading, serving as a methodological approach. The main impetus for the formation of this original fiction is that metalepsis transcends the boundaries of narratology and takes place as a founding concept in various works of scholars from different disciplines. At this point, the original value of the research is to transform metalepsis, which is defined as a means of changing "narrative levels" in narratology, into a new and original tool/form of questioning for architecture that has the character of understanding, criticizing, and interpreting. In this way, metalepsis can enable architecture to communicate with various levels.

The research material chosen for rereading through metalepsis is 'Species of Spaces and Other Pieces', described by Georges as a guide to using space. In this work, discusses architecture on a macro-scale and space on a micro-scale. Therefore, this work establishes a fertile ground for exploration within the narrative-literature-architecture axis, paving the way for further study and investigation in this domain. In this direction, the research question, 'How do literary narratives portray space, and what potential influence do these narratives have on architecture?' is directed toward 's text. The investigation involves tracing potential answers, codes, and concepts within his work.

2. Method

The study generates its technique to derive various answers to the research question and/or to ask new questions. The concept of devising a technique arises from recognizing that social science research often leans toward quantitative methods, lacking a singular strategy that unequivocally points to one truth. The primary drive behind developing a research technique in architecture is the urge to reassess, interpret, articulate, and integrate potential techniques and overarching concepts within the existing literature. Indeed, producing knowledge out of order both triggers new ways of production and provides non-uniform outputs for its successors. Therefore, this study rereads George 's Species of Spaces and Other Pieces through the 'Metaleptic Reading Technique' developed on the trace of metalepsis through a view that prioritizes the relationship between narrative and architecture. 'Metaleptic Plans' and 'Ontological

Sections', obtained as the final product after rereading, are evaluated as diagrammatic narratives and opened to discussion by characterizing them as possible answers to the current research question. Accordingly, this study adopts critical discourse analysis, one of the qualitative research methods, to explain the codes and meanings in the text through interpretation and to reveal the nature of discourse.

3. Textual Narrative and Architecture

While architecture is commonly perceived as the art of constructing space, it carries a multitude of connotations within its surroundings and volumes, preserving this state of being imbued with meaning since its inception (Coates, 2012: 18). Bernard Tschumi argues that we need to question reductionist strategies in architecture and scrutinize the study of implicit and subsidiary meanings. He speaks of the need to move beyond ideologies that ignore conceptual, narrative, and poetic spaces and adds that "the time has come to question their reductive strategies systematically. Questioning them is not purely a matter of celebrating what they reject. On the contrary, it means understanding what borderline activities hide and cover (Tschumi, 2018: 142). Hence, the relationship between narrative and text/literature, likened to architecture and a transitional state, stands as a crucial area warranting thorough examination.

Rather than adhering solely to an architectural writing tradition focused on representing architecture through form-based works, there is a contemporary emphasis on engaging theoretical discourse and texts as crucial aspects of representation (Durmuş & Gür, 2017). According to Bakhtin, if the text, as a vital tool for representing narratives, is absent within an environment, then no object is available for study or contemplation in that particular space. Embarking from the text, one traverses in myriad directions, capturing diverse fragments encompassing nature, social life, the psyche, and history. These fragments are interlinked, sometimes through causal connections and other times through semantic associations, interweaving judgments and evaluations through texts (Bakhtin, 2016). Therefore, texts are essential building blocks for understanding the elements that create architecture.

In a text-based experience, patterns of thought relating to background events, individuals, eras, and more prominently emerge, fostering an interdisciplinary experience and exploration (Durmuş, 2014). Klaske Havik (2012) showcases the significance of this experience or exploration at the juncture of literary text and architecture, examining it through three distinct perspectives:

First, evocative literary descriptions of spaces in novels or poetry feed into a holistic understanding of architectural experience. Architecture often leans toward visual and stylistic orientation, while literature offers the opportunity to articulate sensory experiences of space through intricate and condensed details. Furthermore, literary descriptions highlight potential experiences like atmosphere, mood, or memory, aspects that are seldom emphasized within architectural discourse. Thus, literature provides a more comprehensive way of dealing with spatial experience than architecture. Second, Literature often illuminates the utilization of architecture, particularly when delineating urban spaces. It brings to light the concealed social dimensions inherent within architecture, sparking discussions about their implications. In literature, the user is portrayed in dual roles: first, as a character navigating within a specific time and space, and second, as a reader actively contributing to the story's construction through their imagination. The dynamic interplay between the author and the reader, as well as between the actions of characters and the spatial backdrop in a novel, necessitates thorough examination by architects. This is crucial because the architectural focus on the user is often confined merely to meeting programmatic necessities. Third, Literature serves as a sketch of an alternate realm, poised between reality and imagination. At times, these realms function as critiques of the current world. Literature, akin to architecture, visualizes scenarios that are yet to materialize. By scrutinizing the techniques authors employ to craft their spatial imaginaries, novel avenues for envisioning architecture can be unveiled (Havik, 2012).

This study places literary texts at the forefront, considering them as databases offering analytical data for understanding space narrative. Studies focused on re-reading, viewing architecture as a form of textual representation, strive to unearth architectural ideologies through textual language. Rather than advocating for a rigidly defined method, they seek to introduce a reading technique rooted in alternative ambiguities (Durmuş & Gür, 2017).

4. Metalepsis and Metaleptic Reading Technique

Rhetoric-based metalepsis has long been a part of narratology, but since the postmodern period, it has expanded its scope and gained an interdisciplinary dimension. Metalepsis, whose origin dates back to ancient legal discourse, is a combination of the Greek words *meta-* (beyond, after) and *lambanein* (to take). Throughout history, metalepsis has been linked with rhetorical devices like synonymy, metonymy, metaphor, and allegory. However, it can be argued that its complete rhetorical classification remains incompletely disclosed (Pier, 2008: 422). Hanebeck (2017) articulates that metalepsis, characterized by its diverse and conflicting definitions across history, made its initial appearance within narratology through Gérard Genette in the eighteenth century. Genette referenced Fontanier, who had a vested interest in rhetoric, as an early proponent of this concept. "Narrative levels" or "diegetic levels" constitute an analytical concept introduced by Genette. Like metalepsis, it emerged within narratology to delineate the interconnections among multiple narratives. It is precisely at this point that Genette (2020) introduced metalepsis to characterize possible transitions between narrative levels (from extradiegetic to intradiegetic or vice versa). Metalepsis is expressed as a transition from one level to another. Metalepsis can be summarized by quoting Dervişcemaloğlu (2019) as follows: Metalepsis is a maneuver, operation, or strategy that refers to intermingling levels positioned within a hierarchical structure. Metalepsis violates and ignores one of the fundamental distinctions in narratology, namely the levels involved in the distinction between narration (e.g., the level of discourse) and events (e.g. the story). It questions their reality and even argues that the boundaries between levels are invented.

Metalepsis, introduced by Genette in the classical period, remains a topic of ongoing discussion across diverse channels, broadening its scope through various classifications and typologies. Many classifications proposed by researchers have been presented within the context of narratology. They adopt an approach that delves into metalepsis' rhetorical and ontological dimensions, offering diverse explanations inherent in the aspects of violation. Currently, no definitive or universally accepted explanation of metalepsis exists, one that includes boundaries and terminological descriptions acknowledged by a majority. Indeed, this circumstance might fluctuate based on the field of study, research materials, contextual factors, and other variables. The absence of a precise definition fosters interdisciplinary permeability, elucidating the research's nuanced comprehension of metalepsis. This adaptability allows for a broader exploration across interdisciplinary boundaries.

In this context, the classification of metalepsis that holds significance and serves as the foundation for this study originates from Marie-Laure Ryan. Ryan categorizes metalepsis into two groups: rhetorical metalepsis, which converges to Genette's classification, and ontological metalepsis, which he developed by taking a cue from McHale. According to Ryan (2006), rhetorical metalepsis opens a small window that allows a glance between levels. However, the window closes after a few sentences. This process ends by reasserting the existence of boundaries. This temporary illusion does not threaten the basic structure of the narrative universe. Ontological metalepsis opens up a transition between levels resulting in interpenetration or a breakdown of mutual purity. In narrative work, we can observe the intermingling of ontological levels when an entity belongs to two or more levels at the same time or when it migrates from one level to another, causing the fusion of two separate settings (Ryan, 2006: 207-209).

According to Ryan, metalepsis is a narratological device that ontologically deconstructs a narrative and rhetorically causes a short-term breach. Accordingly, as a tool for rereading, it focuses on the destructive

and short-term effects of ontological and rhetorical metalepsis. Researchers have notably focused on the "direction" aspect of metalepsis, often exploring it through two primary categories: vertical and horizontal orientations. While some researchers classify horizontal metalepsis under ontological metalepsis, others consider it within the scope of rhetorical metalepsis. Others argue that horizontal violations do not exactly fulfill a metalepsis. As stated earlier, this may be due to the differentiation of research material, context, and changing attitudes across disciplines. This study regards vertical violations (up and down) as ontological metalepsis, while horizontal violations are rhetorical metalepsis. Lastly, it is crucial to address a conceptual confusion related to the narrative levels referenced by Genette. Some thinkers prefer to use the term 'narrative world' instead of the term 'level'. However, the term 'level', which is also accepted by most narratologists, both fulfills the definition of metalepsis as a means of level shifting and seems appropriate for the expression of transitions between two ontological dimensions (text and architecture). Therefore, this study builds a unique terminology/model of 'metaleptic reading' around two perspectives, namely metalepsis, vertical/vertical ontological leveling and horizontal rhetorical leveling. In this respect, the way metaleptic reading establishes the relationship between text and architecture is as follows:

This technique typically begins with a question or problem that intrigues the researcher or with the necessity to comprehend implicit information, prompting their investigation. Through these impulses, research questions engage textual data to make it visible in two ways. The perspectives of the author, the producer of textual data, and the reader, who seeks to make sense of and interpret the text, constitute 'metaleptic levels.' In this context, the level of the author's text and the level of architecture in which the reader is situated are the primary data sources used to answer the research question. First, the research material selected from the deep textual world is subjected to a short-term violation. This rhetorical violation is realized through the detachment of the textual data, in other words, the phrases of the research material that contain possible connotations and answers to the research question waiting to be answered in the reader's mind. By reassembling the fragments, the text is rewritten in agreement with the author's words, ending the violation in which the reader is involved. The situation/action/noun/adjective clusters in the passages of the new text that answer the research question are highlighted by marking them. In this way, the author's core ideas/concepts inherent in space are transferred to architecture. The new text is then subjected to a destructive effect, this time through the perspective of the reader, and is subjected to ontological metalepsis. This vertical level of violation transfers the reader's perspective and reanswers the research question in this context. Parenthetically, it should be noted that every fragment of text that breaks off is subjected to ontological metalepsis and vertically oriented violation if it requires something else to be said. Through ontological metalepsis, emerging concepts have subverted, changed, or rephrased the author's words. Therefore, this is classified as a persistent violation. This whole process builds the metaleptic plan, which is a product of the metaleptic technique. The second and final product of the technique is a vertical section through the metaleptic plan to increase the visibility of concepts produced by ontological violations. This product, called the ontological cross-section, enables the transformation of textual data into diagrammatic narratives about architecture. The produced/derived metaleptic plans, ontological sections, and concepts ultimately become visible in the metaleptic reading guide (Figure 1). The metaleptic technique deployed at the intersection of architecture and narratology is a possibility for understanding and interpreting architecture.

Lastly, metaleptic reading is not a technique developed on randomness for the sole purpose of rereading the book chosen as research material. It is, therefore, subject to certain limitations and guidelines, which are summarized as follows:

- Suppose the number of pages in the chapters (textual fragments created by the author within the text or created by the reader in response to the research question) is large. In that case, more than one metaleptic reading can be performed within the chapter to avoid loss of meaning. Each metaleptic reading is limited to the extent that an A4 (210mm x 270 mm) page, aligned 3 centimeters from the edges, can accommodate 11-point characters of the 'Garamond' writing style.
- While the number of pages in the chapters is limited in terms of the metaleptic plan, the production of ontological sections is left to the reader's initiative. The reader can either produce a cross-section for each metaleptic plan produced in the chapter or a holistic cross-section of the chapter.
- The chapter names in the metaleptic reading guide, depending on the order of reading (the order of the pages as prescribed by the author or the order as prescribed by the reader), are named B1, B2, and B3. The chapters where more than one metaleptic reading occurs are named B4, B4, and B4".
- The reader determines the inclusion or exclusion of parenthetical expressions in the main text in the metaleptic plan. In addition, quotations made by the author within the text (which are ultimately attached to the section(s)/line(s) in line with the author's fiction) are also subject to evaluation as the author's words.
- It should not be forgotten that while creating the metaleptic plan, in-chapter entries and line breaks are considered the breaking point of the text, so these points should also be marked.
- In long sentences, when the reader wants to focus on a specific point but also wants to include the subject of the sentence, etc., which is in the upper lines, he/she can make the necessary explanation in parentheses.
- Determining the rhetorical and ontological axes of the chapters in line with the research question constitutes the metaleptic plan(s). The concepts/concept phrases highlighted at the rhetorical level are stylized with the 'Garamond Bold' font. The concepts on the ontological level are placed on the metaleptic plan with the 11-point typeface of the 'Garamond Bold' font on rectangular pieces colored vertically, starting from the breakpoints of the new writing formed as a result of quoting possible answers to the question in the book.
- Concepts at the ontological level are positioned upstream of the rupture points. However, they can also move downwards if they are faced with the potential to overflow the upper limit.
- The writing of two concepts located on the same ontological axis is written by separating them with a '/' sign, with the lower-order concept taking precedence.
- When a concept/conceptual phrase on the ontological axis overlaps a concept/conceptual phrase on the rhetorical axis, the colored rectangle on the ontological axis is transparently placed on the plan until it overlaps the prominent concept/conceptual phrase on the rhetorical axis.
- After producing the metaleptic plan defined by the rhetorical and ontological axes, the series of concepts that stand out on both levels are listed in line with the reader's initiative to choose the concepts.

- The production of ontological sections is considered as an original, creative, and interpretive production of knowledge that is left to the reader's 'own' limitation.

5. Metaleptic Transitions from Narrative to Architecture: Georges and Species of Spaces and Other Pieces

Written as 'the diary of a space user' (Perec, 2008), 'Species of Spaces and Other Pieces' opens space to discussion through the titles 'The Page, The Bed, The Bedroom, The Apartment, The Apartment Building, The Street, The Neighborhood, The Town, The Countryside, The Country, The World and Space' and takes its readers on a journey through these intertwined and ever-expanding spaces. But this wandering, instead of describing a familiar action, is playful. So much so that the text constantly asks questions; both that and this possibility allow for dreaming, destroy what is assumed to be already known, make us question, and remind us. The book, which is described as an 'extraordinary laboratory', reveals its experiential and doctrinal attitude in the best way with this statement. From this point of view, within the scope of the study, the first part of the book, 'The Page' and the last part, 'Space', are re-read with the metaleptic technique, and a thought exercise that focuses on the space is carried out following the research question 'How does literary narrative depict space and what is/what could be the impact of these narratives on architecture?'

5.1. Metaleptic Reading "The Page"

By its very nature, the space of a writing is -usually- the page(s). The author, on the other hand, is the arbiter of the way words come together on the page, the way sentences are arranged, the spaces left arbitrarily. In other words, it is the body that designs, experiences and uses that space. At this point, it is of course no coincidence that the first chapter of Species of Spaces and Other Pieces, which is written on ideas about space, is 'The Page'. While Perec constructs letters, words, phrases and sentences, he experiences the space of the page and analogizes it with other practices of using space. Therefore, the first step in discussing the possible relations between space and the body through the relationship between writing and the page is taken with the spatial quality of the page. In this direction, the potential answers to the research question "How does literary narrative depict space and what is/what could be the impact of these narratives on architecture?" produced through metaleptic technique first become visible through the metaleptic plan (Figure 2).

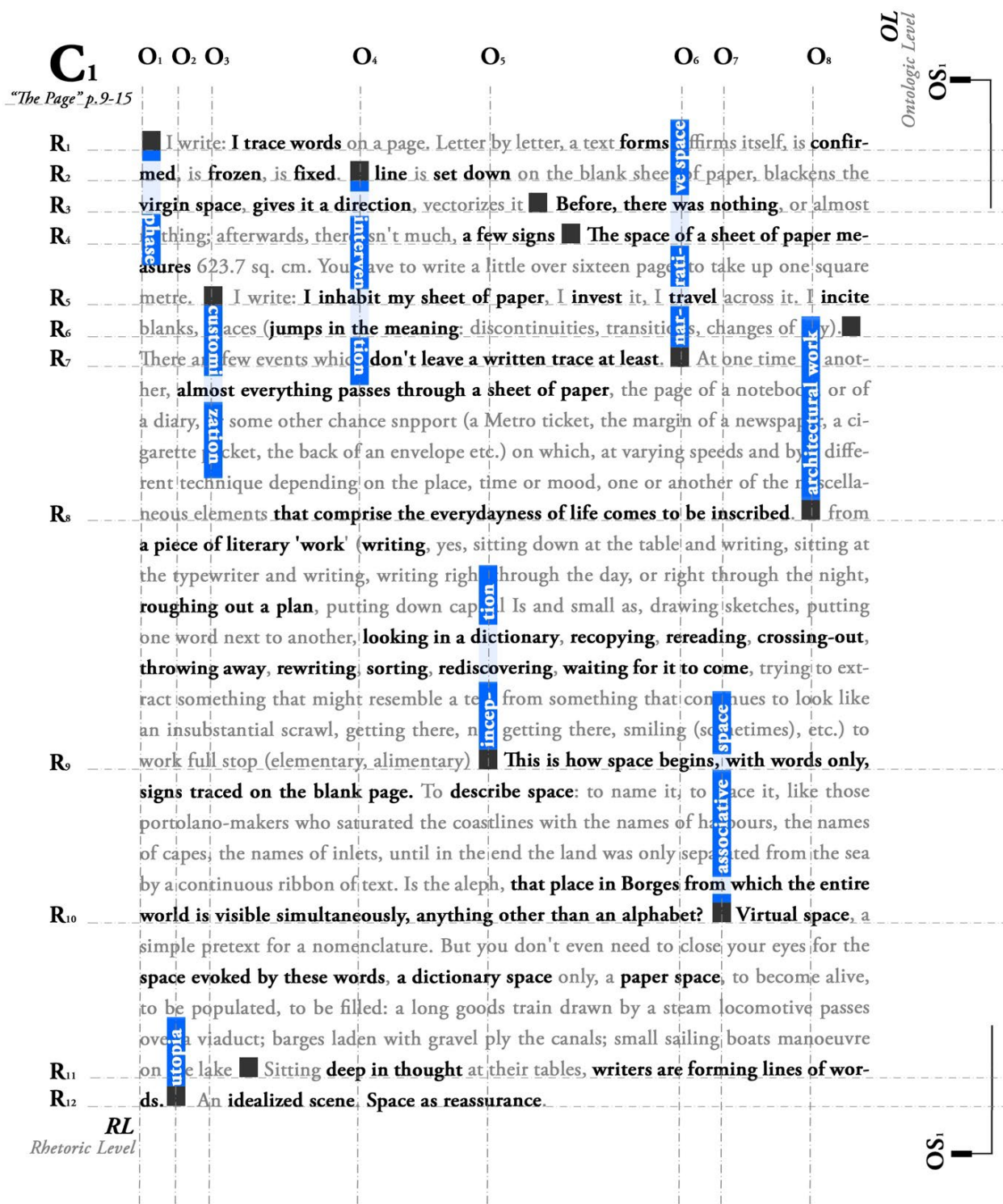


Figure 2. Metaleptic Plan for 'The Page'

Some of the author's expressions in the 'page' section, which are emphasized in the metaleptic plan, are grouped as 'state, action and noun/adjective'. When we look at the 'state' cluster, the expression 'before

there was nothing' in the 'R3' axis refers to the fact that the space can be regarded as a void in the first place. The expression 'jumps in the meaning' in the 'R5' axis reveals the variable characteristics of the space, its sometimes conscious, non-continuous character. When we look at the author's statements placed under the heading 'Action', we come across verbs such as 'trace', 'inhabit', 'invest', 'travel', 'looking in a dictionary', 'rereading', 'throwing away'. It is precisely at this point that the actions that the writer does/can do with his/her pen and mind on the page actually overlap with the actions of living in and designing space. From another perspective, these verbs, which enable the construction of texts, make visible the possible palette of actions that can offer a perspective to the understanding/design of space. Finally, when the noun/adjective group is examined, it is seen that there are expressions such as 'virgin space' (R2), 'virtual space' (R10), 'idealized scene' (R12). In fact, these expressions serve as examples of the various characters that space can assume. These pre-names attached to the space are potential projections of the space in fiction. In this respect, the study evaluates these concepts/phrases, which are prioritized in the metaleptic plan, as data sets that the author, and literature on a higher scale, offers to the reader for the understanding of space.

Following the general trace presented on the rhetorical level, some concepts on the ontological level can be framed in the following views: The relationship that the author establishes with the 'page' actually corresponds to the stages of an architect's or body's designing/shaping of space (O1). It is noteworthy at this point that design always describes the stages in a process, even if it is sometimes specific and sometimes vague. Therefore, the concept of 'phase' on the 'O1' axis repeats the emphasis on the gradual nature of creating a text and designing a space and that these phases are similar. The concept of 'utopia' in the 'O2' axis refers to the effort to reach the ideal for space. The idealized fairytale spaces in literature are actually considered as a classification of utopia. The attitude of utopia, which appears as an ontological concept, tending to produce a perfectionist, exaggerated, imaginary ideal society is an example of the illusion that fiction creates/can create on the perception of reality. Therefore, it is important to imagine the risk factors that fictional utopias may create as well as their potential to open horizons for architecture. Another ontological concept, 'personalization' (O3), refers to the user's appropriation of space, seeing it as a part of themselves. Similarly, in literature, the reader internalizes the places and the characters in the story and tries to be involved in the plot. Therefore, the way literature and architecture communicate with human beings is rooted in similar points. The rest of the ontological concepts that appear for 'The Page' following the research question are as follows; Intervention (O4), Inception (O5), Narrative Space (O6), Associative Space (O7), Architectural Work (O8). Accordingly, the ontological axes that appear in the reader's perspective by being reduced to various concepts turn into a diagrammatic cross-sectional narrative. As mentioned earlier, the main purpose here is to schematize and make visible a possible narrative of (all or some of) the core concepts of space that appear in the reader's mind (Figure 3).

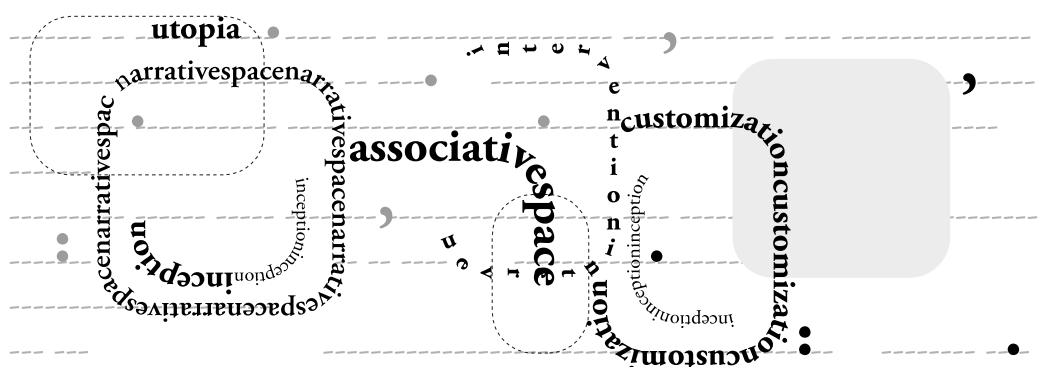


Figure 3. Ontological Cross-Section for The Page

When dissecting the diagrammatic cross-sectional narrative to unveil the ontological concepts derived from the metaleptic plan, it underscores the spatial essence inherent in the page. The capacity to imbue words with spatial attributes through their arrangement prompts us to question the new realms that divergent thinking in architecture can explore. Another avenue of exploration unveiled in the diagrammatic narrative involves investigating the potential impact of punctuation marks, word arrangement gaps, and the layers formed by allegorical expressions within and beyond the text on our comprehension of space. The ontological cross-section narrative serves a dual purpose: firstly, facilitating the interpretation of concepts as text and inciting contemplation on these concepts; secondly, it offers an angle that touches upon the interplay between textual and spatial comprehension through its visual representation. Within the metaleptic reading guide acting as an interface for assessment and association, the placement of the metaleptic plan and ontological section within the 'page' section is defined. The collection of rhetorical and ontological concepts highlighted in the left column of the guide is perceived as a result of the quest to foster a distinctive spatial understanding that fiction offers to the realm of architecture (Figure 4).

Book: Species of Space & Other Pieces, Georges Perec
Author Perspective: Diary of a space user
Reader Perspective: Architectural Thought, Theory, Criticism
Research Question: How does literary narrative depict space and what can be the impact of these narratives on architecture?

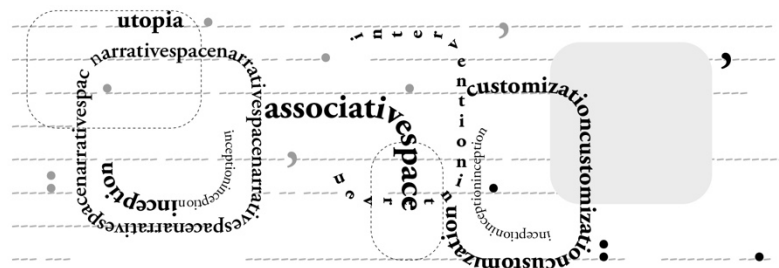
before, there was nothing/
jumps in the meaing/ deep in
thought

trace/ is form/ is confirm/ set
down/ inhabit/ gives it a di-
rection/ invest/ travel/ inci-
te/ writing/ roughing out a
plan/ looking in a dictionar-
y/ recopying/ rereading/
crossing-out/ throwing
away/ rewriting/ sorting/ re-
discovering/ waiting for it to
come/ describe space

virgin space/ a few signs/ virtual space/ dictionary space/ paper space/idealized scene

phase
utopia
customization
intervention
inception
narrative space
associative space
architectural work

Metaleptic Plan



284

Figure 4. Metaleptic Reading Guide For 'The Page'

5.2. Metaleptic Reading the Space

In 'The Page,' *Species of Spaces and Other Pieces* embarks on a journey through interconnected and ever-expanding spaces. However, unlike describing a routine action, this voyage assumes a playful stance. These gradually expanding circles progressively strengthen an individual's perception and understanding of space, eventually culminating in a rediscovery of the space's inherent meaning. In the final chapter of his book, Perec, after quoting from Italo Calvino's *Cosmicomic Stories*, briefly delves into human cognition of space, the mental constructs shaping it and proceeds to dissect space under distinct headings: On Straight Lines, Measurements, Playing Space, The Conquest of Space (comprising sections like Raymond Roussel's *Walking House*, *In the Workshop of St. Jerome*, *The Fugitive*, and *Encounters*), and The Uninhabitable Place. Through these delineated titles, Perec endeavors to probe the fundamental constituents of space and highlights the multitude of perspectives that can be derived from its exploration.

The chapter 'Space' is analyzed through two metaleptic plans, 'C1' and 'C2', in line with the limitations imposed by the metaleptic reading technique. However, the diagrammatic narrative of the concepts determined by ontological levels occurs in a holistic section within the chapter. Accordingly, the way in which the research question 'How does literary narrative depict space and what is/what could be the impact of these narratives on architecture?' is reflected on the rhetorical and ontological levels is as follows (Figures 5 and 6).

C₂		O ₁	O ₂	O ₃	O ₄	O ₅	O ₆	O ₇	Ontologic Level	
<i>"Space" p.81-92</i>									OS ₁	
R ₁										
R ₂	human									
R ₃	itarian border									
R ₄										
R ₅										
R ₆										
R ₇										
R ₈										
R ₉										
R ₁₀										
R ₁₁										
R ₁₂										
R ₁₃										
R ₁₄										
R ₁₅										
RL										
<i>Rhetoric Level</i>									OS ₂	

Figure 5. Metaleptic Plan For 'Space' (C₂)



Figure 6. Metaleptic Plan For 'Space' (C'₂)

Looking at some of the rhetorical concepts that come to the fore in the metaleptic plans, the statement "our field of vision reveals a limited space" on the 'C₂-R₁' axis actually describes space as a volume limited by the human gaze. Thus, Perec gives the reader the message that the spatial essences within this volume are as knowable as the visible and as discoverable as the invisible. The expression "space is a doubt" in axis 'C₂-R₇' supports the message intended to be given in axis 'C₂-R₁'. In this rhetorical axis, there is an emphasis on the unknowability of space and the space design process. In axes 'C₂-R₁₀' and 'C₂-R₁₁', the verb 'play' refers to the playful character of the space. At this point, the author connects variables such as distances, measurements and numbers that exist in space with the verb 'play', thus providing a narrative expression that space can take on various variations. Perec's use of directional markers such as "up and down, left and right" in the rhetorical axis of 'C₂-R₂' can be associated with his quest to serve his readers with information about both the multidimensional state of space and the means of defining it. On the R₂, R₃, R₄, R₅, R₆ axes of the 'C₂' metaleptic plan, the expression 'uninhabitable' is repeatedly underlined. This expression actually refers to the bidirectional mechanism of space by showing examples of the negative characters that space can become. However, the fact that the space harbors a duality such as

positive-negative does not create an opposing situation, but rather contributes to the continued existence of the space in a mutually nourishing antecedent-successor relationship.

Following the overview of the rhetorical level, some concepts on the ontological level can be explained as follows: The concept of 'regeneration' on the ontological axis 'C2-O3' reminds us of the act of 'forgetting for space'. At this point, the task of forgetting triggers both remembrance and restarting (Augé, 2019). The ontological concept of 'non-ectoplasmic' (C2-O4) implies that space has determining/shaping essences that tend to be infinite but at a point that converges to infinity. In this section, the concept of Dystopia (C'2-O2) comes to the fore against the concept of utopia derived from 'The Page'. Deploying the concept of dystopia next to utopia actually enables the production of representations for space that allow these two concepts to feed each other and contain various dichotomies. The concept of 'Non-stable' on the 'C'2-O3' axis explains the behavioral character of space as a living organism. Therefore, space is definable when you stop and look at an endless product of exploration. In this direction, the ontological concept string derived within the scope of the space section are Humanitarian Borders (C2-O1), Pluralization (C2-O2), Regeneration (C2-O3), Non-ectoplasmic (C2-O4), Reference (C2-O5), Computability (C2-O6), Topographical Detection (C2-O7), Recognition (C2-O8), Sustain (C'2-O1), Dystopia (C'2-O2), Non-stable (C'2-O3), Possibilities (C'2-O4), Tragic (C'2-O5) and the ontological cross-section narrative produced through these concepts is as follows (Figure 7).

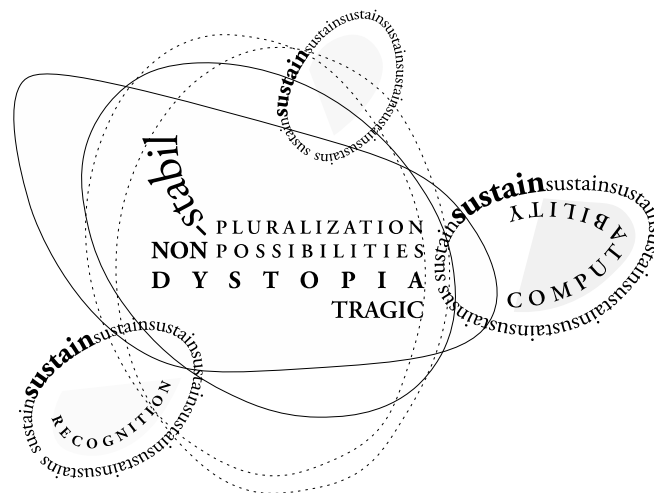


Figure 7. Ontological Cross-Section For 'Space'

A set of concepts referring to spatial tragedies comes together in the ontological section produced for the 'Space' section. The spatial nourishment offered by this palette of concepts allows for concrete solutions to the human-space relationship. In this way, spatial comprehension, which can stretch its limits, triggers the imagination of the way of thinking the new, which is the stage just before imagining the new in architecture. In addition to the unique intellectual attitude of space that can change/diversify, certain logical essences that contribute to space sustainability define an intricate texture that clings to this ambiguous scheme. The ontological section produced at this point is an example of a concept set that works in two directions regarding space. The metaleptic reading guides produced for the 'Space' section are as follows (Figures 8 and 9).

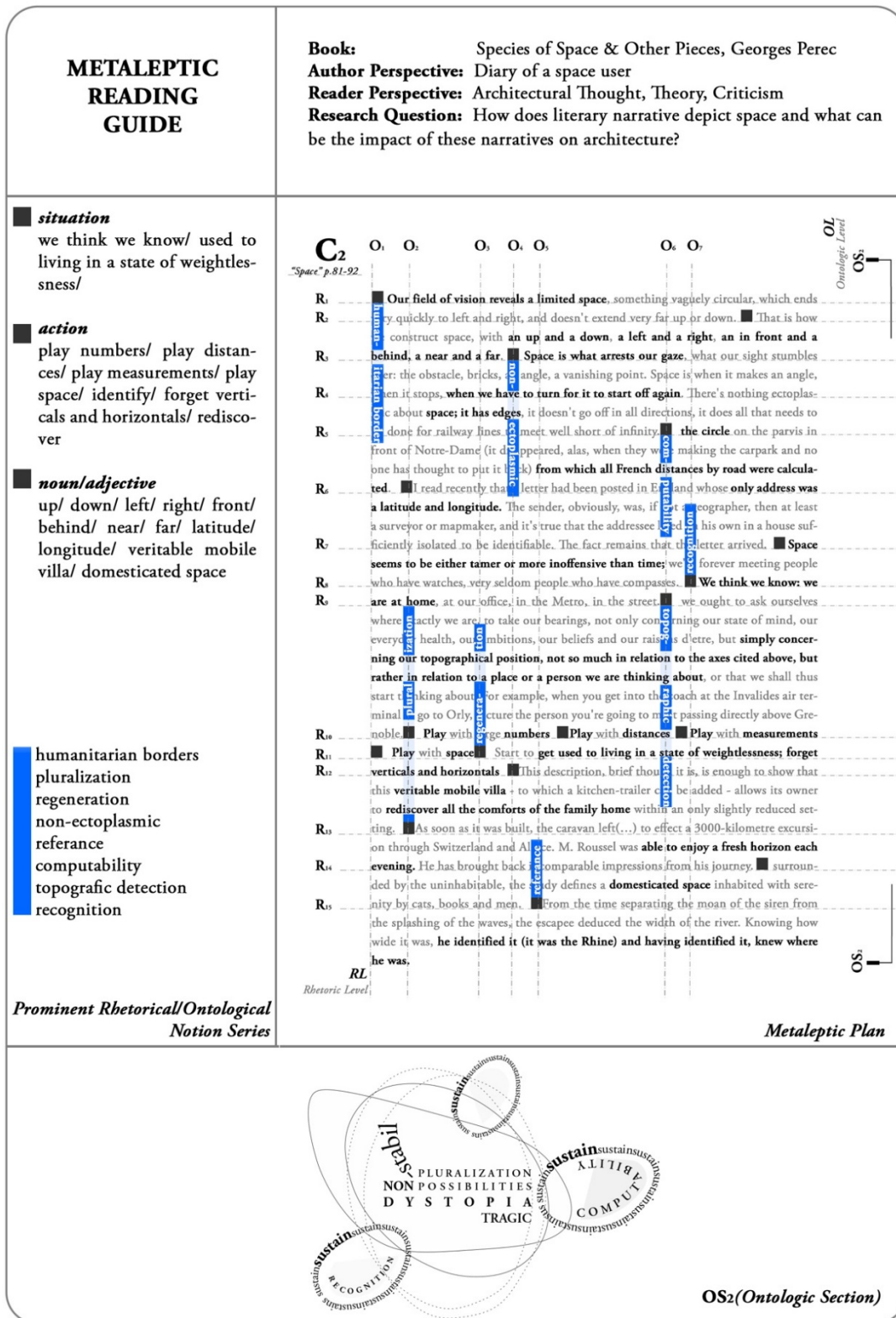


Figure 8. Metaleptic Reading Guide For 'Space'

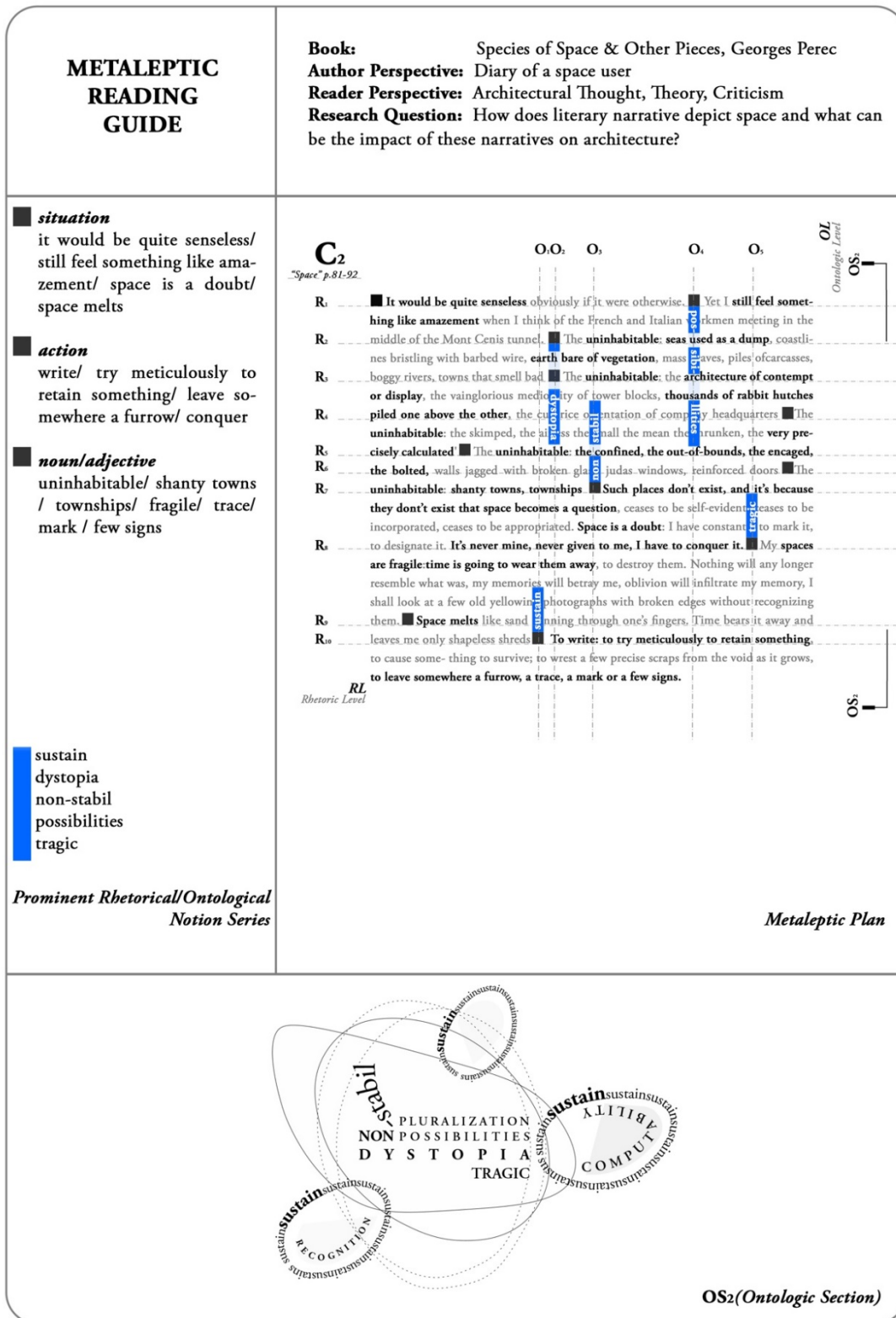


Figure 9. 'Metaleptic Reading Guide For 'Space'

6. Conclusion

Architects, architectural theorists and critics working on narrative, literature and architecture have often tended to draw on concepts in their work because concepts work directly or indirectly as a catalyst in the mental and practical processes of architecture. In this way, concepts allow for effective spatialization from various angles and also contribute to the exploration of spatial possibilities. Tracing spatial comprehension at the rhetorical and ontological levels in the shadow of literature or narrative, then, is a useful stopping point for understanding the important mental and practical tactics of architecture.

By bringing together the concept palettes of metaleptic reading and diagrammatic narratives in a metaleptic reading guide, it concretizes a number of possible breakdowns that can be produced for the understanding of space. To put a parenthesis on this point, the subjectivity inherent in the concept palettes obtained for the study is a conscious condition. What is important is the connotations that the thought exercise carried out with the concepts offers/can offer inherent to the space and the understanding of space. Indeed, Ursula K. Le Guin's (2019: 33) statement "The main task of a sentence in a narrative is to pave the way to the next sentence" summarizes this very situation. In this context, some of the potentials that literature can offer for architecture and space can be listed as follows:

- Text is the research material of architecture.
- Literature is a way of imagining architecture and space.
- Rereading is a never-ending act that serves as the sustainability of architecture.
- Narrative analysis can be brought to the agenda to explore between the lines of architecture.
- Metalepsis can be used as a tool to make sense of the manifestations of architecture at different levels.
- Experimental literature, in general, and Georges Perec, in particular, opens up a field for architecture and architectural thought that needs to be explored.
- In architecture, narratives at various levels can be included in the design process. The concept of metalepsis can be operationalized to serve the transitions at these levels.
- Metalepsis can provide useful outputs to get to the core and derive concepts.
- The concepts derived/emphasized in Perec's footsteps are the product of an attitude that prioritizes the human in space. Therefore, the Species of Spaces and Other Pieces can serve as a space-oriented understanding for humans.
- The fact that literature presents dichotomies that need to be read together represents space on a more sensitive and meticulous ground.

To summarize, rather than reaching an absolute conclusion, this study focuses on making some concepts and diagrammatic narratives visible in order to create a platform for discussion, to change the way of thinking and to enable the generation of new ideas. In such a way that all the data sets presented are not about finitude; on the contrary, they address representations that sprout on a multiplicative/productive basis.

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Amnesia as a Tool to Emphasize Identity in S. J. Watson's *Before I Go to Sleep*

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Short Bio

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Abstract

Memory has always played a significant part in fiction. It is primarily interrelated with identity because present identity is built with past memories. In literature, most texts focus on how characters remember their past and how memories initiate their building of identity. At the same time, a great number of texts are the representations of individual memory. In some stories, memories include traumas that make people unhappy or depressed, and people try to forget and get rid of their memories. On the other hand, in some stories people who suffer from amnesia struggle to remember their memories to find their own identity. Since the relationship between memory and identity is still unclear, it has become a mysterious and intriguing theme, especially for fiction. While memories construct the identity, memory loss causes a new identity, new life, or multiple personality and darkness. Therefore, for fiction writers, amnesia is a tool to emphasize the relationship between identity and memory. S.J. Watson, an international bestseller writer of *Before I Go to Sleep* (2011), includes amnesia in his book and tries to show how identity is constructed with or without memory. The readers see both a woman without any memory and not sure about her identity and a woman who gains her memories back. So, this study will focus on the protagonist, Christine, who wakes up every morning as a new person and will seek an answer to the question of whether identity can be constructed without memory.

Keywords: Memory, identity, amnesia, S. J. Watson

Reimagining *Hamlet*: A Comparative Deconstruction of the Shakespearean Classic and Tom Stoppard's Adaptation in *Rosencrantz and Guildenstern Are Dead*

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Abstract

The twentieth century refers to the period when universalism and centralization began to be questioned. Postmodern literary critic, Jacques Derrida, asserts that the Western belief is groundless while discussing his concept of deconstruction. Derrida targets to recontextualize traditional Western thought by focusing on the binary oppositions and traces. Based on Derrida's theory, searching for alternative meanings rather than the ones that are presented by the author plays a crucial part in analysis of a text. Following the hidden meanings and decoding them underlie deconstruction. Postmodern writings, as they reject the idea of originality, naturally deconstruct previously produced texts including William Shakespeare's widely known tragedy, *Hamlet*. This paper endeavours to trace *Hamlet* within Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*. Stoppard's play offers a new perspective on *Hamlet* centring the "two Elizabethan Nobles" of Shakespeare. The author establishes various connections between *Hamlet* and *Rosencrantz and Guildenstern Are Dead*. Stoppard mainly aims to achieve different meanings of *Hamlet* by approaching the events from the window of Ros and Guil. Shortly, the purpose of this study is to examine the positions of binary oppositions as well as the marks of the source play.

Keywords: deconstruction, Derrida, postmodern rewriting, parody, Tom Stoppard.

Drama had a huge increase in Elizabethan Era. Elizabethan Theatre witnessed the growth of the first professional actors who belonged to companies performing all around the country. William Shakespeare is among the most influential play writers. It is widely accepted that Shakespeare does not only belong to English literature but to the literature of the whole world. In modern and postmodern literature, writers have an impulse to rewrite the works of previous ages. Imitating other plays has been observed during the history of literature. However, it becomes more intense with postmodernism. This period gives the writers the freedom to apply literary devices including parody, intertextuality, and deconstruction. Parodies show the ridiculous features of the original texts. To produce a parody, the source text is required to be about serious themes such as death. As

Linda Hutcheon, “[p]arody is a perfect postmodern form, in some senses, for it paradoxically both incorporates and challenges that which it parodies. It also forces a reconsideration of the idea of origin or originality that is compatible with other postmodern interrogations of liberal humanist assumptions” (1988, p. 11). Based on her explanations, the audience approaches the concept of originality from a new perspective while reading the parody. The variety of Shakespeare’s texts provides background for rewritings. To support this idea, John Elsom claims that “Shakespeare left behind a rich wardrobe of clothes, props and ideas which we could wear according to our moods and necessities...” (1990, p. 3). Therefore, the reason why Shakespeare becomes the source of parodies is rooted in his varied subjects. As Elsom argues, Shakespeare’s writings can be adjusted if the following writers see a necessity.

Jacques Derrida presents a fresh approach to literary criticism developing the concept of deconstruction. Beyond being a philosophical approach, deconstruction is a strategy of reading. Derrida opposes Western philosophy that is based on “logocentrism”. Logocentrism is “the belief that there is an ultimate reality or center of truth that can serve as the basis for all of our thoughts and actions” (Bressler, 1994, p. 76). Therefore, deconstruction tries to damage the fundamental understanding, which believes in the absolute truth. Notwithstanding, the aim of deconstruction is not to destroy Western thought but to comprehend and reconstitute it. Derrida’s theory does not remove the idea that the rule of the universe is determined by established realities. His intention is to offer alternative truths to show that the value of definite realities decreases. “Literature is for Derrida the possibility for any utterance, writing, or mark to be iterated in innumerable contexts and to function in the absence of identifiable speaker, context, reference, or hearer” (Miller, 2001, p. 59). According to Derrida’s thoughts, the meaning of a literary text is correlated to the outer variables such as reader, context, and writer. Depending on the circumstances in which the audience reads the text, the meaning changes. So, claiming that each text carries a certain message for each reader is an incorrect assumption.

Contrary to its initial meaning, deconstruction does not refer to destroying or collapsing a unity. Instead, it refers to reconstituting the unity. The theorist offers a different perspective to approach a literary text to find the little parts and reconstitute the text. As deconstruction benefits from unity, it does not require to collapse it. Deconstruction does not only aim at the literary works, but also the general social understandings that emphasise absolutism. Hence, Derrida rejects the authority that means absolute control over the citizens. Derrida explains his ideas as “[r]ather than destroying, it was also necessary to understand how a ‘whole’ was constituted and to reconstruct it to this end” (2008, p. 3). The deconstructive reading technique wants the audience to deconstruct the texts. While deconstructing a text, the reader needs to overcome the endorsed thoughts. Moreover, for Derrida, it is significant to focus on the minor elements of a text. Realizing the secondary elements and building a connection among them to form a unity is the key point in deconstruction. “For Derrida, there is no ‘single’ meaning that can saturate the text, because the text can always be interpreted beyond its original context” (Hendricks, 2014, p. 5). Hence, deconstructive reading of a literary text intends to reveal the hidden connotations behind the others given by the writer.

Deconstruction questions the assumptions that Western people accept without questioning and analysing. It discloses the polemical sides of judgements. The deconstructive approach wants the readers to criticize the widely accepted thought that there is absolute truth, especially the truths that seem to be certain, by analysing from a different point of view. Depending on Derrida’s thoughts, a single interpretation cannot be valid because the text can be read in various ways. With this belief, he deconstructs the truths accepted unconditionally in the Western tradition. Derrida, in his *Limited Inc*, gives an explanation of deconstruction saying that it “does not consist in moving

from one concept to another, but in reversing and displacing a conceptual order..." (1988, p. 21). His explanation underlines that the purpose of deconstruction is not to destroy or remove the concept of the original text but to overturn it.

In his first texts, Derrida uses the term "deconstruction" and creates deconstructive texts; but Derrida does not explain the word. With deconstruction, Derrida reveals the non-existence of the meaning that the text fixes with the signs he uses, with the displacements and derivations of the signs. In his interview published under the name of *Positions*, Derrida defines deconstruction as a term used "to avoid both simply neutralizing the binary oppositions of metaphysics and simply residing within the closed field of these oppositions, thereby confirming it" (1981, p.41). In his explanation, Derrida concerns with language problems and the relationship between language and metaphysics. In the following years, in his *Letter to a Japanese Friend*, Derrida mentions the characteristics of deconstruction that are difficult to define:

To be very schematic I would say that the difficulty of defining and therefore also of *translating* the word "deconstruction" stems from the fact that all the predicates, all the defining concepts, all the lexical significations, and even the syntactic articulations, which seem at one moment to lend themselves to this definition or to that translation, are also deconstructed or deconstructible, directly or otherwise, and so on. (2008, p. 5).

Thus, deconstruction examines the meaning of the word and its position with other words because many other words are used to 'describe' a word. For Derrida, deconstruction is not an analysis or critique.

Derrida locates the reader in the same position as the writer. Deconstruction involves a text or a thought collapsing this thought. It is the philosophy of revealing the hidden, unexposed, hidden contradictions of the text. Derrida's explanation shows that there is no possibility to study a text independently of its universality. In this respect, Derrida says that the deconstructive approach does not analyse but read. He claims that the texts, deconstructed by reading, do not give an objective result as the meaning is determined by the perception of the readers. Additionally, the whole text constitutes meaning. Thereby, a text does not contain meaningful smaller parts.

When Derrida puts the concept of deconstruction into use and analyses what kind of meaning it has, he clearly refers to Heidegger and states that the French word *deconstruction* aims to meet the words *destruktion* and *abbau* used by Heidegger. Although Derrida borrows the term from Heidegger, their approaches differ. In Derrida's approach, deconstruction is a tool used to comprehend the construction of a whole. Following the process of comprehending, it tries to reconstruct the whole within a different concept. On the other side, Heidegger assumes that the construction is needed to be broken apart and analysed separately. As indicated by Heidegger "phenomenology is the name for a method of doing philosophy; he says that the method includes three steps -reduction, construction, and destruction-" (Faulconer, 2000, p. 3). For Derrida, *destruktion* does not refer to destroy and destruction, but to the removal of structural layers, while *abbau* does not refer to destroy, but to the breaking up of something to investigate how it came into being. Derrida chooses the word *deconstruction*, which gathers grammatical, linguistic, or rhetorical values in a mechanical value because he believes it is more appropriate in terms of his strategy. Derrida presents the meaning of the word deconstruction in *Littre* as follows:

Deconstruction: action of deconstructing./ Grammatical term. Disarranging the construction of words in a sentence. 'Of deconstruction, common way of saying construction'... *To deconstruct*:
1. To disassemble the parts of a whole. To deconstruct a machine to transport it elsewhere. 2.

Grammatical term... To deconstruct verse, rendering it, by the suppression of meter, similar to prose. ... 3. *To self-deconstruct* [Se deconstruire] ... to lose its construction. (Derrida, 2008, p.2)

Jacques Derrida points out binary oppositions, such as good/evil or man/woman. The theorist claims that in established Western point of view, the first side of these oppositions is more accepted. "Derrida shows that such oppositions constitute a tacit hierarchy, in which the first term functions as privileged and superior and the second term as derivative and inferior" (Abrahams, 1999, p. 58). While introducing his thoughts about binary oppositions, Derrida underlines the fact that they need to be overturned. In his interview, published as *Positions*, Derrida states that there are two stages in the deconstruction of the metaphysics of presence. In the first stage, binary oppositions and hierarchies, which are the basis of the functioning of the metaphysics of presence, are problematized. These binary oppositions and their hierarchical relations are inverted. It is revealed how the superiority of a term is achieved. Besides, the first stage shows the assumptions by which the term on the negative side of the contrast is subordinated. Following the destruction, in the second stage, the text is reconstructed within a completely different context. Concordantly, deconstruction consistently rebuilds the text instead of referring to destroying it.

According to Derrida's arguments, Western people express their thoughts and feelings using binary oppositions such as black and white, men and women, presence and absence. For him, these oppositions reflect the hierarchy of Western societies. On one side, the concept with positive meaning has superiority while there is an ignored negative concept seen as inferior. Derrida tries to extinguish the strict barriers between the oppositions. He questions the hierarchy that gives one party supremacy. "Anchored by binary oppositions, texts create structures of meaning where one term is favoured in opposition to the other. Derrida exposes the biases within these oppositions and, at times, reverses them to explore the effects that such reversals may have on a text" (Richards, 2008, p. 147). While applying deconstructive reading to a text, binary oppositions are reversed. Hence, it is necessary to find the oppositions and discuss the neglected side.

Based on the deconstructive approach, there are two opposite concepts in a text named binary oppositions. The aim of using binary oppositions is to allow the reader to see unmentioned meanings. These oppositions cause the readers to reveal and reconstruct ignored meanings. The author presents a binary opposition while trying to break it. This opposition becomes the basis of the deconstruction of a text. Binary opposition underlines that a text does not convey an absolute meaning as it has two opposite parts. This concept rejects seeing only one side of the opposite. It is more valuable to approach the less popular side. Eagleton explains that the aim of deconstruction is "to show how such oppositions, in order to hold themselves in place, are sometimes betrayed into inverting or collapsing themselves, or need to banish to the text's margins certain niggling details which can be made to return and plague them" (2003, pp. 115-116). As understood from the writer's explanation, with deconstruction, Derrida aims to collapse the binary oppositions giving the ignored side the superiority.

Derrida does not define his theory as a method because, according to his belief, a method means a mechanical process. Rather than a method, his theoretical framework applies a trace. Nonetheless, this trace does not mean that he follows a certain route. On the contrary, he uses deconstruction to decode traces that are not always clearly visible. In other words, Derrida does not apply a methodology or follow a specific trace as he deconstructs these concepts. Although trace refers to certain roots, it also reflects that a certain root is not possible. He explains in *Of Grammatology* the role of trace in deconstruction, "[t]he trace is in fact the absolute origin of sense in general. Which amounts to saying once again that there is no absolute origin of sense in general. The trace is the difference which opens appearance and signification" (1997, p. 65). In deconstruction, Derrida

attaches great importance to the concept of trace. Considering that Derrida rejects the traditional Western view highlighting the significance of speech, trace is regarded as a key term while increasing the position of writing. For the theorist, each written text carries traces of previous ones. Therefore, producing a completely original text seems impossible. Furthermore, the trace is a referent to the erased writing which remains its trace.

Deconstruction is applied by the contemporary playwrights with the purpose of rewriting the texts including Tom Stoppard who benefits from previous writers, especially William Shakespeare. His reproduction of Shakespeare's play, *Rosencrantz and Guildenstern Are Dead*, focuses on the uncertainties of the source work, *Hamlet*. To deconstruct Shakespeare's *Hamlet*, Stoppard reverses his character choice and binary oppositions such as free will/ determinism, protagonist/ ordinary characters, and existence/ non-existence. Although Stoppard discussed Shakespeare's plot and characters, he rejects to put Hamlet in the central place. On the contrary, he deals with the minor characters of *Hamlet*, which are Rosencrantz and Guildenstern. Shakespeare privileges the nobles and puts them in the foreground considering Ros and Guil as "others" in *Hamlet*. Stoppard, on the other hand, supports the others rather than the nobles. He chooses them as main characters while giving Hamlet and other nobles secondary roles. By making the characters the protagonists of his play, Stoppard offers a new reading of *Hamlet* displacing the oppositions such as royal/ordinary or protagonist/secondary role.

They are not aware if they have any identity in Stoppard's play. Moreover, having an identity is not important for them. Regardless of whether they have a personality, their only knowledge is that they were born, they live, and after a certain time, they will die. As in *Hamlet*, Rosencrantz and Guildenstern have no consciousness of their life, or whether they have any position in Stoppard's play. The author tries to reveal individuals who have remained within certain limits and oblivion by emphasizing the characters of Rosencrantz and Guildenstern. Shakespeare overlooks these characters in his writing. Stoppard, on the contrary, argues that Ros and Guil reflect the individuals of society. He wants to exhibit the situation and position of ignored people in society. Stoppard tells the story of two ordinary characters in Shakespeare's *Hamlet*. These characters are unaware that *Hamlet* is ruled by the ghost of the murdered king. They do not know the social, political, or moral implications and consequences. Claudius not only ascends to the throne but also becomes the husband of Hamlet's mother. Ros and Guil have limited information about the newest events in the country. Their knowledge includes that they are wanted in the court of the King of Denmark. Their responsibility is to help figuring out what happened to their childhood friend, Hamlet. Stoppard gives them a great responsibility beyond their abilities despite being the minor characters of the play.

Rosencrantz and Guildenstern Are Dead is a parody play based on *Hamlet*. Rosencrantz and Guildenstern, two minor side characters in the play *Hamlet*, seem to be the main characters of the play, but they differ from the descriptions in Shakespeare's play. Despite all the efforts of these characters to find their identity, whose fates are predetermined in the event flow of the play *Hamlet*, cannot change their inevitable end. When they go beyond *Hamlet*, Ros and Guil begin to discuss why they are here, and how they can fulfil the duty given by Claudius. Consequently, they start to question their existence. The characters, as they are also the characters of *Hamlet*, observe the events from outside making comments as if they are the audience of the play. However, at the time when they are given a role in *Rosencrantz and Guildenstern Are Dead*, they have no choice but to follow their destiny. In Shakespeare's *Hamlet*, Ros and Guil are requested to the court by the new king, Claudius. Hamlet begins to assume that they are assigned by Claudius. After finding a letter to the king of England demanding his execution, Hamlet escapes from the ship. However, before

escaping, he replaces the letter with a new one ordering the execution of Ros and Guil instead of himself. As a result, they are executed which is later declared as a piece of minor news. Stoppard believes Hamlet deceives Ros and Guil and he thinks that Hamlet is mistaken to treat them as enemies. For Stoppard, they are innocent because they are not aware of the events around them.

Considering the title of Stoppard's play, a question arises: Are Rosencrantz and Guildenstern already dead? Stoppard gives his audience the end of his story with the name of his play. However, his fundamental purpose is to refer to the original work, *Hamlet*. Although Stoppard does not provide specific information about his characters, the audience understands from the flow of the play that it is connected to Shakespeare's play. Stoppard criticizes Shakespeare as he does not attach importance to his minor characters. Therefore, *Rosencrantz and Guildenstern Are Dead* performs a similar ending in which Ros and Guil die due to Hamlet's betrayal. Furthermore, in Stoppard's world full of uncertainty, the death of Ros and Guil appears as the only certain event. Therefore, Rosencrantz and Guildenstern are already dead in *Hamlet*. The title of his play contributes to another dominant binary opposition in the play, determinism/ free-will. Stoppard argues the predetermined fate of the characters as he mentions in the name of his play, *Rosencrantz and Guildenstern Are Dead*. The name of the play suggests that the characters do not have a choice except for living their fate. Every event in the play "is predestined in a number of ways, most obviously because there is no future for Rosencrantz and Guildenstern but their death, in spite of their attempts to imagine an alternative" (Mitchell, 2008, p. 46). Accordingly, Ros and Guil fail to find an alternative future other than following what is written for them. In *Hamlet*, the audience meets Ros and Guil when they are with Hamlet. Then, their existence is dependent on Shakespeare's Hamlet. The situation continues the same in Stoppard's play in which Ros and Guil's existence also depends on Hamlet. Since he changes the letter commanding his death with the one commanding Ros and Guil's death, Hamlet determines their end.

Tom Stoppard discusses the opposition between existence/non-existence. In his play, the protagonists appear as characters who do not have a background. Stoppard starts his writing in the middle when Rosencrantz and Guildenstern play a game. Ros and Guil do not have enough memory of their past. They remember a messenger who wakes up them to inform them that the King of Denmark wants to see the couple. Since they do not remember what they have experienced, the only source is what people tell them. They are completely dependent on the other characters' sentences to learn the past. Guil, as a questioning man, indicates his doubt:

ROS: ... We're his friends.

GUIL: How do you know?

ROS: From our young days brought up with him.

GUIL: You've only got their word for it.

ROS: But that's what we depend on.

GUIL: Well, yes, and then again no (2000, p.101)

Furthermore, since they do not have their own past memories, their identities are also dependent on others. As a result, they face an identity crisis. While introducing themselves, Ros gets confused; "My name is Guildenstern, and this is Rosencrantz. I'm sorry - his name's Guildenstern, and I'm Rosencrantz" (2000, p. 13). As well as the characters, the noble people of the play confuse them. This confusion is a reference to *Hamlet* in which Ros and Guil are the minors. Other characters,

except for Ros and Guil, have their identity. Thus, they have free will. Hamlet, for instance, escapes from the ship. Unlike him, Ros and Guil have to accept their fate. Their existence also continues in Shakespeare's *Hamlet*. When Hamlet is not around them, Ros and Guil doubt their existence. Ros and Guil are in search of a trace in every event they witness or remember that reflects themselves. They look for their identity although they have difficulties remembering their past. Guildenstern tries to understand what happens around them. Despite his questions to Rosencrantz about his memories, Ros remains unconcerned. Guil explains what he remembers:

The sun came up about as often as it went down, in the long run, and a coin showed heads about as often as it showed tails. Then a messenger arrived. We had been sent for. Nothing else happened. Ninety-two coins spun consecutively have come down heads ninety-two consecutive times ... and for the last three minutes on the wind of a windless day I have heard the sound of drums and flute... (2000, p. 8)

This quotation underlines that the characters do not have a background. They hardly remember their previous life. According to Joseph E. Duncan, "[t]he music heralds the Tragedians, the first characters from the entrapping *Hamlet* plot whom Rosencrantz and Guildenstern meet" (1981, p. 61). Thus, the characters are trapped within the plot of *Hamlet*. Their existence is based on their position in the previous writing, not Stoppard's play. In Stoppard's play, the theme of fate is highly effective. Regardless of their awareness of their existence, Ros and Guil are meant to live their destiny. Their death is the ineluctable end. Stoppard underlines that they are condemned to Shakespeare's plot of *Hamlet*. Ros and Guil persist in asking questions to find the meaning of their life and existence. However, they are not capable of comprehending their end. For them, it is enough to be identified as Rosencrantz and Guildenstern because they obey their predetermined roles. In the final act, Guil realizes their fate telling the audience "[t]here must have been a moment, at the beginning, where we could have said-no. But somehow we missed it". This act is the most different from *Hamlet*. In Shakespeare's play, the audience does not witness the travel to England. Instead, Hamlet narrates his adventure, which has happened off-stage. Stoppard aims to put Ros and Guil's confusion on stage. He writes the final part, inspired by Hamlet's narration, to show the couple's unaware voyage toward their death.

The fact that Ros and Guil do not have a correct memory and that they cannot be sure about anything about the past cause the characters to experience uncertainty about their identity and even to lose their identity. Rosencrantz and Guildenstern often forget who they are. The fact that the characters forget their own names is the most important sign that they have lost their identity. Jim Hunter compares *Hamlet* and *Rosencrantz and Guildenstern Are Dead* in terms of identity:

Hamlet himself, in Shakespeare, is a brooding intellectual, questioning everything: already what in the 1950s was called an anti-hero. Stoppard effectively transfers such doubts to Ros and Guil: in this modern view, attendant lords have minds and feelings too. Additionally, they are far more likely than a tragic hero to experience problems of identity. Shakespeare doesn't even allow Rosencrantz and Guildenstern separate personalities. (2000, p. 23)

The difference between Shakespeare and Stoppard is the character choice. Stoppard gives the characteristics of Hamlet to Rosencrantz and Guildenstern while putting them into the centre. In the opening scene of *Hamlet*, Bernardo asks, "Who's there?" (2002, p. 1) referring to the search for identity throughout the play. On the other hand, *Rosencrantz and Guildenstern Are Dead* begins with the coin-flipping game as a referent to fate as a lack of identity. Stoppard provides the characters with a new identity who are previously insignificant. His play concerns the characters within the scope of *Hamlet*.

Derrida underlines the idea that each text has the trace of previous texts. According to his claims, it is possible to see the marks of the original texts in the rewriting. Considering Derrida's theory, as Tom Stoppard reproduces Shakespearean play, the audience recognises the trace of the source work. In Stoppard's play, the traces are seen in terms of his description of characters and speeches. At the beginning of the play, Stoppard portrays "two Elizabethans passing the time". The audience is not aware of the fact that it is a rewriting of Shakespeare's play because Shakespeare does not give major roles to Stoppard's protagonists. Two characters play the coin-tossing game repeatedly until Shakespeare's major characters appear with their words in *Hamlet*. By using Shakespeare's sentences directly, Stoppard tries to arouse awareness about the characteristics of the plays, which are illusionary. The first act begins with the game played by Ros and Guil with their moneybags. Although Shakespeare does not assign them distinguishing personalities, Stoppard pictures his characters with unique characteristics. The author portrays Ros as a shy and thoughtful man. Guil seems very comfortable despite being aware of the events. For instance, seeing the heads ninety-two times is against the laws of physics. Even though he realizes this truth, he does not give up playing. It shows their personality from the beginning. Stoppard gives the information that "[t]he run of 'heads' is impossible, yet ROS betrays no surprise at all - he feels none" (2000, p. 1). Guil argues that nothing can change the fact that life starts with birth and ends with death. He accepts the unchangeable fate.

While writing *Rosencrantz and Guildenstern are Dead*, Stoppard specifically benefits from the method of intertextuality. Using postmodern techniques such as intertextuality contributes to Derrida's theory offering the concept of trace. Thanks to referring to the other writings, Stoppard increases the traces in his play. To obtain intertextuality, Stoppard borrows some parts from previous works and presents them to his audience after adding his creativity to the existing text. The characters in Stoppard's play sometimes have no recollection of the past, and sometimes they have no idea about their discussions and communications. This situation is an explanation of the fact that the characters have a confusion about their identity as they did not have any important place in the previous text and Stoppard gave them a significant position in his play. Rosencrantz and Guildenstern are portrayed with their Elizabethan lines in Shakespeare's *Hamlet*, while in Stoppard's work, they are known as characters who speak contemporary English and evaluate the events happening around them. Stoppard tries to bring together different worlds and periods within the framework of postmodern discourse. He reflects both the real world and stage life in his play. The duties and aims of Ros and Guil, who do not have the authority to change, are obvious. The couple does not seem to have a specific purpose to achieve any goal except for the ones they have been told. Stoppard allows them to question in his play. His main purpose is to establish a connection between his characters and the audience. In fact, he wants the readers to question the uncertainty of life.

In most of the scenes, Stoppard also uses intertextuality to underline that both his play and Shakespeare's play are fiction. The similar conversations used in the two plays stress Derrida's argument about trace. He interrupts Ros and Guil's scenes with Shakespeare's major characters who use the same utterances as *Hamlet*. Stoppard mostly writes new speeches for Ros and Guil while keeping his minor characters' speeches. As the play continues, Guil's disturbance about the writer's interrupts shows itself: "As soon as we make a move they'll come pouring in from every side, shouting obscure instructions, confusing us with ridiculous remarks, messing us about from here to breakfast and getting our names wrong" (2000, p. 78). Stoppard's purpose is to criticize Shakespeare's play in terms of the places of the characters. Ros and Guil are neglected and put in a secondary place in *Hamlet*. For Stoppard, they are under the control of nobility. He wants to deconstruct the social classes making Ros and Guil the protagonists. Yet, they are still confused and

ignorant men. Moreover, Stoppard benefits from the speeches of characters in Shakespeare's play to make a parody of *Hamlet*. He directly quotes the dialogues, but he does not refer to the same meaning. To give an example, Stoppard takes the speeches of Rosencrantz and Guildenstern when they are welcomed by Claudius and Gertrude:

ROSENCRANTZ: Both your majesties

Might, by the sovereign power you have of us,
Put your dread pleasures more into command
Than to entreaty.

GUILDENSTERN: But we both obey,
And here give up ourselves, in the full bent
To lay our service freely at your feet,

To be commanded. (Shakespeare, 2002, p. 69; Stoppard, 2000, pp. 27-28)

In *Hamlet*, the utterance is presented to the audience who has been already aware of Hamlet's tragic difficulty to uncover the reality behind his father's death. On the contrary, Stoppard's audience is given the same dialogue right after Hamlet enters the scene and behaves strangely. Therefore, the reason why Ros and Guil accept the duty given by the King and Queen is understandable to Shakespeare's audience. However, in Stoppard's play, the scene contributes to the uncertainties of the play, as the audience does not comprehend the reason behind Hamlet's behaviours.

Besides, Stoppard copies other parts of *Hamlet* by adding direction to the conversations. Despite using the same dialogues, Stoppard aims to raise a different effect on his audience. At this point, another binary opposition occurs for Stoppard to deconstruct. When Shakespeare focuses on his actors with the aim of reflecting the play as if it was a reality, Stoppard believes that his play is an imaginary world. Therefore, he includes directions to the speeches of Shakespearean characters. Stoppard emphasizes the ignored side of the opposition which is the audience. Stoppard wants his audience to be a part of his play. In order to accomplish his aim, the writer directs the readers:

He [GUIL] turns upstage in time to take over the conversation with CLAUDIUS, GERTRUDE and ROS head downstage.

GERTRUDE: Did he receive you well?

ROS: Most like a gentleman.

GUIL: *(returning in time to take it up)* But with much forcing of his disposition.

ROS: *(a flat lie and he knows it and shows it, perhaps catching GUIL's eye)* Niggard of question but of our demands most free in his reply. (2000, p. 64)

Although Stoppard takes the verbal utterance the same as Shakespeare, this scene involves some differences. Contrary to *Hamlet*, in which all the characters enter the stage at the same time according to the directions, in Stoppard's play Ros and Guil are on the stage. This difference underlines the fact that Stoppard gives the most significant roles of his play to Ros and Guil because the King and Queen go to them, unlike Shakespeare's play that puts the dynasty in the central position. Besides, Stoppard helps his audience to understand the real meaning of Ros and Guil's speech. Via using the stage directions, Stoppard deconstructs *Hamlet* since he destroys the ultimate, certain meaning of a text.

In deconstructive theory, Derrida rejects the logocentric idea of Western thought. Similarly, Stoppard does not present a certain and logocentric text having a definite meaning. Instead, he challenges his audience with ambiguity. Stoppard offers his readers to be a part of the play to

discover the meaning. Metaphysics of presence is not valid in *Rosencrantz and Guildenstern Are Dead* as the characters are claimed dead before the play begins. Stoppard eliminates this opposition through his characters. Before being the protagonists of his play, Ros and Guil have died in Shakespeare's *Hamlet*, which refers to their absence. In Stoppard's play, the audience encounters them showing their presence. Thus, Stoppard deconstructs the traditional opposition between presence and absence. The writer underlines the fictionality of drama. For him, a dramatic text does not have a responsibility to carry the values of previous periods. Supporting this idea, he deconstructs Shakespeare's *Hamlet*. In the coin-flipping game, Stoppard also deconstructs the physical and mathematical rules of the world. The coin consecutively shows heads without any exception. Guildenstern applies the law of probability, a mathematical formula, to explain how the situation is absurd:

GUIL (musing): The law of probability, as it has been oddly asserted, is something to do with the proposition that if six monkeys (he has surprised himself) ... if six monkeys were...The law of averages, if I have got this right, means that if six monkeys were thrown up in the air for long enough they would land on their tails about as often as they would land on their - (2000, pp. 2-3)

This quotation is an important example of the fact that the characters are in search of the truth and difficulty to find the truth. Therefore, the truth can never be easily obtained in one way. It shows the unreliableness of the accepted truth. Tom Stoppard questions the widely accepted laws such as the law of probability by deconstructing them. For him, the world cannot be explained with established rules as there are multiple truths.

The results of this paper indicate that a universal truth which maintains its validity throughout the history is not more than a delusion. The position of knowledge, language, and literature has been replaced. The meaning in the postmodern era is dependent on the perception of the addressee. Deconstruction focuses on the alternative perspectives as in its position against binary oppositions. Accordingly, in the case of *Rosencrantz and Guildenstern Are Dead*, the status of the oppositions is questioned. In his famous parody, *Rosencrantz and Guildenstern Are Dead*, Stoppard applies deconstruction. For instance, he deals with binary oppositions, such as free will/fate, and protagonist/ordinary characters. Shakespearean characters are given the authority to change the future of the characters. Rosencrantz and Guildenstern are pictured as unimportant secondary characters who have no conscious choice. Although Stoppard provides these minor characters primary roles in *Rosencrantz and Guildenstern Are Dead*, they remain weak. Hamlet, on the other side, continues to use his power to determine. He causes Ros and Guil's death. Stoppard deconstructs the Western belief that the protagonists belong to the upper class by making the ordinary characters his protagonists. Moreover, the writer ignores the aristocracy in his play. Traces of *Hamlet* as a source book are followed throughout Stoppard's rewriting. Intertextuality helps Stoppard to connect his play to the previous one. Besides, he directly copies the speeches of Hamlet in his play. In accordance with Derrida's theory of deconstruction, Stoppard discovers the oppositions in Shakespeare's text to reverse them. While writing a parody of a well-known play, the playwright prefers not to mention the personalities of his characters with the thought that it carries the marks of the source play.

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Borders of Memory: Melancholic Ownership, Epistemic Crisis, and Geopolitical Identity in Manto's 'Toba Tek Singh'

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Short Bios

Remya vr is a writer and a doctoral candidate in English literature at Vellore Institute of Technology, Vellore. She is exceedingly interested in creating writing and excelled in working with words. She has published an anthology of poems, NEELAJARMBUKAL, BLUE VEINS and short stories in Malayalam and English and She was a former article writer at Way2News and currently focuses on her research on War Trauma. She aspires to coin a new theory on Trauma Studies to capsule the parasite of trauma creating emotionally handicapped society.

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Abstract

This paper explores violence against knowledge and the erasure of geographical and cultural identity in Saadat Hasan Manto's short story, "Toba Tek Singh." It excavates into the intricate relationship between geographical places and personal identity and how political forces, particularly the Partition of India and Pakistan, disrupted and fragmented these bonds. The story portrays the protagonist, Bishan Singh, who, despite being labeled as "mad" in a Lahore asylum, clings to an unwavering desire to return to Toba Tek Singh, his birthplace, irrespective of its new geopolitical location. It argues that Manto's narrative brings to light the underexplored phenomenon of melancholic ownership of place, even within the minds of the mentally afflicted, emphasizing the central role of place as a character in the story. This study investigates the epistemic crisis that arises when knowledge of a place is disrupted by bureaucratic decisions, thereby triggering a continuous loop of melancholy. It highlights the suffering caused by the obliteration of historical and cultural memory; an aspect particularly poignant for civilians who transcend religious communalism. Manto's narrative masterfully critiques the symmetrical logic of partition laws, mirroring and questioning the exchange of Hindu and Muslim madmen between India and Pakistan, thus exposing the collapse of reality in the face of geopolitical turmoil. This paper engages with the multifaceted dimensions of "Toba Tek Singh," regarding the manipulation of place disrupts personal and collective identities. It punctuates the lasting impact of political decisions on memory in a traumatic mind raising critical questions about the price paid for the redefinition of borders and the erasure of cherished histories.

Keywords: Melancholic Ownership, Borders of Memory, Geopolitical Identity, Epistemic crisis, Violence against knowledge.

Barthes Narrative Codes in Literary Narratives: The Example of Italo Calvino

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Short Bio

Yazıcı started her university education at Karadeniz Technical University, Faculty of Architecture, Department of Architecture in 2011, and completed it with a good degree in 2015. In 2015, she was awarded a master's degree in the Department of Architecture, Department of Architecture, Faculty of Architecture, KTU. In 2017, she was appointed as a research assistant to Artvin Coruh University, Faculty of Art and Design, Department of Architecture. She completed her master's degree in 2019 with her thesis titled "Proposal of Corpus-Based Model in Architectural Texts: Rem Koolhaas Discourses".

Abstract

Every narrative presents a story, a story; It is a series of events in which characters take part, therefore, narrative is a form of communication that presents a series of events that the characters both cause and experience. A number of codes can be found within the narrative based on sequential actions or sequential areas in a story.

Architecture consists of a code system and has an implicit meaning. This code produces meaning and the codes point to the multiple values of the text. In semiotics, as long as actions and objects have meaning, there must be a conscious or unconscious code. According to Roland Barthes, "The world is the facts that we constantly encode and decode". He creates five codes, based on a different aspect of literary analysis: hermeneutic code (HER.), semantic code (SEM.), proairetic code (ACT.), cultural code (REF.), and symbolic code (SYM.)

The research material of this paper is Italo Calvino's book 'Invisible Cities'. The selection of the book is based on its characteristics such as containing elements like irony, metaphor, fiction, and messages, including references in the context of architecture, and the contemporaneity of Barthes and Calvino. Italo Calvino's narrative structure invites re-reading and, therefore, buildings are invited to be revisited. Just as architecture itself is a narrative, it is also possible to speak of the presence of architecture in narratives. In this paper, Barthes's narrative codes have been examined through narratives taken from Italo Calvino's book 'Invisible Cities.'

Keywords: Architecture, Barthes, Narrative codes, Narrative, Calvino, Invisible Cities

Introduction

It is possible to view texts containing data related to the architectural environment, the city, structure, architect, architectural thought, and emotion as architectural narratives. This paper proposes a new approach to the analysis of architectural narratives. Architecture and narratology are disciplines that nourish each other.

Narratology is a narrative theory that examines the commonalities and distinguishing features of all narratives. At the same time, narratology aims to define the system of rules regarding the production and processing of narrative (Jahn, 2015, p. 43).

A narrative is a semiotic representation of a series of events that are temporally and causally linked in a meaningful way. For this reason, it can be created through the use of a wide variety of semiotic communication tools described: written or spoken language, visual images, gestures, stage animation, as well as various combinations of all these... It can be said that all kinds of semiotic fiction and everything created from signs is a text (Sencer, 2005).

The text is a productivity. The concept of 'text' is not limited to what is written (literature). Significant informations about human thought and behavior can be obtained from textual documents (Russell, 2000). According to the French thinker and writer Barthes, words are a methodological field experienced only in a productive activity. Text theory produces a performative writing that constantly puts forth meaning by dissecting the signifier and 'evaporating' it. It is claimed that the theory of the text expresses a interpretation practice that can be reconnected with the social practices it engages with (Young, 1981). Barthes stages a journey of meaning exploration in text analysis.

Textual analysis does not attempt to describe the structure of a work; it is not about identifying a structure, but rather about generating a dynamic structuring of the text (a structuring that passes from reader to reader throughout history) to remain within the meaningful scope of the work, within its meaningfulness (Barthes, 1993). According to Henry James, relationships are infinite within the narrative discourse, and the author's task is to try to shape these relationships into a particular pattern with unique methods (Çıraklı, 2015, pp. 22-23). As continuous productions and expressions of the subject's struggle, this subject is undoubtedly the concern not only of the author but also, at the same time, of the reader (Young, 1981).

Barthes (1993, p. 140) seeks to identify, in a non-definitive manner, the forms and codes that will make possible not all meanings of the text (...it is impossible to capture all meanings because the text is open to infinity...) but rather the meanings. According to Barthes, "The world is the facts that we constantly encode and decode" (Waugh, 2006, p. 271). As long as actions and objects have a meaning in semiotics, there should be a conscious or unconscious code. This code refers to the multiple values of the text by generating meaning. Codes indicate the multiple value and partial reversibility of the text (Barthes, 1974).

In this paper, Barthes's narrative codes have been examined through narratives taken from Italo Calvino's book 'Invisible Cities.' The selection of the book is based on its characteristics such as containing elements like irony, metaphor, fiction, and messages, including references in the context of architecture, and the contemporaneity of Barthes and Calvino. The main focus of this paper, aiming to analyze the narrative from different perspectives, is to explore how the codes obtained by decoding architectural texts with Barthes's narrative codes contribute to the architectural level.

The Relationship Between Narrative and Architecture

Researching the discipline of architecture in the context of narratology contributes to theorizing the modes of production in terms of understanding architecture. Narratology examines the ways in which narrative structures shape our perception of both cultural works and the world around us. Narrative studies are particularly significant because organizing time and space in narrative forms constitutes one of the primary ways through which we construct meaning in general.

Architecture is a discipline that deals with the conceptual organization of living entities and their parts as a whole. The whole entity and the parts constituting it lead us to conceptual entities. Conceptual entities are determined by the desire to organize them into meaningful wholes (Psarra, 2009).

When architects talk about design, they present it as a mental activity concerned with arranging forms, spaces, programs, and materials. When discussing a building, it is generally defined as a narrative that invites a hypothetical audience and takes them on a journey through space. (Psarra, 2009). While design is described as a mental activity, a building is perceived as something to be experienced. This experience follows a path and evolves over time. For some architects, spatial narrative is not only at the center of defining the forms of buildings but also the forms of design. From Le Corbusier's concept of 'architecture promenade' to Daniel Libeskind's Jewish Museum in Berlin, views are shortened or extended. Routes are bent or layered to create spatial drama and tension (Psarra, 2009). Therefore, architectural practice itself transforms into a narrative.

In architectural narratives, there is a story of place/space. Stories attempt to find the answer to the "why" question, presenting a subjective reinterpretation or interpretation of events rather than an objective representation (Neumann and Nünning, 2008, p. 8). A story is a series of events with characters. Narrative, based on sequential actions or sequentially perceived spaces in a story, is at the center of creative imagination. The discourse of a narrative doesn't have to present the story in a strictly chronological manner: a narrative can start with action M, make a return to G, jump forward to P, etc. (Jahn, 2015, p. 92). When a space is designed or when we read a story, a scenario is written for the experienced space, and the user or reader experiencing the space is within the story of the space. Repeated experiences of this space mean the repeated reading of the created story. Italo Calvino's narrative structure invites re-reading and, therefore, analysis. Buildings are invited to be revisited. Thus, just as architecture itself is a narrative, it is also possible to speak of the presence of architecture in narratives.

Roland Barthes and Narrative Codes

Roland Barthes (1915-1980) is a French thinker and writer who made unique contributions to the establishment, development, application to various fields, and broader dissemination of contemporary semiotics (Culler, 2008; Sencer, 2005).

As an instructive thinker, Barthes attempts to uproot the seeds before they even sprout. Due to his distinctive thought structure, Barthes's ideas have influenced the development of theory of school, including structuralism, semiotics, social theory, design theory, anthropology, and poststructuralism. According to Barthes (1974), who departs from the traditional, a text (narrative) produces multiple meanings and generates meanings with the reader's participation. All narratives share structural features brought together in different ways by each narrative. To investigate a structure or to present a structural description, it is necessary to separate the components that make up the object (the narrative phenomenon). Subsequently, the functions and relationships between these components are determined (Jahn, 2015, p. 43). It is essential to read a text in a way that reveals multiple meanings and connotations. "...when you closely analyze any sentence of a work, it is possible to show how much it is affected by the meaning (and possibility)" (Barthes, 2016). Barthes therefore chooses to cut the texts he analyzes into "adjacent fragments", which he calls words "reading units" or "starred" chapters. Barthes's form of criticism involves manual processing of the text, interruption. Rather than reading a text for the closing moment, Barthes deals with rereading: "rereading removes the text from its internal chronology (this happens before or after) and retracts a legendary time (without before or after)" (Felluga, 2002).

Barthes, who reveals the transformation of narrative text into distinctive structural units, attempts to present a structural analysis model for texts based on narrative. The paper, aiming to analyze the

narrative from different perspectives, takes its method from Barthes's work titled 'S/Z', published in 1970, where he analyzed the story 'Sarrasine' by Honore de Balzac. His method was to deconstruct the text by 'quartering' the story into 561 lexias (reading units of varying length) and then to analyse these 'textual signifiers' in terms of five codes for text analysis in 'S/Z': hermeneutic code (HER.), semantic code (SEM.), proairetic code (ACT.), cultural code (REF.), and symbolic code (SYM.) (Barthes, 2016; Novak, 1997; Waugh, 2006; Yazıcı and Erem, 2020; Felluga, 2002) (Table 1).

Table 1. Barthes's Five Narrative Codes

Identifying Barthes's Five Narrative Codes	
Hermeneutic Code (HER.)	It is also referred to as the enigmatic code. It is related to the mysteries in the story. It refers to the mysterious, confusing, unexplained, or inadequately explained elements in a text, thereby this code makes the reader curious to know or understand them. The reader tries to uncover the mystery of these elements by asking different questions.
Semantic Code (SEM.)	It is also referred to as the connotative code. This code refers to elements that provide additional meanings or connotations. Connotation is often found in characterization. This code is also related to the theme.
Proairetic Code (ACT.)	It is also called the action code. This code expresses elements in the text that create tension and capture the reader's interest. It is the code that prompts the question "What happens next?" and keeps the reader engaged by maintaining interest in future actions.
Cultural Code (REF.)	It is also known as the reference code. It signifies elements that provide common information. Through this code, a reader acquires physical, physiological, medical, psychological, literary, or historical information. The gnomic code is one of the cultural codes and represents cultural elements that rely on clichés, proverbs, or various types of popular expressions.
Symbolic Code (SYM.)	It is also called the antithetic code. The code is somewhat similar to the semantic code, but its function is deeper than the latter. It represents elements that convey opposing meanings, that is, polarities and antithesis. The concept of polarities or binary oppositions is at the center of structuralist theory. A structuralist understands reality through these binary oppositions.

The paper involves a qualitative examination of Calvino's 'Invisible Cities' (1990) through the 5 narrative codes theorized by Barthes. The textual analysis conducted via narrative codes has provided an opportunity for the re-reading of 'Invisible Cities.'

Application of Five Narrative Codes on Invisible Cities

The cities mentioned in the quote, Istanbul, Jerusalem, and Samarkand, are cultural codes. The terms ‘coast, strait, gulf, sea, hill, continent, and atlas’ are geographical terms. These terms are cultural codes as they refer to a source of knowledge. Kublai Khan is testing Marco Polo’s knowledge. Cities on the maps are being identified. This is an action code. Therefore, the narrative includes hermeneutic code, cultural code, and proairetic code (Table 2).

Narrative 1: “The Great Khan owns an **atlas** whose drawings depict the terrestrial globe all at once and **continent** by **continent**, the borders of **the most distant realms**, the ships’ routes, the **coastlines**, the maps of **the most illustrious metropolises** and of **the most opulent ports**. He leafs through the maps before Marco Polo’s eyes to put **his knowledge to the test**. The traveler recognizes **Constantinople** in the city which from three shores dominates a **long strait**, a narrow **gulf**, and an enclosed **sea**; he remembers that **Jerusalem** is set on two **hills**, of unequal height, facing each other; he has no hesitation in pointing to **Samarkand** and its gardens” (Calvino, 1974, p. 136).

Table 2. Deciphering Narrative 1 in the context of narrative codes

Narrative Code	Subcode	Words and Phrases	Rereading
HER.	unknown	<ul style="list-style-type: none"> the most illustrious metropolises the most opulent ports distant realms 	Which famous metropolises? Which rich ports? Not explaining why you are famous or rich
REF.	geography	<ul style="list-style-type: none"> Constantinople Jerusalem Samarkand coastline strait port sea hills continent atlas 	The mentioning of the cities Constantinople, Jerusalem, and Samarkand and the features of the atlas: the presence of maps such as continent, boundaries, route, coastline, etc.
ACT.	test knowledge	<ul style="list-style-type: none"> he leafs through the maps his knowledge to the test 	Identification of cities on the map.

In Narrative 2, there is also an enigma: Why are there crazy in skyscrapers? Do skyscrapers drive people crazy? The existence of the word “black” (meaning black person) indicates an ethnic code. The words in the narrative evoke their opposites. For example, lunatic suggests sane, black refers to white people, and the rich bring to mind the poor. The distinctive features of the city of Zirma are emphasized. In fact, here, the negative situation suggesting the positive is also present. The negative features of the city of Zirma are highlighted, prompting the question, “Are there no positive aspects in this city?” It implies richness in terms of diversity in the city, discussing the diversity of people in the city. This diversity being outside of norms increases the memorability of the city. The question ‘Why are most blind people

black?’ is a semantic code as it associates blindness with black individuals. Therefore, the narrative includes hermeneutic code, cultural code, symbolic code, and semantic code (Table 3).

Narrative 2: “Travelers return from the city of Zirma with distinct memories: a **blind black man** shouting in the crowd a lunatic teetering on a skyscraper’s cornice, a **girl** walking with a puma on a leash. Actually **many of the blind men** who tap their canes on Zirma’s cobblestones are **black**; **in every skyscraper there is someone going mad**; all lunatics spend hours on cornices; there is no puma that some girl does not raise, as a whim. **The city is redundant**: it repeats itself so that something will stick in the mind” (Calvino, 1974, p. 19).

Table 3. Deciphering Narrative 2 in the context of narrative codes

Narrative Code	Subcode	Words and Phrases	Rereading
HER.	enigma	<ul style="list-style-type: none"> in every skyscraper there is someone going mad 	<p>Why are there mad people in skyscrapers?</p> <p>Do skyscrapers drive people insane?</p>
REF.	ethnic	<ul style="list-style-type: none"> black man 	<p>The occurrence of the word “black” in the narrative</p>
SYM.	antithesis	<ul style="list-style-type: none"> black man mad girl the city is redundant 	<p>Emphasis on the distinctive features of the city of Zirma</p> <p>The association of black with white, lunatic with sane, and rich with poor.</p>
SEM.	abundance	<ul style="list-style-type: none"> The city is redundant many of the blind men are black in every skyscraper there is someone going mad 	<p>The richness of diversity among the residents of the city.</p> <p>Increasing the memorability of the city through the diversity being outside the norm.</p> <p>The identification of blind individuals with black people.</p>

In Narrative 3, there is a transition from one city to another. Action sequences like renewing lives and moving to another place when faced with any problem in the current location are proairetic codes. In actions like changing everything in life, escaping instead of overcoming problems, there is an implicit meaning. Living with a new identity in a new city means disregarding the past experiences. Does

accepting the past as if it never happened each time imply that we are not living, or does it mean constantly coming into the world anew? There is also an enigma in this narrative, and the narrative includes hermeneutic code (Table 4).

Narrative 3: “Eutropia is not one, but all these cities together; **only one is inhabited** at a time, **the others are empty**; and this process is carried out in rotation. Now I shall tell you how. On the day when Eutropia’s inhabitants feel the grip of weariness and **no one can bear any longer** his job, his relatives, his house and his life, debts, the people he must greet or who greet him, then the whole citizenry **decides to move to the next city, which is there waiting for them, empty and good as new**; there each will **take up a new job, a different wife**, will **see another landscape** on opening his window, and will **spend his time with different pastimes, friends, gossip**” (Calvino, 1974, p. 64).

Table 4. Deciphering Narrative 3 in the context of narrative codes

Narrative Code	Subcode	Words and Phrases	Rereading
ACT.	moving from one city to another	<ul style="list-style-type: none"> • take up a new job, a different wife • see another landscape on opening his window • spend his time with different pastimes, friends • spend his time with gossip • move to the next city 	<p>Renewing lives</p> <p>Moving to another place when encountering any problems in the current location.</p>
SEM.	escape	<ul style="list-style-type: none"> • only one is inhabited at a time, the others are empty • day when no one can bear any longer • which is there waiting for them, empty and good as new 	<p>Disregarding the experiences (memories) by taking actions to change one’s life.</p> <p>Running away instead of overcoming problems.</p>
HER.	riddle	<ul style="list-style-type: none"> • the whole citizenry is empty • waiting for them as new 	<p>Does accepting the past as if it never happened each time imply that we are not living, or does it mean constantly coming into the world anew?</p>

As a result of textual analysis, narrative codes and sub-codes have been generated through 'Invisible Cities'. The text has been reduced to words and word groups through narrative codes. In this way, the text is inviting a re-reading, uncovering new semantic references from the text.

Conclusion

In addition to the intense time experience realized through storytelling, the similarity between oral/textual and architectural narratives brings forth another creation of the imaginative power of the mind. (Ricoeur 1991, p. 24; De Bleekere and Gerards, 2017). The productive imagination works between these poles by creating its own existence in time and history. Thanks to the ongoing process of interpretation, the narrative tradition is kept alive. (Ricoeur, 1995, p. 25; De Bleekere and Gerards, 2017). Without it, traditions weaken and ultimately disappear. Narratives create the identity of individuals and communities by forming living traditions. By telling and retelling their stories, individuals and communities shape their narrative identities. (Ricoeur, 1995, p. 241; De Bleekere and Gerards, 2017). An important component of these identities is the built environment and architectural stories.

The text is like a tangled thread that needs unraveling. When unraveled, we encounter a variety of potential meanings. Starting with a narrative from a single perspective, looking at a series of previous experiences, a known meaning can be created. And in this case, a meaning is generated for the text. Analyzing the narrative from a different perspective allows the creation of an entirely different meaning.

In this paper, narratives have been re-read within the context of Barthes's narrative codes and have been created new meanings for the text. The text has been divided into segments and classified in the context of narrative codes. This classification has facilitated the generation of new sub-codes. Thus, a sign system conveying meaning to the reader has been established. The examination of these narrative codes has enabled the reader to approach Italo Calvino's 'Invisible Cities' in a new dimension. Finally, the application of Barthes's narrative codes in architectural texts can reveal new opportunities for interpretation and create new knowledge domains in architectural theory.

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The Employment of Authorial Intrusion as a Narrative Technique by Devdutt Pattanaik

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Short Bio

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Abstract

Authorial intrusion in fictions is a popular literary device used by writers over the years for specific purposes. Its usage has been received both positively and negatively by readers of varied preferences. Readers of Devdutt Pattanaik, a renowned mythologist, would often recognize the authorial voice in most of his works based on mythology. This paper examines the use of authorial intrusion as a narrative technique by Pattanaik by basing the study on one research question: Amidst mixed reviews of the use of authorial intrusion in general, how does Pattanaik manage to appeal to his readers with so many intrusions during the narration? An attempt to answer this basic question led to a detailed understanding of the conventional use of authorial intrusion, its history and reception till date. Based on this understanding, a narrative analysis was conducted on Pattanaik's *Sita: An Illustrated Retelling of the Ramayana* (2013), which identified the characteristics of the writer's intrusion, thus revealing how he uses the literary device as a narrative technique to perform many more functions apart from the conventional ones.

Key Words: Authorial Intrusion, Narrative Technique, Devdutt Pattanaik, Mythological Retelling.

Introduction

Devdutt Pattanaik is a medical doctor-turned writer gaining fame in the past few years for his works based on extensive research in World Mythologies. He writes for both children and adults alike. Pattanaik's works provide clarity to many misconceived notions of Indian mythology. For instance, while the common assumption of many Indians about the meaning of 'dharma' is 'righteous conduct', Pattanaik explains that the term actually means "human potential" (unnumbered page, *Sita*). Similarly, there is a common belief that 'karma' means "as you sow, so you reap". This led to the popular tagline among today's youngsters 'karma is a boomerang'. However, Pattanaik claims that the 'karma' mentioned in Indian scriptures only implies that to all action there is a consequence (p. 74). The consequence does not necessarily be a morally befitting response to the action.

His *Sita: An Illustrated Retelling of the Ramayana* got published on 20 October 2013 to a wide reception among Indian readers. Readers find a striking similarity between the structure of this work and his earlier work named *Jaya: An Illustrated Retelling of the Mahabharata* (2010), a retelling of the

Mahabharata. His Diploma in Comparative Mythology reflects in most of his works, including *Sita*. Pattanaik intrudes often into the narrative to connect it to various other views and versions of the *Ramayana*. The aim of this paper is to analyse the use of authorial intrusion as a narrative technique in the book by Pattanaik, amidst mixed reviews on the use of this device.

Authorial Intrusion and its History

Intrusions to the narrative are techniques employed by writers belonging to different ages of literature. Interlude, a mini-narrative by playwrights of older times, can be considered as a precursor to the authorial intrusion of today. An interlude is a scene enacted on the stage/street during the interval of a play. Though the creator did not directly address the readers during the interlude, it still was a break from the narrative and hence could be the origin of an intrusion. An authorial intrusion is where an author registers his presence or ideas in between a narrative.

A study of Paul Dawson on this particular aspect titled “From Digressions to Intrusions: Authorial Commentary in the Novel” has traced the history of how a “digression” from a story by its author came to be regarded as an “authorial intrusion” into the story over a span of two centuries. According to the article, around the 18th century, a deviation from the primary narrative by an author was referred to as digression. Since then, there have been mixed reviews on the use of this technique. This shift of terminology is associated with two prime factors: narrative time and the illusion of reality created by fiction. One set of writers and critics believed that the authorial commentary pauses the narrative time and also disrupts the illusion of reality created by the narrative in the minds of the readers. They questioned the purpose of an intrusion by making statements that sounded similar to what Barbauld had to say on the memoiristic form: “What the hero cannot say, the author cannot tell”. On the other hand, there were another set of people who welcomed the commentary as a part of the narration and that older readers were anyway aware of the fictionality of the work, unlike children. They encouraged its use as it helped understand the narrative better.

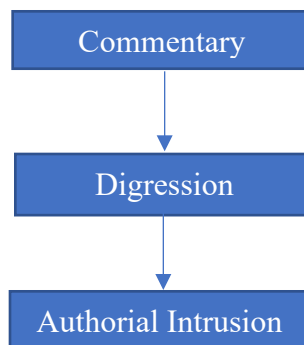


Fig. (i) Evolution of Terminology for Authorial Intrusion as a Literary Device

Arthur’s remark on the use of authorial intrusion in his “Authorial Intrusion as Art in “The Last Chronicle of Barset”” has a strong say in putting these assorted reviews to rest. While explaining how the author Trollope’s intrusion helps in a better understanding of an ordinary character called Henry, he says that authorial intrusion is

a method of augmenting the readers’ understanding of what the characters say and do; it is not and not intended to be, a substitute for action and characterization ... The benefits in this instance are

economy of language and effort, enhanced characterization, and an implicit statement of a theme central not only to this novel, but Trollope's fiction generally.

There are really only two ways for a reader to learn more than is obvious from the action or plot of the novel; the first is through the words and actions of the characters involved, and the second is through the augmenting voice of the author ... "showing" the reader every character in a novel is neither practical nor possible. If this is true, then the second method of authorial intrusion, or augmenting narration ... maybe seen as something of a compromise between showing the reader all or nothing at all.

While Arthur's justification of the use of authorial intrusion is relevant here, Trollope's use of authorial intrusion is completely different from that of Pattanaik.

Function of Authorial Intrusion

Fiction writer Zoe M. McCarthy explains familiar cases of authorial intrusion, in relation to its function:

1. Comments something on a character or a prop as a part of narrative description, to provide additional information on something; or to convey the author's personal opinion on the matter.
 2. Acts as foreshadow, warning the readers of an upcoming event.
 3. Reveals something that the character is unaware of. This is partly in connection with the first two points.
 4. Philosophizes, or preaches values. Didactic intrusions were more common in earlier times.
- Apart from the functions described by her, an authorial intrusion also
5. establishes a connection with the reader. Even in movies, sometimes the directors come in for a cameo role in a specific scene to register their face in the minds of the audience. This technique is referred to as "breaking the fourth wall".
 6. urges the reader to understand the author's perspective of something or to put the reader on the track that the narrator wants the reader to travel on.
 7. gives a narrative break to the reader, when the plot is getting more complex or when the writer wants to give some time to the reader to pause and think about the previous action.

Characteristics of Conventional Authorial Intrusion

Most authorial intrusion are often seen embedded within the narration. For example, a sentence like, "Clara had no idea what was in wait for her" is an authorial intrusion, where before the character witnesses a particular scene, the writer barges in and warns the readers that something is about to happen to Clara. This is an intrusion that tries to run along with the main narrative. It also performs the function of "foreshadow" mentioned by McCarthy.

Some intrusions use pronouns like "I", "we" and "you" in the intrusion to break the fourth wall as observed in Ormsby's translation of *Don Quixote*: "IDLE READER: Thou mayest believe me without any oath that I would this book, as it is the child of my brain, were the fairest, gayest, and cleverest that could be imagined" (Baldwin, 2021). These intrusions are slightly removed from the main narrative.

Types

Authorial intrusion could be broadly classified into two categories based on the reason behind its creation: there are cases of intrusion that are **intentional**, where the writer specifically aims to convey something additionally to the readers, and there are a few cases where authors might **unintentionally** intrude into the narrative and fail to recognize it. Thus, authorial intrusion could be intentional or unintentional. Also, while some intrusions are **implicit**, some are **explicit** in nature.

Pattanaik's Employment of Authorial Intrusion as a Narrative Technique in *Sita: An Illustrated Retelling of Ramayana*

To proceed with the objective of the study, it is primarily essential to justify that the commentary made by Pattanaik at the end of every chapter is authorial intrusion in the first place. This is a requirement since the commentary is very much different from conventional authorial intrusions. The paper identifies the subject of concern as authorial intrusion because it is not a part of the main narrative and it is purely a section allotted by the writer to convey details that are additional but relevant to the concerned chapter, directly to the reader. Probably, this is also a segment where the Author-Implied Author-Implied Reader-Reader chain mentioned by Bhatnagar in *Narratology of Modern Indian Novel* gets reduced to Author-Reader (Bhatnagar, 2016).

Meanwhile, it cannot be relegated as any other footnote because footnotes generally point out to sources from where ideas have been taken and very rarely does one find writers experimenting with footnotes. For instance, David Mitchell uses footnotes to convey parallel stories in *Cloud Atlas*. Hence, Pattanaik's footnotes in the primary text are a kind of authorial intrusion used to convey several ideas as shown in Fig. (ii).

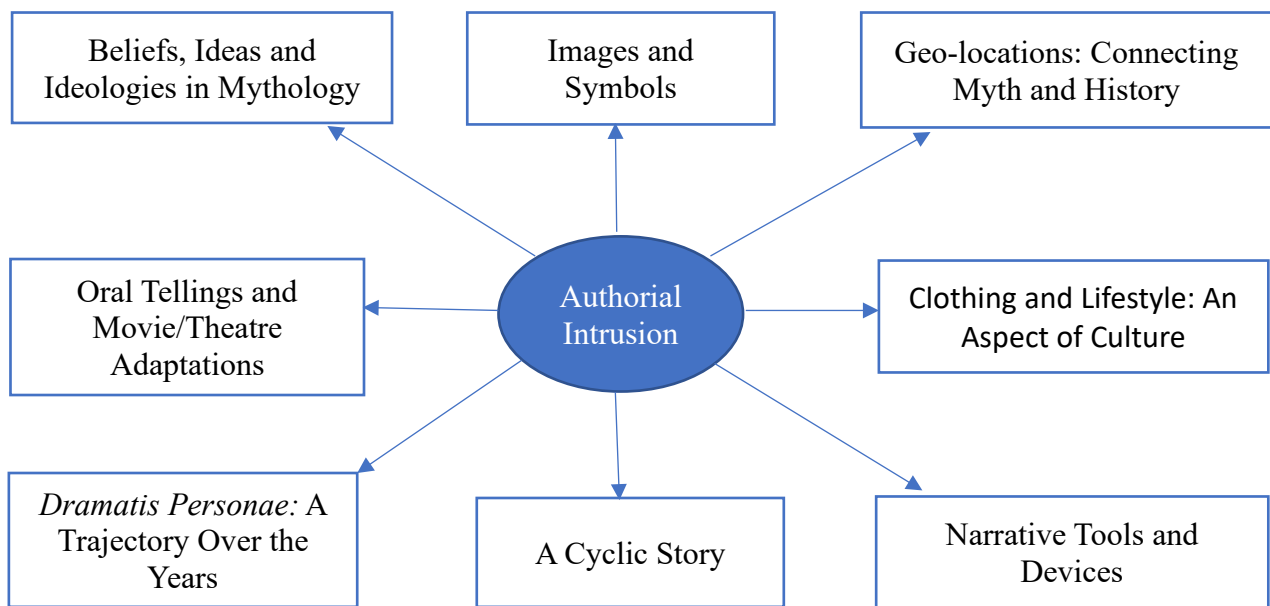


Fig. (ii) Components of Pattanaik's Intrusion – A Conceptual Framework

a. Beliefs, Ideas and Ideologies in Mythology

Pattanaik touches upon the various beliefs, ideas and ideologies conveyed through the myths of Ramayana in his authorial intrusion.

Threshold between binaries: To begin with, Pattanaik points out various binaries mentioned in mythology through his commentary. Despite showing the difference between them, he explains how they are not opposites but just halves of a whole, like the Chinese Yin Yang. For example, he talks about Shiva being a hermit destroying desire and his counterpart Shakti being a householder satisfying desire. Their elder son Ganesh "satisfies those who seek food" and younger son Kartik "defends those who

fear they will become food” (p. 46). Hence, Pattanaik says “with Shiva by her side, Shakti creates a forest where both predator and prey are happy” (p. 46). In the chapter titled “The Origin of Rules” he mentions how tribal societies

focus on survival and maintenance of the social rhythm of the collective in harmony with nature while non-tribal societies tend to allow disruption of the old order and constantly seek something new either in terms of intellectual or material development often at the cost of nature. (p. 26)

He also focuses on the idea of threshold. Threshold symbolizes a divide between “the domesticated inside” and “the wild outside”, “the household” (p. 67) and the in-laws house, etc.

Marriage: Pattanaik never fails to highlight the notions of marriage found in the texts of *Ramayana*: “Marriage, since, Vedic times, is not just the union of a man and a woman but an opportunity for two cultures to intermingle so that new customs and beliefs can enter an old household and revitalize it” (p. 61). The epic is more known for its emphasis on monogamy, its protagonist standing as a symbol for it. One does find the protagonist’s father committing polygamy, however the status of Ram being an *eka-patni-virata* is celebrated by all. The author includes comments on the practice of child marriage, while revealing how the ages of Sita and Ram during their weddings vary in different versions according to the respective culture’s beliefs (pp. 67-68).

Individuality: While discussing Urmila, Pattanaik points out that many characters of the epic submit themselves to the family or the kingdom out of sensitivity for the other, but this is being looked at as ‘lack of individuality’ in today’s world. Following Tagore’s criticism on the same, Maithili Sharan Gupta’s *Saket* gives importance to the character of Urmila (p. 90). The following observation of Pattanaik on the characterization of Sita holds the crux of the entire novel’s significance:

Is Sita following Ram because it is her duty or because she loves Ram and cares for him? Is the decision based on social norms or emotion? This is not clarified in the epic. But while Ram tilts more towards rules, Sita balances him by tilting more towards emotions. He aligns; she understands.

Unlike conventional narratives that portray Sita as a demure, obedient wife, the Sita of the Valmiki *Ramayana* has a mind of her own. In fact, she rebukes Ram... for being afraid of taking his wife along. (p. 83)

Yugas: Pattanaik refers to the four yugas or phases often referred to in Hindu Mythology. It is a belief that “every society goes through” these four phases: “Krita (4), Treta (3), Dvapara (2) and Kali (1)”. It is followed by Pralaya (0) and then the phases repeat. Pralaya is when the society collapses and there is an arrival of one of Vishnu’s avatars (p. 59).

Reverse devotion: While talking about Ravana’s son Virabahu, Pattanaik refers to Dandi *Ramayana*, which displays viparit-bhakti, i.e., reverse devotion, wherein a person displays devotion by “mocking and taunting God” (p. 236).

Symmetry: The writer points to the importance of symmetry in the mythology. For examples, images of gods having two wives, one on either side. Whereas, Ravana has four heads on one side and five on the other, thus indicating instability (p. 290).

b. Images and Symbols

In *Sita*, he discusses how in Indian mythology the king “is equated with a cowherd” and earth “as the cow who provided him with resources.” A cow symbolizes sustenance as it provides both food and fuel (p. 26).

The author makes reference to the images of agriculture when talking about marriage and intercourse as observed by him in mythology in most of his works. There is a frequent picturization of a woman as a field that germinates the seed and the man is the one who sows seeds in the field (p. 61). While Pattanaik describes the ritual of marriage in the epic, he explains in his commentary as to how till date there is still a custom of grooms wielding swords during the wedding, which was essential during ancient times to protect the bejeweled bride from bandits (p. 67). He also mentions the culture of presenting king-queen dolls, which symbolize domestic bliss, to girls who come of age in some states of India (p. 61).

A detailed commentary is made on the symbol of “Kavadi” – a stick carried on the shoulder which balances two objects on either side of the stick. In the epic, Shravana carries his parents in the manner. Eventually, Shravana became a symbol of all children who take of their old parents (p. 74). And, Kumbhakarna became a “colloquial metaphor” used to refer to people who sleep for a long time (p. 235).

Pattanaik compares the constellations with mythical figures of India: “The Saptarishi constellation is known as the Great Bear in English... Krittika is known as the Pleiades or the Six Sisters. The twin stars of Alkor and Mizar in Ursa Major are known as the Arundhati and Vasishtha stars, Arundhati being fainter than Vasishtha” (p. 67).

The author observes the connections made with kusha grass in mythology:

Sita has always been associated with vegetation, especially grass.

Kusha grass is a long, sharp grass that is an essential ingredient of Vedic rituals. Those performing the yagna sit on mats made of this grass and tie a ring of the grass around their finger. It is used as a torch to carry fire and as a broom to sweep the precincts. The Puranas link it to Brahma’s hair, Vishnu’s hair (when he took the form of a turtle) and Sita’s hair. (p. 5)

The image of a threshold standing as the crossing line between binaries is already explained in section “a”. The term “Ram-bana” (Ram’s arrow) symbolizes “a sure cure for ailments or a guaranteed solution to a problem” (p. 59). Pattanaik sees Ram’s journey through the forests as a metaphor: “From a symbolic point of view, the forest is the undomesticated mind, wild and frightening. The arrival of the sages and then Ram is the gradual awakening of the human potential” (p. 111). Pattanaik also remarks on the aspect of tied hair symbolizing bondage and culture and untied hair symbolizing freedom and wildness in both *Mahabharata* and *Ramayana* (p. 135).

c. Geo-locations: Connecting Myth and History

Many geographical locations in India, like pilgrimage sites, have a history of their own. Pattanaik touches upon a few sites located in India and neighbouring countries in connection with events from the *Ramayana*: Janaki Mandir in Nepal, where a golden image of Sita was found by saint Surkishoredas, has Sita as the main deity (p. 62); Sarvan in Uttar Pradesh has a stone image “whose navel can never be filled with water” indicating the unquenched thirst of Shravana (p. 74); Chitrakut in Madhya Pradesh, the place where Bharat and Ram are said to have met after his exile, is a pilgrimage site today (p. 92); the place where Sita gets abducted is identified as Panchavati in Maharashtra and near to it is the place called Nashik (referring to the cut nose of Surpanakha) where “Ram meets Jatayu”, and so is Lepakshi (from pakshi or bird in Sanskrit) in Andhra Pradesh (pp. 135-136). There is a reference made to different ponds found in pilgrimage sites of today called as “Ram-kund, Lakshman-kund and Sita-kund”, which the three are believed to have used, which also reinstates their hermit way of living (p. 119).

Pattanaik observes that many mythical figures come from the land of Kekaya located in north-west India: Kaikeyi, Gandhari, Madri, etc. (p. 69). He claims that the naming of certain characters in relation to their birth place helps scholars trace their historical background if there exists one.

The writer reports the challenges raised on the connection made between the island of Lanka mentioned in *Ramayana* and the island nation Sri Lanka, since the country was actually referred to as “Sinhala” till the 11th century (p. 137).

d. Clothing and Lifestyle: An Aspect of Culture

Pattanaik draws the attention of the readers towards the clothing and accessories mentioned, representing one of the cultural attributes of the earlier times: clothes made of beaten bark, leaves and animal hide, hair gel made of banyan juice (p. 85), men wearing nose-rings (p. 67).

He remarks on how culturally distinct are the places of Sita, Ram and Krishna even today. Though the three are in the gangetic plains, Mithila is associated with village arts and crafts, Ayodhya with urban sophistication and Braj with earthy devotion (p. 62).

As briefed in section “a”, Pattanaik sees marriage itself as an opportunity for combination of cultures. As mentioned in section “b”, tied and untied hair had the meaning of culture and wildness, respectively, in the ancient times. The writer points to how Ashoka leaves were hung in doorways in earlier times, to “invite the goddess of wealth” (p. 140) owing to its sanctity, while discussing the chapter on “The Garden of Ashoka Trees”.

e. Narrative Tools and Devices

Pattanaik contributes to a literary analysis of *Ramayana*, hinting on the devices and techniques used by the ancient writers for specific purposes. For example, he mentions that Janaka is made as a character to “question the mindless materialism of kings, herdsmen and farmers (p. 61). “Manthara is a common literary device whereby an aspect of the protagonist’s personality is turned into a character in a story. Manthara embodies and expresses Kaikeyi’s deepest fears” (p. 77). According the writer, “Boons and curses” have been used as “narrative tools to explain karma: all actions have consequences” (p. 74). Pattanaik also observes how Valmiki has used Hanuman’s search for Sita in Lanka as a device to describe the residence of the rakshasas (p. 196).

Pattanaik’s way of looking at characters as narrative devices is interesting and it indirectly implies the fictionality of the narrative as well. In the chapter titled “Lakshman Laughs” he observes how “comic relief” in the epic, which is usually considered as “lacking in humour”, is provided by characters like the vanaras and rakshasas (p. 265).

f. A Cyclic Story

There is a belief that the events of *Ramayana* and *Mahabharata* are being repeated like a cycle over different yugas which are reflected in various tellings. This idea has been already discussed in a scholarly essay by A K Ramanujan titled “Three Hundred Ramayanas: Five Examples and Three Thoughts on Translation”. He narrates an anecdote involving Hanuman looking for Ram in the underworld and realizes that he is not the first Hanuman to come in search of the first Ram. Similarly, Pattanaik points out an extract from *Adhyatma Ramayana* where in order to convince Ram in taking her with him to the forest, Sita argues that she had always accompanied him in the earlier *Ramayanas*.

This alludes to the many retellings of the epic, or to a prior life, when he was Ram before. Thus the narrative implies knowledge of the belief that the *Ramayana* is an eternal cyclic story, taking place again

and again, both simultaneously and sequentially, in different ages and told through different poets, and we have access to just one of its many repetitions. (p. 83)

g. *Dramatis Personae*: A Trajectory Over the Years

i) Change of Roles by Characters in the Various Versions as Observed by Pattanaik

Narratives regarding the birth of Sita have been mentioned in the commentary. He explains how the *Ramopakhyana* from *Mahabharat* claims that Sita is Janaka's biological daughter, while Jain *Vasudevahindi* and Kashmiri *Ramavatara-charita* claim that Sita is Ravana's daughter (p. 24). However, Pattanaik's primary narrative sticks to Valmiki's version and the popular belief that Sita was the daughter of Bhumadevi, Goddess Earth. In the Buddhist version titled *Dashratha Jataka*, Ram and Sita are siblings (p. 92). In a ninth-century Jain text titled *Uttarpurana* by Gunabhadra, Sita is Mandodari's daughter and hence Ravana's daughter as well (p. 143). Similarly, Pattanaik culls out numerous such narratives on the birth of Sita from *Tibetan Ramayana*, *Khotan Ramayana*, *Dhashavatara-charita*, *Adbhut Ramayana*, *Ananda Ramayana*, etc.

ii) Character Development

Attention has been drawn to the fact that an evolution of the characters has been made by retellings over the centuries. This has been made possible because of the subjective influence of the retellers' thoughts, culture and time periods. Four such important examples mentioned by Pattanaik are Ram, Sita, Ravan and Kaikeyi. The character of Ram is perceived in different ways in different tellings: a dutiful son, an ideal king, a divine being, an avatar and so on. "Many scholars distinguish Ram the mortal hero from Ram who is God incarnate... the magic of the *Ramayana* comes from the efforts of a human struggling to realize his divine potential" (p. 62). As discussed in section "a", the portrayal of Sita has also gone through a cycle as well. The individualistic Sita shown in Valmiki *Ramayana*, unseen in the other "conventional narratives" (p. 83), has emerged again in the retelling of the past few decades.

Pattanaik makes an interesting comment on how Kaikeyi is perceived by different retellers. Recognised as the villainess of *Ramayan*, Pattanaik cites various instances where retellers show an empathy towards the character always trying to justify her deeds by different means: Manthara is blamed to have influenced her negatively; as a mother she was more concerned about her biological son's position; or that Kaikeyi actually saves Ram from an evil fate that might have affected him if he were to stay, and so on. He observes the same done for Surpanakha in *Kamba Ramayana* (p. 125). Similar attempts are made in many recent retellings, for instance, Kavita Kane's take on Surpanakha in *Lanka's Princess*. Even the feminist retellings of myth do contribute a lot to this evolution of characters, trying to show an ordinary or vile character of the ancient texts in a better light by understanding their psychological stature. Muskaan Kapoor's study on two such retellings of Penelope and Medusa titled "The Present-Day Medusa: Foregrounding L'écriture Feminism in the Contemporary Retellings of Mythology" actually points out how even the retellings subvert themselves by falling into a patriarchal way of narration

h. Oral Tellings and Movie/Theatre Adaptations

While discussing the bow of Shiva, Pattanaik alludes to an oral retelling recorded by a Portuguese missionary named Jacobo Fenicio in the 17th century. According to it, while Shiva guards Lanka, a drop of ash dropped by him becomes a tree whose branch reaches Janaka. King Janaka uses the branch as fuel for his yagna and from it comes Sita with a wooden bow that had to be broken to marry Sita (p.

46). The writer also spots stories on Surpanakha's husband and son from Southern oral literature like Tamil folklore, as observed in shadow theatre performances (p. 124). The Tamil oral *Ramayanas* also highlight the brother-sister relationship between Ravana and Surpanakha by saying that as Surpanakha gets mutilated, the heads of Ravana kept falling off (p. 127).

The *Ramayana* narrated by shadow puppeteers of Odisha is called *Ravanachhaya*, or the shadow of Ravana, because according to one story it was inspired by Sita who saw Ravana's shadow cast on the sea when she was being taken to Lanka. (p. 137)

Marathi folksongs speak of Sita's pregnancy cravings and of the last-minute instructions she gives while leaving for the forest. (p. 277)

While the Valmiki *Ramayana* talks of Sita giving birth to twins, Kathasaritsagar and Telugu folk songs speak of how Valmiki creates the second son from Kusha grass. (p. 290)

Pattanaik refers to a Hindi movie titled *Bharat Milap* (1942) which is based on the meeting of Bharata and Ram (p. 92). Reference is made to the movie called *Sita Swayamvar* (1976) which shows Sita being able to lift the bow of Shiva, as narrated in many folklores, but is absent in Valmiki *Ramayana*. Pattanaik does not fail to mention movie adaptations made on Sati Sulochana, Indrajit's wife and Ravana's daughter-in-law, a minor character in the *Ramayana* (p. 233).

Findings

It is understood from the narrative analysis that Devdutt Pattanaik's commentary is an authorial intrusion. On a whole, the content of the authorial intrusion is comparative in nature. He relates his retelling to various other modulations of the *Ramayana*. By doing so, the writer is able to capture the myth's influence on the contemporary beliefs and culture in India. The intrusion draws up an inter-textual connection, and establishes his retelling as an intertext, thus helping the readers read his text in light of various other texts related to it.

The intrusion is in the form of a random collage of related concepts including, but not restricted to, major topics like: "Beliefs, Ideas and Ideologies in Mythology", "Images and Symbols", "Geo-locations: Connecting Myth and History", "Clothing and Lifestyle: An Aspect of Culture", "Narrative Tools and Devices", "A Cyclic Story", "*Dramatis Personae*: A Trajectory Over the Years", "Oral Tellings and Theatre/Movie Adaptations". Each of it is given as points and though all are connected to the main narrative, there is not necessary relation between one point and the other. These comments make his intrusion exegetic in a manner. As per the types of intrusion discussed earlier, Pattanaik's is intentional and explicit in nature.

The intrusion is set off separately like a footnote and not within the main narrative like in the conventional usage. In most cases of authorial intrusions, writers directly address the readers using pronouns like "I" and "You" to distinguish it from the actual narrative. However, Pattanaik sticks to the third person point of view in the authorial intrusion as in the narrative.

Despite the opinion that intrusions are distractive and that continuous intrusions spoil the reading experience, Pattanaik is able to stay in the market of publications because of the varied features of his intrusions, as observed in the findings. He captures the minute yet not-so-popular details and criticism of various versions, thus making the reading experience an enriching one. When the intrusion is aimed at "augmenting the readers" (in Arthur's words) and is not unnecessary, it makes a positive impact on

majority of the readers. Thus, the study showcases how Pattanaik differently employs authorial intrusion, especially as a narrative technique to enhance the reading and learning experience.

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The Haunted Mind: Examining the Influence of Gothic Narrative on Schema and Memory in Arnab Ray's *The Mine*

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Abstract

Karma metaphorically senses to describe the consequences of individual actions. This research examines how pre-existing knowledge structures or schemas influence memory and recollection of fictional narratives within the holistic view of an individual's mental state, encompassing conscious and unconscious cognitive processes, affective experiences, and observable behaviours. This approach is particularly relevant in gothic novels, which often deal with characters haunted by their past and struggling to break free from their mental frameworks. In this research article, the researchers attempt to examine the hallucination effect that symbolises karma connecting the characters and the carvings deep down in the secret mining of Rajasthan in the novel *The Mine* by Arnab Ray. Using an ancient place of worship also adds to the sense of unease and mystery, implying a history of dark rituals and practices. As mentioned above, the experts' journey in the novel triggers the readers' schema of adventure and discovery, which is contrasted with the horrors they encounter along the way. Additionally, this article explores the effects of trauma on memory as the miners experience terrifying nightmares.

Keywords: Gothic narrative, episodic memory, hallucination effect, schema theory, and cognition.

Introduction

The Gothic narrative creates “an unconventional vision of reality through a conventional narrative” (Karin A. Wurst, 1997). In its exploration, it engages with the concept of karma by challenging the limitations of natural, predictable, and reasonable ideas related to morality. Within the Gothic narrative, characters grapple with morally complex situations and are responsible for making decisions that have moral consequences, playing a significant role in shaping both the plot and character development. This narrative form not only serves as a platform for exploring deeper themes of morality and human nature but also delves into the idea of karma by scrutinising the consequences of characters' actions and the intricate moral complexities inherent in their choices, reflecting the principle of karma. Therefore, the exploration of karma through the lens of the Gothic genre provides a nuanced understanding of morality, underscoring the profound impact of our actions on our lives and the world around us.

Karma is considered as a motif in the works of gothic fiction through the exploration of themes such as guilt, redemption, and supernatural phenomena. In gothic stories, the concept of karma is often depicted through the consequences of characters' actions and their subsequent suffering or redemption. The stories often involve characters who are haunted by their past deeds and are seeking redemption from their guilt (Carpenter, 2015)

The concept of karma has its roots in Indian religions, particularly Hinduism and Buddhism, where it is regarded as a principle of cause and effect. Within these religious frameworks “the term ‘karma’ specifically refers to the notion that an individual's intentions and actions (cause) influence their future outcomes (effect)” (TEARLE, 2014). However, in the realm of literary writing and scholarship, karma is often used in gothic narratives to depict retribution, with the motif of karma consistently portraying the triumph of good over evil in gothic fiction. According to Hudson (2013), Hindu culture emphasises karma as a belief system that helps in understanding suffering and making sense of tragic life events. To fully comprehend this belief, it is crucial to explore the representation of karma in the literary works of the *Ramayana* and *Mahabharata*. Jyoti Anand states, “The epic Ramayana asserts that individuals are personally responsible for their happiness and miseries, and they ultimately face the consequences of their own karmas” (Anand, 2009). Similarly, Sheldon Pollock highlights that “The Mahabharata delves into the aesthetics of suffering and the implicit literary theory of dharma and rupture in the game of dice” (Pollock, 2010). Furthermore, the concept of karma is intricately intertwined with the traditional notion of curse, serving a psychological function in Indian culture. Thus, the psychological and narrative structure of Gothic narratives is influenced by the idea of karma, a fundamental aspect of Indian religions.

While, the concept of Karma, derived from the Sanskrit term meaning ‘action’ or ‘doing’, holds significant importance in Buddhism. Within the Buddhist tradition, karma refers to action propelled by intention that inevitably yields future consequences. These intentions serve as the decisive factor in determining the nature of rebirth within samsara, the cycle of rebirth. Moreover, Karma stands as a foundational concept in Buddhist philosophy and serves as a prerequisite for comprehending and traversing the Buddhist path. The teaching revolving around karma forms the bedrock of the entire Buddhist doctrine, as action constitutes the ultimate explanation for human existence and the physical realm. It is through the lens of karma that Buddhist masters have constructed their philosophical framework. Importantly, Karma does not manifest as an external force or a system of divine punishment or reward. Rather, it is more aptly understood as a natural law akin to gravity. Buddhists

firmly believe in their ability to shape their ultimate destinies. The purpose of Buddhism, then, becomes the conscious regulation of our behaviour to gain control over our lives.

The principle of karma, a cornerstone of Indian religions, posits causality, wherein an individual's intentions and actions profoundly shape their life experiences and future outcomes. This principle serves as a framework for understanding life crises and facilitates healing from tragic events. Drawing from research (Reichenbach, 1988) it is essential to recognize that the principle of causality (Karl, 1964), also known as the theory of karma as causation, posits two key postulates. Firstly, an individual's actions impact their own life, and secondly, an individual's intentions shape their life experiences. In this context, "the doctrine of karma serves as a framework to seek explanations for various life crises and facilitates acceptance and healing from tragic events" (Patel & Sherasiya, 2016). Moreover, the utilization of karma or tragic occurrences in many gothic narratives showcases the character's perception of their own identity and portrays their endeavour to overcome distressing experiences. Furthermore, "karma also encompasses the unique pattern of individuality and knowledge experienced throughout one's life" (Dorji Phuntsho, 2023). According to Renat et al. (2021), "Each individual possesses a distinct karma based on their past actions, leading to different mental dispositions, physical appearances, and experiences". As mentioned above, karma, often metaphorically associated with the consequences of individual actions, plays a significant role in the psychological and narrative structure of Gothic narratives, particularly in Arnab Ray's *The Mine*.

Arnab Ray's novel, *The Mine*, clearly draws inspiration for its depiction of karma from various gothic narrative precedents. It is imperative to understand the background of the novel, *The Mine*, as it offers a captivating exploration of human endurance, the complexities of society, and the lingering remnants of a bygone era in modern Indian literature. Set in a deserted mine located in rural India, the story delves into the intricacies of human relationships, aspirations, and the indomitable spirit that perseveres even in the most challenging circumstances. Through skilful narrative construction, Ray guides his avid readers through the complex passages of the mine, unveiling not only the untold tales of its characters but also profound contemplations on identity, morality, and the enduring echoes of historical turmoil. Reading this introduction itself takes readers on a journey into *The Mine*, where the principal narrative provides a world where the echoes of the past intertwine with the present, presenting a story that transcends the limitations of time and location. Therefore, this study holds significant importance as it provides a distinct platform for analysing the patterns of gothic narrative, which often involve characters seeking answers to the mysterious happenings within the gothic setting.

Similarly, this research uncovers the gothic narrative pattern that correlates the gothic setting with a mysterious hallucination effect, creating a sense of fear and horror. Additionally, the research argument emphasises the unsettling aspects of the human experience by exploring the intricacies of the human mind through the study of memory and schema. For instance, in Arnab Ray's novel *The Mine*, karma is portrayed as a tool to confront an individual's deeds and guilt, utilising the lens of schematic memory. It is envisioned through the hallucinatory effects embodied in the shadows of deceased individuals in the characters' minds. This paper aims to analyse the use of gothic motifs in *The Mine* by employing a holistic approach, considering both conscious and unconscious cognitive processes, affective experiences, and observable behaviours that shape the characters' perceptions and interactions within a gothic novel. This analysis unravels the complex interplay of memory, schema, and hallucination effects within the eerie setting of a secret mining operation in Rajasthan, depicting how past incidents can tragically impact individual lives.

The research argument aims to enhance readers' understanding through the narrative perspective of the character Jaal in the novel *The Mine*. Jaal's narrative incorporates various traumatic effects, including memory, cognitive schemas, and hallucinatory experiences. The novel emphasises the connection between archaeology and toxicology, highlighting the significance of memory, schemas, and hallucinations from a psychological standpoint. This psychological endeavour acknowledges the interplay of traumatic effects and encourages a collaborative investigation that transcends disciplinary boundaries. By doing so, it deepens our collective comprehension of the far-reaching impacts of traumatic experiences. The mental framework, influenced by personal experiences, significantly affects the process of encoding, retaining, and recalling memories. Through a meticulous examination of how mental frameworks influence the selective processing of information, the objective of this study is to elucidate Jaal's role in shaping the narrative coherence of autobiographical memory. This study combines research on cognitive processes, affective experience, and observable behaviour to offer valuable insights into how mental frameworks function as dynamic filters, ultimately shaping the narrative trajectory of individual and collective memories.

Hidden shrine as the Gothic setting:

The gothic setting, renowned for its unsettling atmosphere and enigmatic landscape, often merges with the concept of a hidden architectural space, a secluded and enigmatic area that conceals numerous mysteries. Moreover, the hidden spaces in gothic settings are typically associated with death and secrets, creating an atmosphere of darkness and foreboding. However, the boundaries between life and death become blurred within these secret chambers, adding to the eerie and unsettling atmosphere. The forbidden space symbolizes the hidden, repressed, and silenced aspects of the character's lives, serving as a metaphor for societal transgression. However, why do these settings commonly feature mysterious objects, buildings or ruins that are not to be touched or disturbed? This characteristic serves multiple purposes within the gothic narrative. Firstly, it heightens the ambiance of suspense and fear by creating a sense of unfamiliarity and emphasizing the potential dangers associated with interfering in prohibited domains. This prohibition intensifies the aura of mystery surrounding the elements in the setting, thereby enhancing their ability to evoke fear. Furthermore, the prohibition of meddling with these enigmatic components strengthens the underlying themes of ethical and supernatural repercussions. Authors impose restrictions on interaction, generating narrative tension by focusing on the character's desires to disobey the prohibition. This enhances the moral dilemmas they face and emphasizes the possibility of supernatural consequences. By employing traditional settings like hidden mysterious shrines, Arnab Ray follows the conventional pattern found in gothic fiction while incorporating contemporary realities through the use of time travel, transitioning from the present to past memories. The disturbed shrine acts as a stimulus, creating a hallucinogenic effect that contributes to the mysterious atmosphere of the gothic narration.

The use of hidden shrines in Gothic tales allows for the exploration of narrative patterns and the utilization of physical spaces. Moreover, hidden shrines are a common feature in gothic fiction, serving to create an atmosphere of mystery, suspense, and the supernatural. They often represent a connection to the divine or spiritual realm and are frequently discovered within labyrinthine structures, contributing to the sense of intrigue and confusion inherent in gothic settings. Mysteriously hidden spaces have a unique depiction in gothic tales, creating an atmosphere of mystery and suspense. They serve as symbols of the unknown and the supernatural, blurring "the boundaries between life and death within these secret chambers, and adding to the eerie and unsettling atmosphere" (Crook, 1990). Such settings are key features of the Gothic tradition and represent one of the underlying structural principles on which any Gothic text relies when rendering fictional events. Within gothic novels, as

discussed by Milbank, the hidden shrine represents a connection to the divine or spiritual realm, often associated with the presence of a higher power or supernatural beings. It functions as a gateway to a world of magic and metaphysical speculations. However, it is evident that ancient shrines, which have been hidden and preserved throughout history, not only showcase impressive architecture but also have the potential to unveil profound insights into the spiritual and cultural traditions of past civilizations. Therefore, these hidden mysterious spaces serve as tangible connections to collective memory, preserving within their sturdy structures the traces of rituals, legends, and symbolism that were vital to the essence of ancient civilizations. The use of hidden shrines in gothic fiction allows for the exploration of philosophical and metaphysical themes. They serve to heighten the tension and suspense as the protagonist delves deeper into the mysteries of the space. This can be seen in the use of hidden shrines in Wilkie Collin's *The Woman in White*, where elements of the supernatural and the Gothic are intertwined. Moreover, in Ray's narrative *The Mine*, the importance of respecting the sanctity of such places is emphasised. Ray predominantly uses these hidden shrines as gothic settings to enrich the role of karma and to connect karma with worship. Memory plays a major role in this novel, as Ray foreshadows that disturbing the shrine leads to the release of the 'shadows,' implying that certain actions, beliefs, or rituals from the past are best left undisturbed. This reflects the gothic genre's exploration of the consequences of transgressing boundaries and disrupting the natural or divine order. Thus, it is emphasized that investigating these revered locations may not only reveal remnants of cultural customs but also shed light on the potential interplay between recollection, distress, and illusion within the stories of these enigmatic sites.

Hallucination effect:

In the Gothic genre, hallucinations, ranging from spectral apparitions to psychological unraveling, play a vital role as literary devices. Within the gothic narrative context, these hallucinatory experiences are frequently employed to establish an atmosphere of mystery, suspense, and the supernatural. Moreover, they enable an exploration of the characters' psychological and emotional states, delving into the depths of their subconscious realms. By heightening tension and suspense, hallucinations contribute to the narrative's depth and complexity. For instance, in *The Bloody Chamber*, Angela Carter poignantly states that in the grotesque hall of mirrors representing human perception, the reflected image of reality is at best a distortion and at worst a hallucination. This statement reflects the gothic genre's focus on the subconscious and the darker aspects of human nature, often explored through the use of hallucinations.

The purpose of this inquiry is to understand the mysterious phenomenon of the hallucinatory effect caused by belief in karma. This argument suggests that people's belief in karma can lead to hallucinatory effects, influencing their perception, and decision-making, and potentially inducing altered states of consciousness. In Gothic literature, "hallucinations surpass the normal limits of sensory perception and often serve as tools to induce fear and terror" (Rosemary Erickson Johnsen, 2018). By deciphering the symbolic importance of hallucinations in Gothic fiction and drawing on Freud's exploration of the unconscious mind, a deeper understanding of their meaning can be gained. Whether manifested as spectral apparitions or surreal visions, these hallucinatory experiences serve as gateways into the characters' subconscious minds, revealing suppressed fears and longings. "Towards the end of the 19th century, authors such as Arthur Machen and Henry James explored the blurred line between reality and delusion, giving hallucinations new significance in ghostly and horror fiction" (Koban & Dakhil, 2022). According to TEARLE (2014), the interest in hallucinations and visionary experiences continued to rise from 1880 to 1914, with popular authors examining the origins of the ghostly phenomenon and the role of the mind in creating illusions. Therefore, by exploring the realm

of hallucinations in Gothic literature, we gain insight into the intricate layers of the human psyche and the ways in which human perception can be manipulated and distorted. Through these narratives, the author in *The Mine* invites readers to challenge the limitations of reality and confront the darker aspects of their minds.

Significantly, Arnab Ray's representation of memory and schemas in the novel *The Mine* implicates the occurrences of hallucinations. The writer expounds on the inner minds of the characters and focuses on the complex relationship between karmic belief systems and the psychological processes that influence perceptual and cognitive experiences inside the underground mine. Specifically, in the novel, Arnab Ray depicts karma as a symbol representing the characters' internal moral conflicts and the repercussions of their past actions. The novel portrays the characters' hallucinatory experiences as symbolic representations of their inner conflicts, and guilt, and attempts to reconcile their actions with their personal understanding of justice. This is exemplified by Jaal's statement that

I had seen what lay beyond the dome. There are shadows there, live shadows, shadows of people you know, shadows of the things you did. Angry shadows. That rock was what lay between us and those shadows. I broke the rock. I let the shadow in. (Ray, 2011, 54)

As Jaal breaks the rock, the echoes of conflict and guilt reverberate within his consciousness. Renouncing his past karma in the form of a mysterious shadow adds a profound psychological layer to his story. Jaal, once a gangster and murderer responsible for taking many lives, confronts the consequences of his actions as he compares his past karma with present happenings. Notably, the aggressive Jaal encounters a haunted experience from his last slaughter of a mother and three kids. The spectral being, representing the woman's voice, persistently poses the fundamental question: "Why?" (Ray, 2011, 58). This unyielding inquiry delves into the motivations behind Jaal's previous violent acts which resulted in the loss of innocent lives. Jaal's torment by a ghostly manifestation symbolizes the repercussions of his past actions and his intense inner turmoil. This torment reaches its climax in a tragic and desperate act of self-harm as he attempts to slit his own throat. Upon analysis, Jaal's experience serves as a compelling study for examining the psychological consequences of unresolved guilt and the manifestation of past actions in a ghostly form. Notably, the relentless interrogation of "Why?" (Ray, 2011, 58) by the shadow emphasizes not only the persistent and disturbing nature of guilt but also encourages an exploration of the complex relationship between moral responsibility and psychological anguish. This occurrence prompts relevant inquiries regarding the essence of regret and the psychological burden imposed by one's actions on the mind. Furthermore, Jaal's desperate attempt at suicide reveals the extraordinary measures individuals may take to escape the ceaseless torment of their previous criminal behaviour. This unfortunate outcome prompts an intellectual investigation into the psychological processes involved when a person views their past actions as overwhelming burdens, compelling them to pursue extreme measures to attain relief. Indeed, this examination of Jaal's haunted psyche adds a detailed perspective to analyze the complex interplay of his moral responsibility, psychological anguish, and the intense pursuit of redemption. Therefore, this narrative of Jaal provides insight into the human mind burdened by past actions and encourages contemplation of the nature of regret and the potential impact of unresolved guilt on mental health.

Notably, while unveiling his concerns regarding the mind and hallucinatory phenomena, Arnab Ray, states through the character Dr. Rathore:

As a scientist, I of course would not deduce any correlation between the discovery of an ancient structure and the accidents that have happened. The only scientific explanation I can think of is that hallucinogenic materials are present near the ancient structure (Ray, 2011, 44).

In the realm of scientific investigation, Dr. Rathore, a highly regarded scientist, encounters a baffling sequence of events related to the destruction of an ancient monument. Although driven to employ rigorous scientific reasoning, he faces an unconventional obstacle: establishing a correlation between these events and the unexplored realm of the supernatural. Arnab Ray's narrative portrays Dr Rathore as adopting a scientific perspective while subtly suggesting the existence of additional factors beyond the grasp of conventional scientific approaches. Dr. Rathore thoroughly investigates the hypothesis that hallucinogenic substances in close proximity to the ancient structure may be the cause of the peculiar events, in accordance with established scientific methods. Ray's narrative presents a contrast between the scientific explanation and the unexplained aspects of the ancient structure, creating a sense of tension and allowing for ambiguity. The story implies that there might be elements of reality that currently elude scientific comprehension, prompting readers to question the boundaries of scientific explanations and contemplate the existence of a reality that transcends empirical analysis. Arnab Ray employs Dr. Rathore's perspective to convey the idea that while science offers valuable knowledge, it may not fully encompass the entirety of our existence. The story encourages reflection on phenomena that defy scientific classification, fostering a more expansive viewpoint that acknowledges the coexistence of the known and the unknown. Ray's narrative skillfully delves into the events surrounding the ancient structure, going beyond a simple scientific explanation. It prompts readers to contemplate the existence of unexplored realms and pushes the limits of conventional scientific narratives. In doing so, Ray encourages us to contemplate the enigmatic aspects of our universe that may exist at the intersection of scientific investigation.

Influence of Memory and Schema:

Memory, the silent overseer of our existence, plays a significant role in shaping the complex web of human experience. It serves as the storage for our happiness and sadness, standing as the guardian of treasured memories and reflecting on past encounters. As humans explore the intricate labyrinth of time, memory serves as both a steadfast companion and an unpredictable guide, influencing human perceptions and moulding the stories of their lives. Individuals actively create mental frameworks called schemas to effectively organize and make sense of the vast amount of information encountered in daily life. In another context, the interplay between trauma and memory is a complex and intricate phenomenon that garners significant attention in psychological research, within the intricate fabric of human experience. Neurologically, the hippocampus and prefrontal cortex play crucial roles in memory formation and retrieval. Therefore, in the realm of the human mind, trauma exerts a significant influence that leaves a lasting imprint on the terrain of memory. Understanding the interplay between trauma and memory is a complex and profound area, where the remnants of distressing events shape the boundaries of remembrance, providing insights into the mechanisms underlying traumatic memory processes. Moreover, by studying this relationship, psychologists aim to understand how traumatic memories are formed, stored, and retrieved, as well as the mechanisms underlying memory distortion and fragmentation in individuals who have experienced trauma. Additionally, this relationship between trauma and memory has become a central focus for psychological investigation, as distressing events continue to have a lasting impact on human consciousness. Furthermore, in examining the intersection of trauma and memory, one can grasp the intricate nature of this relationship and its significant impact on the well-being of individuals and communities.

Upon initial examination, it is evident that Ray emphasizes the significance of karma in understanding memory and trauma. In his novel, Ray describes the team's affective experience and observable behaviour in the mine where blatantly illegal processes occur following the rock break. Furthermore, peculiar and unexplainable events start unfolding in active area 2, which is situated after Sector 2 of the active area where the object is discovered beneath the ground, causing disruptions in the work process and subsequently halting the work. Following a series of unforeseen injuries to the miners, a malfunctioning machine, and the unfortunate discovery of Asgar's death, Tanya Chowbey experienced severe shock and trauma. Additionally, Jaal, a miner was also on the verge of self-harming himself by cutting his throat, "He took a knife and tried to cut his own throat" (Ray, 2011, 38) but was rescued by his fellow miners. To unravel this mystery, a team of five specialists has been summoned to investigate the enigmatic occurrences. Firstly, Samar, an expert in security surveillance, joins the team. Secondly, Karan Singh Rathore, a Fellow of the Royal College of Medicine specializing in communicable diseases, who previously served as the director of the Pujara Centre of Communicable Diseases in Delhi, is also a part of the team. Additionally, Dr. Anjali Menon, a member of the Archaeological Society of India, accompanies her daughter, Anya. Moreover, Akshay More, who possesses a PhD in Forensic Toxicology and currently works as an Assistant Professor at Princeton University, is enlisted as a team member. Lastly, Dr. Preeti Singh, a Clinical Psychologist specializing in the study of deviant behaviour and mass psychosis, completes the team. This diverse group of experts is dispatched to the mine to investigate the suspicious happenings. During the investigation, it was discovered that beyond the rock, a buried dome was found, likely serving as a small shrine or dwelling.

The chilling investigation begins with Jaal, who vividly describes that "there is only death. Revenge. Pain" (Ray, 2011, 53) in the dome. He reports, that beyond the dome "there are shadows, living shadows, shadows of people you know, shadows of the things you did. Angry shadows. That rock was what lay between us and those shadows. I broke the rock. I let the shadow in" (Ray, 2011, 54). Thus, Jaal's narrative depicts the psychological aspect of a distressing event from his previous experiences, memories and guilt that continues to haunt him. This aligns with Ray's gothic genre exploration of the psychological effects of trauma and the return of repressed memories. Inside the dome, the visual representation of the ancient carvings triggers a hallucinatory effect on Jaal, creating a traumatic experience that impacts his memory and influences his cognitive framework, affecting his schema and memory. Analysing the investigation, the carvings are depicted as a visual representation of Jaal's internal struggles and the secrets he is trying to unearth. Therefore, the ancient carvings inside the dome may represent the past actions, beliefs, or rituals of those who inhabited the mines before, adding to the sense of Karma's presence and influence. Through the interpretation of these carvings, Ray attempts to uncover the hidden truths, mysteries, and psychological impact on Jaal, associating them with his haunting history in the mine. These intricate artworks play a vital role in the shrine, carrying significant meaning in conveying religious beliefs, historical resonance, and aesthetic values. Additionally, the depiction of figures and imagery in the carvings holds religious significance for the worshippers, allowing them to communicate with deities and ancestors (Oakes & Costen, 2003). The carvings and sculptures also carry a resonance of the past, connecting the shrine to its historical context and the cultural heritage of the community (Bunga Kristihartini & Djoko Darmawan, 2022). Hence, Ray, through the narrative of Jaal, presents the exploration of the gothic structure, the dome, and its influence on his schema and memory. Furthermore, the carvings within the shrine provide a profound narrative of Jaal's past, weaving together the threads of religion, history and the psychological landscape of Jaal's haunted experiences in the mine.

In gothic narratives, authors often delve into the intricate relationship between schemas and memory through the narrative structure. Schemas play a pivotal role as cognitive frameworks that organize and interpret information based on past experiences. These schemas have a significant impact

on readers, shaping their perception and memory of the story. For example, in the novel *The Mine*, Ray employs vivid descriptions of a haunted setting, hallucinatory effects, supernatural occurrences, and a pervasive sense of doom for the miners. These elements influence the reader's schemas, which in turn shape their expectations and interpretations of the narrative. From a psychological perspective, within the vast landscape of cognitive processes, memories contribute to our understanding of the past. The influence of schemas becomes a crucial and influential factor in this regard. Schemas mould, direct, and sometimes distort the storyline of our personal experiences. As Frederick Bartlett astutely notes, remembering is not simply the revival of countless fixed, inert, and fragmented traces.

Illustrating the profound impact of trauma on memory and its potential to alter cognitive frameworks, Ray's recollection of the distressing incident in the dome via Jaal provides a compelling example of the inherent flexibility and transformation within memory, particularly when subjected to intense stressors. Psychological research supports this portrayal, demonstrating how traumatic experiences can impede memory consolidation, leading to fragmented or distorted recollections. This fragmentation is often more pronounced in individuals who have experienced severe trauma, such as war veterans, who may excessively recall or amplify their traumatic experiences. Consequently, this aligns with cognitive theories that propose traumatic memories are uniquely encoded within autobiographical memory, making these memories challenging to verbalize. Therefore, based on the aforementioned context, it can be concluded that these memories often remain fragmented and are associated with physiological fear symptoms, similar to those experienced by Jaal.

The significance of memory encoding and retrieval in the field of cognitive psychology has witnessed active and evolving exploration regarding the impact of pre-existing knowledge structures, commonly referred to as schemas. Schemas serve as mental structures that aid individuals, such as Jaal, in navigating through life. Jaal's mind possesses a collection of preexisting ideas, convictions, and anticipations. However, the transformation of Jaal, from an ordinary person to a perpetrator of severe misdeeds, is closely linked to the progression of his cognitive schema. This mental framework, influenced by external factors, such as his affiliation with a person known as 'Uncle', shapes his understanding of his actions and their implications. This predominantly reflects the complex interplay of political and religious ideologies in shaping Jaal's cognitive framework, which justifies his actions as a pursuit of a higher purpose. Therefore, Ray's narrative emphasizes the significant influence that external factors can have on shaping cognitive frameworks, ultimately impacting one's ethical reasoning and behavioural decisions.

Conclusion:

The concept of karma and its intellectual and spiritual principle of cause and effect in the gothic narrative has been explored in Arnab Ray's *The Mine*. This exploration delves into the intricate web of consequences, metaphoric Karma, and memory structures within the holistic framework of an individual's mental state. As readers delve into the novel, this gothic narrative unveils a hallucinatory effect that symbolizes Karma, the role of pre-existing knowledge structures or schemas on memory, and the impact of trauma on recollection. Additionally, the details and role of pre-existing knowledge structures, or schemas, in shaping memory images serve as helpful tools for readers to understand that tangible objects may also reflect the sociocultural context of the story. Moreover, the utilization of an ancient place of worship as a setting adds layers of unease and mystery, and enriches the narrative, immersing readers in its atmosphere, allowing them to experience the voice of the place and carry its ideological baggage – an important element in how the story unfolds. Similarly, Jaal's vivid descriptions of his experiences within the shrine and his subsequent hallucinations reflect the traumatic nature of his encounters. Therefore, in *The Mine*, there is an in-depth exploration of the complex interplay

between Karma, memory structures, trauma and the hallucination effect within the context of a gothic narrative. Furthermore, this exploration also provides valuable insights into the psychological depth of the gothic genre, shedding light on how themes such as karma and trauma are intricately woven into the narrative and how they influence the characters' schemas and memories.

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Ageing Body Image in Hanif Kureishi's *The Body*

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Short Bio

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Abstract

Hanif Kureishi's novel, *The Body*, gives the body its long-lost status due to the Enlightenment thought that puts the mind over the body. In the novel, the protagonist, Adam, a playwright in his 60s, goes through brain transplant surgery and starts his life with a new, young body. As this transplantation is the privilege of a limited number of elites, he has to keep it a secret. As a result, he becomes estranged from his family and friends. At the beginning, the novel seems to be supporting popular negative views on decaying bodies and ageing, but it later subverts the pejorative connotations of an ageing body by displaying how an old body is powerful thanks to the emotions, experiences, and knowledge it has collected. The short span of enjoying a younger body is replaced with a longing for the older one. Since the older body is part of Adam's subjectivity, he loses what he has collected up to that moment in his life. Thus, this paper argues that Adam's experience of transplanting his brain into a younger body underlines the importance of the body in the process of knowledge-making and subjectivity formation. Losing his old body prevents him from having a meaningful life with a sense of belonging. Consequently, this paper associates the ageing of the body with the experiences it generates and acknowledges the vital function of the body in one's subject formation process.

Keywords: Hanif Kureishi, *The Body*, body, mind, subjectivity, ageing

Narrative of Pain in Albanian Contemporary Novels

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Short Bio

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Abstract

Albanian contemporary novels, especially the ones published after the fall of the communist regime, usually deal with the lack of human rights, deportations, imprisonments, and executions during totalitarian times. After the fall of the regime (1991), first the condemned writers and then the others started to unveil the tragic totalitarian past. Till then, the social-realist writers had ideologically constructed a fake narrative of total happiness in the most isolated communist country. Propaganda has succeeded. After the '90s a new world resurfaced from the abyss: a world of pain, suffering, negation of human rights, convictions, and death. The novels of writers like Visar Zhiti, Kasëm Trebeshina, Fatos Lubonja, etc., shed light on the tragic reality of life in communist prisons. The prison expanded its semantic meaning because it metaphorically was used to represent the whole country, its pain and sufferings. Through the narrative of pain (which is prevalent in Albanian contemporary novels), a new literary reality emerged, concerned not only with aesthetic values but also with the ethical values of the whole process.

Keywords: narrative of pain, the healing process, communist regime, freedom, death, etc.

Introduction

Albanian literature underwent great changes after the fall of communism. The literary system was involved in a whirlwind of radical changes. Such changes occur in literary systems that go through strong crises that prevent the literary process from developing naturally. The case of the Albanian literary system is more complicated than that because it has experienced two such crises, one with the establishment of the totalitarian system and the second, with its fall. These two, have inevitably influenced the development of literature and its present appearance. If the first crisis denatured the literary process (through the violent imposition of the method of socialist realism), the second deviation from the almost 50-year-old "tradition of social realism" had as the main aim to find the lost "identity".

The political and social changes that occurred after the fall of the communist dictatorship left deep traces in literature, art, and culture. They deeply affected the poetry (which has been significantly

suffered from the negative impact of the social-realism method). Literature, according to Maurice Dantec (2010:72), typologically reflects the forms that the human world of this century takes. Albanian literature after the 90s underwent significant aesthetic changes, entering a new phase of development. Even Albanian novels underwent rapid development, during this time. Tihanov (2000: 44) highlights that "the canon of the novels as a genre, is more often than any other (canon) capable of being modified", while Michel Butor (1960:73) notes that "the novel is an expression of a changing society; it becomes the expression of a society that has the consciousness of change". The polygenetic picture of the general social development is reflected in Albanian literature with a tendency of new experiments, which made Albanian literature of the '90s very heterogenic related to literary styles.

"The heterogeneity of this phase is expressed by the variety of literary styles, by the innovation in the worldview and literary worldview, by a clear tendency to escape from the writing tradition of socialist realism, the tendency for the new and the experiments, etc" (Kerbizi, 2021: 10). This phase is considered similar to European models, and sometimes as a tendency to escape the models in search of oneself identity. "Precisely because of this diversity, this literature is difficult to name according to any period, stream, aesthetic platform, or literary style, so its characterization until today, has been as 'Literature after the years '90', 'contemporary literature', etc." (Dado, 2006: 43).

At this time, a series of processes and phenomena that took place shaped the overall picture of literature written in Albania:

In the 90s, after the fall of communism, the works of banned and excommunicated writers were published. The works of Kasëm Trebeshina, Astrit Delvina, Bilal Xhaferri, Visar Zhiti, Pjetër Arbënor, Bashkim Shehu, etc., finally saw the light of publication. This literary production has a special importance in the Albanian literary corpus, firstly because of its aesthetic, but also ethical values. The researcher Adriatik Kallulli asserts that: "The forbidden literature (...), the works of imprisoned writers, persecuted or deprived of the right to publish, constitutes an extremely enriching value and proves that constantly there were writers who dared to think differently". (Kallulli, 2007, p. 167). "Literary works written during the communist regime were considered as a cornerstone for the 'guiltiness' of many writers who were detained and sentenced" (Kerbizi, 2017: 203).

The works written during the communist regime were coined by Visar Zhiti (1952) as 'condemned literature', and could not communicate with the contemporary recipient. Their communication with the reader on the aesthetic and semantic level began after the 90s. "More specifically, their communication with the readers can be considered similar to 'Raising of Lazarus', because these works were published after decades of 'non-existence'" (Kerbizi, 2017: 204). The motif of pain was dominant, especially in the literary works that were written in prison. Although prison literature is only a small part of "convicted literature", "it represents one of the most dramatic and shocking manifestations of human survival" (Kerbizi, 2017: 216). These literary works deal with pain, not only on an individual but also on a national, and universal level. These motifs were found in the literary work of writers such as Kasem Trebeshina, Visar Zhiti, Zef Zorba, Astrit Delvina, etc. "These works are characterized by an exquisite sensitivity, dramatic spirit, and often a pessimistic tone" (Kerbizi, 2017: 216). The "convicted" writers who continued to write, even after the fall of the dictatorship, enriched literature in general, and the novel in particular, with the poetics of human pain. According to the scholar Dhurata Shehri (2012: 17): "The optimistic and "red cheeky" literature of socialist realism, with its social health, excluded for prophylactic reasons the "pale-faced" topic of pain, made it taboo", so this motif is strongly activated after the fall of the dictatorship, especially in the works of convicted writers.

The narrative of pain and its healing process

The narrative of suffering, pain, death, alienation under a dictatorial system, the peril of man and human values, trauma, depersonalization, physical, spiritual, and intellectual death become dominant motifs in the literature written and published after 1990. The central function of the narrative of pain can be interpreted in several ways:

Firstly, the impossibility of writing about these motifs during the totalitarian times, made the writers feverish, to pay off this pledge that came from the past. According to Barbara Hermstein Smith (1988: 69): "The aesthetic experience is inseparable from memory, context, the meaning of fate, who we are, where we are, as well as the totality of everything that has happened before". Therefore, the return to the traumatic event according to Robert Rowland Smith is related to Freudian concept of stepping again on "the road of death" (death drive) (2010, 180). Through this psychoanalytical concept, it is clarified why human beings return to painful or traumatic events, even though the latter seems to contradict our pleasure-seeking instincts. Through the tendency to repeat, human beings try to move past trauma in search of a state of calm. The desire to relive a traumatic event (through the process of writing a literary work), was strongly related to the eagerness to heal from the clutches of the past; the contemporary writer unconsciously seeks to triumph over the past, to free himself from its power.

Secondly, the central role of pain narrative is not only related to the self-healing effort of the writers' creative ego. The literary works only function through the cooperation of three components: giver, message, and receiver. The predominance of the narrative of pain is closely related to the reader too. The receiver (first level) after the 90s, needed to experience homeopathic catharsis and in this way, he desperately needs to return to the experiences of the past, through reading works that deal with the terror of totalitarianism. As Umberto Eco (2007: 15) suggests: "No one lives in the immediate present; all of us connect things or events through the adhesive function of memory, personal or collective (either history or myth). Shocking images are stored as part of the 'collective memory'". The psychoses formed by the pressure of the past, led the receiver towards literary products that dealt with the dictatorial past. The selection of such topics is done to "extinguish" fear, pain, uncertainty, despair during the reading process. After overcoming the symptoms of post-traumatic stress disorder (second-level reader), the latter may create a distance from the surface emotion that the work generated, experiencing allopathic catharsis. The receiver is freed from the fear, anxiety, and power of death not by experiencing it, but by appreciating the way through which the emotions are presented aesthetically in the literary work.

In this perspective, it seems that the concept of cultural Darwinism proposed by Umberto Eco is completely confirmed. According to him: "Reading (and writing) certain texts are related to the satisfaction of a specific community" (1992: 27). Thus, such topics are written for the sake of the writers' need for emotional "emptiness", as much as for the sake of the readers. Even the readers themselves seek with a magnetic force to heal from the past through the process of re-experiencing it, so the writers write for him, as much as for themselves. This bilateral giver-receiver relationship (which can be considered as an aesthetic variable of the relationship between demand and supply), is a response to the dictatorship or dictatorships, which, although they bend men, do not defeat them. Every dictatorship, no matter how brutal it is, is destined to die and turn into aesthetic "food" (literature), which is consumed by man, as a writer and reader.

Thirdly, the narrative of pain coincides with the autobiographical or ideographic display of a violently experienced reality. Condemned and persecuted writers, brutally marked with pain and suffering under the "dictatorship of the proletariat" wrote about their lives. In this case, the writer's relationship with the truth serves as the key that sets the writing process in motion. As Umberto Eco asserts (2007:113): "Discourse dominated by the spectrum of truth, is not at all to be underestimated". It is important not only how it is told and written the story, but also who tells it; moreover, it is essential to know who writes it, - asserts V. Zhiti. Thus he creates de jure a community of writers who have sealed with blood the right to return to the past. This is because the tragedy of the communist reality (violence, terror) is embedded deep under his skin as a testimony that cannot be undone. Therefore, the relationship with the truth (of this community) is deeper and more shocking; the truth is wider and more hurtful. In the end, this relationship is likely to be as R. Kitsi asserts in "Ode on a Grecian Urn": "Beauty is true, truth beauty, / this is all ye know on Earth, and all ye need to know".

Fourthly, often the subject of endangered life under dictatorship is entangled with contemporary life. The focalization of human loss as a result of totalitarian violence is done from afar, from contemporaneity. Thus, in the work of Fatos Kongoli, Zyhdi Morava, Flutura Ačka, Mimoza Ahmeti, etc., the gravitational center becomes the life of the city. This subject, very dear to modernist literature, is not treated ipso facto, but as a product of the past.

The theme of totalitarian communist dictatorship, and the theme of the city, although they seem to be far apart, are connected by a chain of cause and effect. The motive of suffering, death, and alienation under a dictatorial system, serves as a recent past, which sometimes appears in the form of painful memories, and sometimes in the form of the unconscious, which acts as a mental structure. Both themes (endangered life under a dictatorial system and urban themes) are part of the reality presented in the same time vector, time that is sometimes seen in retrospect and sometimes in perspective.

Life in a dictatorial system serves as a starting point for understanding contemporary problems, the paranoid and schizophrenic forms of presenting human life (in the literary work by Fatos Kongoli), the physical losses that post-communism still demands as a tribute from man (in Visar Zhiti's novels), etc. This means that the past is within us, and we live with it; even more so when it comes to a traumatic past that even if we want to, we can't undo it. This axiomatic statement serves as a connecting node between two times, worlds, realities, themes, and motifs in literature. According to Zekije Demir: "Modernity carries in itself the emphasis of time continuity" and as such it is considered a chain of causality, where A (the past) and B (the present) are not only closely related to each other but the past is projected into the present and the present is shaped by the past" (2006: 24) This means that without deeply knowing the open Pandora's box that unfolds the pain of the past, it is not possible to understand the absurd, grotesque, tragic forms that the reality of life takes, reflected in the literary works that arise on the urban theme and accompanying motifs, such as loneliness, man's difficulty/impossibility to love, the drama of non-communication, etc. These themes/motives are also present in contemporary novels such as: "Bolero in the Old People's Villa" by Fatos Kongoli, "The Ashes" by Flutura Ačka, "The Hallucinating Woman" by Mimoza Ahmeti, etc.

Finally, the narrative of pain takes on another function (besides the aesthetic and therapeutic one). This literature, as Shaban Sinani suggests (2009: 15), is: "an unyielding guardian of the memory of man [and the nation], to preserve his identity", so in this perspective, this literature comes as evidence of the survival of man and humanity". Literature overcomes human limitation (forgetfulness) because, through it, national and universal messages are given. These messages are intended to model the present (but not only), based on past experience, to reassure that history will not be repeated.

Main genres that evoke the narrative of pain

Pain became the dominant motif in the Albanian literary works published after the fall of communism (1991). However, before the fall of communism, the first testimonies of the crimes committed against the Albanian intellectual elite were brought to life through the publication of "The Book of Prison" by Arshi Pipa, in 1959, in Rome, Itali.¹¹⁹ As he states in the book preface, the main goal was to "give their echo to the soul", because, "the material, abstract fact, separated from the psychic atmosphere in which we used to live, fails to give a faithful frame of reality" (Pipa, 1959: 10). Moreover he adds that: "Spiritualizing the fact is the work of poetry." (Pipa, 1959: 11) This is the reason why Arshi Pipa chooses poetry to express his painful memories of several years in the prisons of Albania. He just wanted to recreate his life again, using verses, rhythm, and figures of speech in order to defeat the chaos and violence of his past life. Poetry writing was a process of healing from the destruction suffered from the communist times.

After the fall of communism in Albania, another convicted writer Visar Zhiti,¹²⁰ who managed to survive some of the most infamous prisons of communist time, published his first volume of verses "Kujtesa e ajrit" ("The memory of the Air"), which was published in Tirana in 1993. This poetic volume contains some of the prison's poems "as well as verses inspired by his first journeys outside the 'big prison' that was Albania. The second collection, "Hedh një kafkë te këmbët tuaja" ("I cast a skull at your feet"), published in Tirana in 1994, contains the full cycle of 110 prison poems composed between 1979 and 1987, verses which survived miraculously in the recesses of the poet's memory" (Elsie, 2005: 99). In 1995, Max Velo¹²¹ published "Kokëqethja" ("Head shaving"), etc. During these times a new dimension of pain and tragedy came to the surface, after the publication of poems of the executed poets such as Vilson Blloshmi, Trifon Xhagjika, Genc Leka, Havzi Nela, etc.

Poetry was considered a haven even for Albanian writers who lived in Kosovo and Macedonia (ex-Yugoslavia). Albanian writers desperately needed poetry to express their grief which came from two evils, invasion on the one hand and the Yugoslavian communist regime on the other. The poetic of pain (for the invaded homeland) was dominant in the literary work of writers such as Ali Podrimja, Azem Shkreli, etc. Ali Podrimja made pain for the homeland the dominant motive of his literary work, especially in the poetic volumes published before the independence of Kosova, as "The Call" published in 1961 ("Thirrje"), "Beautiful Pain" ("Dhimbë e bukur") published in 1967, "Sampo" in 1969, "Torzo" in 1971, "Credo" in 1976, "Sampo 2" in 1980, etc.

The motif of pain was also strongly related with the publication of Albanian contemporary novels, which usually dealt with the tragedy of life under communism. Ismail Kadare had started to write about

¹¹⁹ Arshi Pipa was a philosopher, poet, literary critic, and a political prisoner during totalitarian times in Albania. He managed to flee from his homeland and published abroad "The Book of Prison". This book was written when Arshi Pipa was in some of the communist prisons: Vloçisht (1946), Durrës (1950), Gjirokastër (1952), etc., and finally in the most notorious prison of them all, the prison of Burrel, where he spent ten years of his life. The poems were written on cigarette papers and carefully hidden them, in order not to be found by the guardians of the prison.

¹²⁰ Visar Zhiti, teacher and writer was arrested in 1980 and sentenced to 10 years. He was transferred to the concentration camp at the copper mines of Spaç and latter to Qafë-Bari.

¹²¹ Max Velo, painter and architect was arrested in 1978 and sentenced to 10 years for "agitation and propaganda".

the irrationality of totalitarian systems even before the fall of communism. “The Palace of Dreams” was considered as one of the most daring novels written during the communist regime. “Conceived in the years 1972-1973 and written between 1976 and 1981, *“The Palace of Dreams”* is widely regarded one of Kadare's masterpieces” (Elsie, 2001: 175). Kadare published after the ‘90s the diptych “Agamemnon’s Daughter” and “The Successor”. “The Agamemnon’s Daughter” was written in 1985 and smuggled out of Albania before the collapse of the Hoxhaist regime, but it was published almost two decades later after Kadare had already composed *The Successor* as its companion piece” (Durand: 2006, ix-xii).

Fatos Kongoli published five novels “*I humburi*” in 1992 (“The Loser”), “*Kufoma*” in 1994 (“The Corpse”), “*Dragoi i Fildishtë*” in 1999 (“The Ivory Dragon”), “*Ëndrra e Damokleut*” in 2001 (“Domokleu’s Dream”), which were part of a cycle called “The Prisons of the Memory” and dealt with the tragedy of the totalitarian past. Thus, at this time, in addition to fiction, autobiographical novels, memoirs, or novels with a documentary character were also written. In general, the development of these subtypes is related to the tendency to witness the past.

"During the years 1945-1990 in Albania, the right to publish autobiographies (or memoirs) practically did not exist. Emphasizing the self over society, individualism, and the separation from the masses were theoretically and legally reprehensible" (Graçi, Rredhi, 2009: 357). The autobiographical books were written after the 90s, generally by writers who witnessed the sufferings of the worst communist prisons, such as Friar Zef Pllumi¹²² who wrote “*Rrno për me tregue*” (“Live to Tell: A True Story of Religious Persecutions in Albania”) in 1995; Fatos Lubonja¹²³ wrote “*Ridënimi*” (“Second Sentence”) in 1996, Max Velo published “*Kohë antishenjë*” (“Anti-Sign Time”) in 2005, etc. After the ‘90s saw the light of publication the literary works of Luan Myftiu, Amik Kasoraho, Evgjen Merlika, Uran Kalakulla, Miho Gjini, Gëzim Çela, etc.

Bashkim Shehu¹²⁴ wrote “*Vjeshta e ankthit*” in 1997 (“The Autumn of Anxiety”), one of the most authentic testimonies of the struggle for power within the top communist leadership. The metamorphosis of one of the most important families of the Block, from absolute power to classification as enemies of the people, was given through rational and authoritative language. The same author published in French three other novels with autobiographical features: “*Oedipus the King*”, “*Oedipus the Lie*”, “*Confession by an Empty Tomb*”, and “*Crossroads and Abyss*”. The above novels (with all the differences and differences between them), have in common the authority of the documentary voice.

An important role in the development of documentary fiction is played by Visar Zhiti with his works “*Ferri i çarë*” in 2012 (“The Cracked Hell”), “*Rrugët e ferrit: Burgologjia*” in 2012 (“The Roads of Hell: Burgology”), etc. Although they are novels, their organizing principle is that of the authentic truth. That is the reason why the writer defines it: “a novel / with real characters / and events that I would not like to be true, / meanwhile I did not invent anything, / only selected from experiences. / But their writing resembled to me / another prison...”¹²⁵

¹²² Friar Zef Pllumi was arrested in 1946 and condemned to three years of prison. In 1967 he was arrested again and had to serve jail for an additional 23 years in several prisons of the communist Albania.

¹²³ Fatos Lubonja, writer, the son of the Head of Albanian Television (Todi Lubonja) was sentenced to seven years. Later he was accused of belonging to a pro-Soviet circle meanwhile in the prison and was sentenced to 20 more years.

¹²⁴ Bashkim Shehu, writer, screenwriter, was one the sons of the ex-Prime Minister of Albania, Mehmet Shehu (1954-1981), who was accused as an agent . He was arrested in 1989 and condemned for 8 years.

¹²⁵ Zhiti, Visar. (2012). *Rrugët e ferrit*. Tiranë: OMSCA-1.

The literature of the nineties reactivates the historical novels too¹²⁶. These novels delve more and more into the philosophy of history, sometimes reevaluating it, leaving the once important intrigue in the background, deepening the contemporary spirit, and effectiveness in the creation of historical figures, as “Frosina of Ioaninina” by Mira Meksi, etc. Diana Çuli continues writing psychologically based novels. With shocking realism, the tragic story of Ramize Gjebrea¹²⁷ is outlined in the novel “*Ëngjëj të armatosur*” (“The Armed Angels”). Characteristic of this time is the evocation of hybrid historical novels, in which factual truths are transubstantiated into fictional “truths”, being treated under a new interpretive light. Examples of such texts are brought successfully by Ben Blushi with novels such as “*Shqipëria*” (“Albania”), etc.

Conclusions

So in conclusion, the aestheticization of pain through Albanian contemporary novels has been a very important process to soothe the memories of the past of the writers and readers, direct or indirect “victims” of the dictatorship. Writing and reading became a very important process through which Albanians re-established a new relationship with the past, reembracing the self and overcoming the trauma. The literary works of the condemned writers, not only shed light on the painful past, but their publication re-established the hierarchy of value in the Albanian literary system. The pain, trauma, depersonalization, terror, and violence of the communist regime became the dominant motives not only for fictional works (poems and novels), but also for autobiographies, memoirs, or documentaries. The development of the later subtypes was closely related to the urge to witness the past, to sublimate the suffocating feelings related to it and heal from its power.

On the other handwriting and reading about the past had another essential function; except ethical and aesthetical values, the literary works of condemned writers had an essential role in evoking the collective memory; by remembering the past, the present is preserved and the future is warned against repeating history.

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¹²⁶ Ky riaktivizim vjen pas botimit të romaneve të suksesshme të I.Kadaresë, S.Godos, apo romanit *Krasta Kraus* apo *Ra Berati* të Bilal Xhaferrit.

¹²⁷ Ramize Gjebrea was a partisan who was accused of having a “love affair” during partisan war and then was executed without a trial.

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Representations of Fashion in Young Adult Dystopian Novels

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Short Bio

I am an assistant professor in the Department of Foreign Languages in Samsun University. I worked as an assistant professor in the Department of English Language and Literature at Karabük University from 2019 to 2020. I worked as an English instructor at the same university for years. I graduated from the Department of English Language and Literature at Atatürk University. I have a master's degree in English Literature. The title of my master thesis is "The Application of Magic Realism to The Passion by Jeanette Winterson and Wise Children by Angela Carter". I have a PhD entitled as "Postmodern Ecology in The Hunger Games by Suzanne Collins, The Year of the Flood by Margaret Atwood and The Stone Gods by Jeanette Winterson".

Abstract

This study aims to investigate fashion as material culture by evaluating the symbolic value attributed to the choice of clothing in *Divergent* by Veronica Roth and *The Hunger Games* by Suzanne Collins. As well as thematic similarities these novels that take place in future setting share, their unique dealing with fashion and style becomes evident through characters' distinct clothing choices that reflect on the complexities of their societies. In *Divergent*, society is divided into factions each of whose clothing implies cultural assimilation. Their choice of clothing tells a lot about their nature: In the Abnegation faction, people put on gray and humble outfits that would not take attention, the Dauntless prefer courageous clothes and tattoos symbolizing their fearless nature, in Amity, they wear bright and comfortable garments, the truth-telling Candor's clothing is black and white, and Erudite favors blue formal outfits, which is a sign of their intelligence. In *Divergent*, fashion highlights the strict divisions between factions where utilitarian and functional clothing mirrors social conformity. In *Hunger Games*, society is comprised of poor twelve districts that exhibit durable and practical clothing, and a wealthy city called Capitol, favoring vivid, outrageous, and excessive fashion that symbolizes cultural hegemony and power dynamics. The disparity in terms of fashion and clothing between the districts and Capitol is a signifier of societal division and the existence of class system, but also with the outfits designed by Katniss's stylist Cinna, it transforms into the voice of rebellion, raising awareness among the districts. This study sets out to claim how fashion turns out to be a signifying visual language that conveys important information about identity, challenge, rebellion and the confusion between social conformity and individuality.

Keywords: Fashion, Dystopia, Conformity, Symbolic Value, Class System

Northrop Frye's Structuralist Notions of *Mythoi* and *Archetypal Criticism*: A Critical Analysis of the Anonymous Masterpiece *Sir Gawain and the Green Knight*

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Short Bio

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Abstract

The grand narrative of Medieval English Poetry *Sir Gawain and the Green Knight* is a 14th-century chivalric romance that has been a course subject for students of English literature for many years. The success and popularity of the poem derive from its unique handling of the Arthurian tales and the folkloric tradition of the English. This poem can be analyzed with the mythological, archetypal theories of Northrop Frye, an influential Canadian literary critic, who proposed standard norms of criticizing the romantic, mythological, and folkloric tales of past literary products. This essay is an attempt to carry out a critical analysis of the poem in order to find out the underlying processes and meanings of the text that make it a perfect example of a successful piece of literary work. In conclusion, it is claimed that the poem's critical analysis by Frye's notions reveals its true nature and the reason behind its acceptance as the best example of the chivalric romance canon in Medieval English literature. The research question of the study is how *Sir Gawain and the Green Knight* fit into all the norms proposed by Frye peculiar to certain literary genres. However, it still achieves its uniformity and comprehensive message underlying its plot. I claim that the poem's success is a result of the formulaic feasibility of genres and standards of plot structure that belong to the same generic descriptions Frye gave.

Keywords: Archetype, Narration, Northrop Frye, *Sir Gawain and the Green Knight*

The grand narrative of Medieval English Poetry *Sir Gawain and the Green Knight* is a 14th-century chivalric romance that has been a course subject for students of English literature for many years. The success and popularity of the poem derive from its unique handling of the Arthurian tales and the folkloric tradition of the English. This poem can be analyzed with the mythological, archetypal theories of Northrop Frye, a prominent Canadian literary critic, who proposed standard norms of criticizing the romantic, mythological, and folkloric tales of past literary products. This essay is an attempt to carry out a critical analysis of the poem in order to find out the underlying processes and meanings of the text that make it a perfect example of a successful piece of literary work. In conclusion, it is claimed that the poem's critical analysis by Frye's notions reveals its true nature and the reason behind its acceptance as the best example of the chivalric romance canon in Medieval English literature. The research question of the study is how *Sir Gawain and the Green Knight*¹²⁸ fit into all the norms proposed by Frye peculiar to certain literary genres, although it still achieves its uniformity and comprehensive message underlying its plot. I claim that the poem's success is a result of the formulaic feasibility of genres and standards of plot structure that belong to the same generic descriptions Frye gave.

¹²⁸ The text will be referred to as *Sir Gawain* from now on in the study.

Northrop Frye is an influential Canadian literary critic whose book *Anatomy of Criticism: Four Essays* (1957) is a source for structuralist literary critics. This work attempts to systematize literature in four ways: theory of modes, symbols, myths, and genres. Each mode proposes a certain formula and character functions for each type of mode to pick up the structural principles of the Western literary tradition (Hart, 2001, pp. 190-193). Frye looks for the main recurrent narrative patterns inside the history of Western literature. The archetype, on the other hand, is a norm that may refer to certain plot structures, characters, images, and symbols; it is a model adapted and used repeatedly by the authors of works (Frye 131-140). His structuralist method looks for the principles that govern the textual principles of the West, and some critics called his theses and notions not as criticism but as a theory that is not limited only to literature but to sociology, history, and anthropology (Cook, 2001, p. 37).

Structuralism is used either to discover the “underlying principles that govern” the composition of all the same literary works of a single genre or to discover “how its composition demonstrates the underlying principles of a given” literary genre (Tyson, 2006, p. 209). Then, this study tries to show how Frye’s standard modes can *govern* *Sir Gawain* and how the poem’s composition *demonstrates* the principles of the modes. Then, the poem’s success is a result of this mix of applications, which were unique and unfamiliar at the time of the poem’s approximate and presumed production date. I try to answer why this poem is considered a fine example of medieval romances and why the critics adore its plot and message. However, it can fit all the presumed genres whose norms Frye established.

In order to understand the main and crucial message of the poem, we must refer to this explanation by Louis Tyson (2006) and apply it critically to the poem:

For structuralism, the world as we know it consists of two fundamental levels—one visible, the other invisible. The visible world consists of what might be called *surface phenomena*: all the countless objects, activities, and behaviors we observe, participate in, and interact with every day. The invisible world consists of the structures that underlie and organize all of these phenomena so that we can make sense of them. (p. 210)

To make sense of the happenings and symbols inside the poem, we must refer to their cultural connotations and the reason behind their use inside the plot structure as tools of narrative elements. For example, the first surface phenomenon is the Green Knight, a supernatural being completely green and can live without his head. The underlying meaning of the Green Knight is the symbol of fertility and rebirth; on the other hand, witchcraft and the devil simultaneously (Frye and Macpherson, 2004, p. 73). Secondly, the girdle is a trophy and a test device for Sir Gawain, who depends on its supernatural powers instead of keeping his promise. Thirdly, the pentangle represents the codes of a knight in the medieval period. These are important because they will help analyze the testing of the genres. These symbols and the ending of the story make up most of the analysis of genres that are put forward by Northrop Frye in his *Anatomy of Criticism*.

Let us come to the question: what does Frye say about the genres, and how is *Sir Gawain* suitable for most of his generic definitions? Frye has four kinds of generic definitions: the first is the *mythos of summer*. He says that the ideal world is better than the real world, and it is the world of innocence, plenitude, and fulfillment, which applies to the romance genre (Frye, 1971, pp. 130-242). Our poem, *Sir Gawain*, is a romance defined by many and almost all critics. Greenblatt combines all the features that make the poem a romance: high culture, fantastic adventures, and a heroic knight-errant who goes on a quest (lines 112-113). How does *Sir Gawain* fit into the mythos of summer? Firstly, our hero (or is

he? We will come to this debate later), Gawain, symbolizes innocence at the beginning of our story. He accepts the challenge of the Green Knight without knowing its repercussions. Green Knight mocks the table Arthur and calls the knights their “beardless children” (280). From its beginning to the end, this story is the story of an innocent knight who wants to prove himself to his king and lady. Secondly, the word ‘plenitude’ should be explained first to understand its implications in the story. The Oxford English Dictionary defines plenitude as “an ancient Celtic god thought to bring a plenitude of wealth or food.” Therefore, this concept is linked with the festivities and abundance of food at the courts of Arthur and Lord Bertilak de Hautdesert. The romances are celebrations of fertility along with their emphasis on the renewal through the seasons. Spring is a birth, and winter symbolizes death, for example. Related to this issue, the New Year’s Eve and the beheading game can also be associated with this tradition. Thirdly, Frye’s keyword “fulfillment” can also be successfully applied to the poem. The romances include a quest for the knights to fulfill; ultimately, they also fulfil their moral teaching, virtue progress, or martial skills. All three are applicable to our hero: he is taught a lesson by the Green Knight about the issue of honesty and piety (through the exchange games and the green girdle); he is taught about chastity with Lady Bertilak’s seduction; the Green Knight teaches him a lesson of hospitality.

Frye’s second concept in his archetypal criticism is the *mythos of winter*. This generic structure is the opposite of the mythos of summer, considered the real world, the world of “experience, uncertainty and failure” (Frye, 1971, pp. 223-240). In contrast with Sir Gawain’s happy ending and joyful adventures, he had many failures in the story. These experiences as failures are frightening and prove that the real world outside is neither romantic nor entertaining. Firstly, Sir Gawain is mocked by the Green Knight, especially at the end of the story, where he hides the green girdle and takes a scar on his neck. This event is a message for the knight that it must be the Lord from whom he shall seek refuge, not a girdle, which is supposed to protect him from a blow on the neck. Rather than the emphasis on the virtue of innocence, this poem is a tale of the loss of innocence that Gawain experiences in the hard way (Lander, 2007, p. 44). Secondly, relating to the last lesson, according to the knighthood codes, one should not attack who is armless. However, Sir Gawain beheads the Green Knight, although he is not supposed to. This mistake of Gawain causes the collapse of the Pentangle codes and brings about other mistakes and faults for our knight-errant. Thirdly, uncertainty plays a significant role in the plot and the motivations of the Green Knight and his wife. What is uncertain inside the story? The most significant uncertainty in the story is the ending of the story. Sir Gawain is not killed at the end. Green Knight frees him after explaining his motivations for the adventures and Gawain’s mistakes. Gawain returns to his castle and tells his story, which the court applauds. The ending does not make sense regarding the poetic justice that should be inside the story. Sir Gawain is humiliated, but the aim of the Green Knight is to humiliate Arthur and his table. Is he successful? This is a big question considering the injustice that the Green Knight is a supernatural being while Sir Gawain is a human being. Green Knight takes his head, which had been cut off from his body; however, Gawain will be killed if he takes the blow. Another uncertainty is the real identity of the Green Knight. He turns out to be Lord Bertilak of the Green Chapel, though his supernatural powers or the magicians behind his actions are not given until the end of the story. Fourthly, failure is what Gawain experiences most of the time. In overall consideration of the quest, Gawain can be considered a failure primarily because of the fact that he was humiliated because he hid the green girdle and flinched during the blow of the Green Knight. Another failure of Sir Gawain is his breaking of the chivalric codes. During the festivities at Arthur’s castle, Gawain attacks a man without arms. This causes the chain collapse reaction of the codes: Gawain takes the kisses of Lady Bertilak and hides this from Lord Bertilak. Secondly, he hides the green girdle and trusts it rather than being pious towards the Lord, and he flinches during the blow of the Green Knight. All these make Gawain’s failure in the poem, and this all together is proof that the poem

can be included in Frye's mythos of winter. Completion of an ideal, individual's faults, shock, and horror are the other elements Frye puts into this category (1971, pp. 219-222).

In addition to experience and failure, Frye associates the mode of winter with irony and satire. He proposes that all these experiences of failures, along with uncertainties, make the story and the text a work of irony and satire in which something is criticized in specific manners (1971, p. 227). Tyson claims the protagonists "are defeated by the puzzling complexities of life" in ironies (2006, p. 221). Our Gawain is a perfect example of this ironic and satiric perspective. The puzzlement upon Green Knight's arrival into the court is explained as such in the poem:

There hurtles in at the hall-door an unknown rider,
One the greatest on ground in growth of his frame:
From broad neck to buttocks so bulky and thick,
And his loins and his legs so long and so great,
Half a giant on earth I hold him to be,
But believe him no less than the largest of men,
And the seemliest in his stature to see, as he rides,
For in back and in breast though his body was grim,
His waist in its width was worthily small,
And formed with every feature in fair accord
was he.
Great wonder grew in hall
At his hue most strange to see,
For man and gear and all
Were green as green could be. (136-150)

This is early in the poem, where Green Knight appears on the stage. His green colour and stature amaze everyone in the room, and it is the first complexity of life for Sir Gawain, who later is stunned by the beheading game of the green character. The shocking experience of a green man on a green horse offering a beheading game is an absolute confrontation of the world of winter, which Frye associates with failure, uncertainty, and complexity. Secondly, Gawain is puzzled about his arrival at the unknown palace and the things that happen inside this castle - exchange games, the seduction of the mistress, and the weird host who behaves strangely. Then, the ending of the story is also complex with its open ending, whether Gawain succeeded or failed in his attempt to become a fair knight. Gawain turns to Arthur's castle, telling his story:

"Behold, sir," said he, and handles the belt,
"This is the blazon of the blemish that I bear on my neck;
This is the sign of sore loss that I have suffered there
For the cowardice and coveting that I came to there;
This is the badge of false faith that I was found in there,
And I must bear it on my body till I breathe my last.
For one may keep a deed dark, but undo it no whit,
For where a fault is made fast, it is fixed evermore."
The king comforts the knight, and the court all together
Agree with gay laughter and gracious intent
That the lords and the ladies belonging to the Table,
Each brother of that band, a baldric should have,

A belt borne oblique, of a bright green,
 To be worn with one accord for that worthy's sake.
 So that was taken as a token by the Table Round,
 And he honored that had it, evermore after,
 As the best book of knighthood bids it be known.
 In the old days of Arthur this happening befell;
 The books of Brutus' deeds bear witness thereto
 Since Brutus, the bold knight, embarked for this land
 After the siege ceased at Troy and the city fared
 amiss.
 Many such, ere we were born,
 Have befallen here, ere this.
 May He that was crowned with thorn
 Bring all men to His bliss! Amen. (2505-2530)

This passage is clear for us to label the story as a failure and irony of all sorts: "blazon of blemish" calls it Sir Gawain. It is his lack of character and his fault of him. He took it on his neck because he hid the green girdle; thus, he carries it on his neck as a sign of his imperfection and shame. He also accepts that this is a loss, and he suffered it himself. His acceptance of cowardice is another proof of the story's emphasis on the failure of Gawain and on imperfection that is clearly for all human beings. False faith is another example Gawain gives. The poem is full of Christian elements and piety to the Lord; however, as he loses his honour and becomes a coward, he is given a warning about his "false faith." This is clearer and more everlasting than the other shame because he will carry it until the end of his life. However, King Arthur comforts him despite all these, pointing out that failure is common and a feature of all human beings. At the end of the poem, this imperfection is also associated with Brutus, who escaped the city of Troy after being sacked and burnt down by the Achaeans in the myths of the *Iliad* and *Odyssey*. In sum, Gawain learns that nobody is perfect, and happiness is there, but it is hard to reach and attain. Robert Levine calls this poem's perspective a grotesque realism (65-66).

Frye's *mythos of winter* points to the fact that satire is the real outside world in which we experience hardships within a comical perspective (1971, p. 239). Human folly is standard for the knights as well, and the satire analyses and includes excess and incongruity. Gawain and his folly are the main satire of the poem. His excessive desire to prove himself to his king but forgetting the chivalric codes brings shame to Sir Gawain. Satire's main tool is incongruity, which is the absurdity and inappropriateness which we laugh and ridicule. The Green Knight, Gawain's adventures in the forest, his encounter with Bertilak de Hautdesert, and the exchange games are the incongruities inside the poem, which make it a perfect example of satire, thus taking it into the winter category of Northrop Frye. In satire, human is fragile, and this frailty is ridiculed and made fun of with harsh laughter or criticism. At the end of the poem, Gawain is humiliated by all the adventures and is reduced to nothing. Marie Borroff concludes the poem outstandingly for us to see the fact that Gawain is an antihero with inferior features that make the poem ironic:

When the poem ends, the most honoured knight in the world, famed alike as a courageous warrior and a courteous lover, is proved fallible. His faulty act includes cowardice, since it was brought about by fear of death; covetousness, since it involved the desire to possess a valuable object; and treachery, since it resulted in a breach of faith with the host whose liegeman Gawain had sworn himself to be. To these shortcomings the poet amusingly adds a breach of courtesy as he makes this world-famed lover of women lapse momentarily into the sort of antifeminist tirade that was familiar to the medieval audience. (1967, p. viii)

The romantic aspects of the poem occur in the ideal world of Frye, which is the mythos of summer, while satiric and ironic aspects of the poem make it a mythos of winter, which is just the opposite. Remembering our research question is important here because we are now entering the third and fourth generic descriptions of Frye, and as a surprising fact, the poem *Sir Gawain* fits into all modes and carries at least most of the features given for these generic classifications: How does *Sir Gawain* fit into all the norms proposed by Frye peculiar to certain literary genres, though still achieves its uniformity and comprehensive message underlying in its plot. The poem's success results from the feasibility of genres and standards of plot structure that belong to the same genre.

Our third genre is the *mythos of autumn*, which Frye mostly associates with tragedy (1971, p. 209). Before analysis, a difficult question arises: How can *Sir Gawain* be associated with tragedy and tragic elements? According to the classical explanations of tragedy, it is a play of a certain magnitude that includes the catharsis of a noble or high-born hero. In light of this explanation, theoretically, fitting the poem into the tragedy genre is not easy. However, in practice, it is possible. Gawain's events and story are similar to that of a tragic hero in that he experiences a fall and a moment of revelation (or epiphany, we can call it). He learns the motivations behind his adventures and understands that the message is that no one is perfect. Moreover, what Frye intends when he says tragedy is that tragedy includes progress from the ideal world to the real world (1971, pp. 212-215). This progress or movement is one that starts from innocence and journeys to experience. Therefore, it is a journey from the mythos of summer to the mythos of winter. Frye calls this the mythos of autumn, the in-between of summer and winter. In detail, our hero, capable of being both an epic and a tragic hero, falls from his romantic and chivalric position into the real world of the Green Knight, who later teaches him some lessons, humiliates him, and becomes his antihero or villain in another sense. This loss and defeat is the primary motivation for Frye, who calls these things tragedy. From this point, Gawain experiences a loss that he accepts he will not forget till the end of his life. "This is the badge of false faith that I was found in there, /And I must bear it on my body till I breathe my last" (2510-2511).

The fourth mode of Frye is the *mythos of spring*, which is the opposite of autumn. This mode is the opposite of the other in its contents: it includes progress from the real world to the ideal world (1971, pp. 165-172). This progress or movement is one that starts from experience and ends with innocence. Therefore, it is a journey from the mythos of winter to the mythos of summer. This, Frye calls, is the mythos of spring. Comedy is the generic concept for this mode. In comedy, "a protagonist caught in a web of threatening, real-world difficulty manages, through various twists in the plot, to overcome the circumstances that have thwarted him and attain happiness" (Tyson, 2006, p. 222). Although it is the opposite of tragedy, comedy also can be applied to the poem *Sir Gawain* and its antagonist, Gawain. The humour begins with Green Knight when he calls the table Arthur's "beardless children." Secondly, the struggles of Gawain with the creatures in the forest can be considered a comic representation of the chivalric adventures. Thirdly, Gawain kisses Lord Bertilak in the mouth, an abnormal behaviour for a knight. Fourthly, Gawain blames women in his defence for the girdle at the end. Furthermore, lastly, he flinches during the blow, and Green Knight makes fun of him. All of these together can be shown as an example of the comedy ingredients and themes inside the poem. Therefore, absurd and nonsense always happen in comedies to prevent the protagonist from reaching his aims. At the end of these stories, the protagonist is saved from bitter, troublesome, real-world struggles and reaches a happier and gentler position. There is no real threat in this position anymore, but there is laughter and joy: "The king comforts the knight, and the court all together/Agree with gay laughter and gracious intent" (2514-2515).

The analysis of Frye is dependent upon the generic discussion of the forms of fictional spaces. He believes that each mode he puts forward can be analyzed with certain themes, character variations, actions and their aims, and plot formulas debated above. So, all the mentioned subjects are tools for us to understand the whole picture in a detailed way - which is a typical structuralist approach. The following chart of Lois Tyson, outlining the theories of Northrop Frye, is an excellent tool for us to understand the nature of the research questions and their connotations for the generic discussions on Frye's criticism (Tyson, 2006, p. 223):

Protagonist's Power	Fictional Mode	Character Type
1. Superior in kind to both men and their environment	Myth	Divine Beings
2. Superior in degree to both	Romance	Heroes
3. Superior in degree to men but not to their environment	High mimesis (imitation of life, like that found in epic and tragedy)	Leaders
4. Superior in no way like that found in comedy and realism)	Low mimesis (imitation of	Common people
5. Inferior	Irony	Antihero

Combining the modes with these quest myths, Frye organizes his *archetypal criticism*, one of the essays in his book *Anatomy of Criticism*. The analysis of the above chart is partially found in the analyses of modes of seasons. Each has particular associations with certain genres. However, in analyzing the poem in terms of its protagonist, we must refer to the notion of quest, which is a typical element of medieval texts. Quest is a notion that Frye often emphasizes in his *Anatomy of Criticism*. According to Frye, the quest has certain characteristics, and there are four of them: These are conflict, catastrophe, disorder, and triumph (1971, pp. 205-225). The romances specifically use the theme of conflict because of the fact that it must be resolved by the hero or protagonist so that he should be credited for his chivalric and moral completion. Most of the time, "damsel in distress" is used as a critical plot scheme, in which a lady is kidnapped or is in distress, and the protagonist helps him out of the situation with romantic involvement in consideration. In *Sir Gawain*, the conflict is the Green Knight himself who comes forward and threatens the court of Arthur in terms of both chivalric codes and bravery:

If he astonished them at first, stiller were then
All that household in hall, the high and the low;
The stranger on his green steed stirred in the saddle,
And roisterously his red eyes he rolled all about,
Bent his bristling brows, that were bright green,
Wagged his beard as he watched who would arise.
When the court kept its counsel, he coughed aloud,
And cleared his throat coolly, the clearer to speak :
"What, is this Arthur's house," said that horseman then,
"Whose fame is so fair in far realms and wide?
Where is now your arrogance and your awesome deeds,
Your valor and your victories and your vaunting words?
Now are the revel and renown of the Round Table
Overwhelmed with a word of one man's speech,

For all cower and quake, and no cut felt!"
With this he laughs so loud that the lord grieved;
The blood for sheer shame shot to his face,
and pride.
With rage his face flushed red,
And so did all beside.
Then the king as bold man bred
Toward the stranger took a stride. (301-321)

The conflict immediately arises from the insults of Green Knight, who condemns the famous court of Arthur and challenges the knights to a game of beheading in which he will take the first blow. So, when we remember the chart above, the Green Knight and his supernatural presence label the poem as a myth in which divine beings are present and the protagonist is superior to men and their environment. So, how is Gawain superior in this scheme? The fact that makes Gawain a protagonist who is superior to the ones around him is his acceptance of the challenge at the time, just when the King himself alone was to accept it. No one around him accepted the challenge, which confirms Green Knight's accusations of the table as "beardless children." Gawain's acceptance makes him superior:

"Would you grant me the grace," said Gawain to the king,
...
When such a boon is begged before all these knights,
Though you be tempted thereto, to take it on yourself
While so bold men about upon benches sit.
That no host under heaven is hardier of will,
Nor better brothers-in-arms where battle is joined;
I am the weakest, well I know, and of wit feeblest;
And the loss of my life would be least of any; (342-355)

Disorder in the poem covers the period between Green Knight's leaving the castle and the encounter with Sir Gawain after a year and a day. This period is like the rising actions and the poem's main body, which keeps the reader's suspense and curiosity. This part is a classical romance in which the hero tries to overcome obstacles and obtain his waiting honour and fame for his king and the queen. When the catastrophe is in question, the ending of the story helps us to understand the catastrophe in the poem. Catastrophe is the resolution of the story, and the scene in the poem is the blow of Green Knight to Sir Gawain and his explanations of the games and the meaning of this entire quest. This failure and the hero's downfall are essential because they enable us to label the poem as an irony in which the protagonist is inferior to men, and the environment around him thus becomes an anti-hero. Triumph, on the other hand, is a component of comedy in which the ending is a happy one. Regarding the fact that Gawain is met with happiness and a comforting attitude in the castle of Arthur, it can be said that the poem ends with triumph as well.

In order to sum up the main idea in the paper, I will refer to Frye's notion of a "total-quest myth," in which he claims that all the genres above – romance, satire, tragedy, and comedy bring together a theme of quest (1971, p. 215). *Sir Gawain*, as a poem and a story, fits into all the explained genres, myths, and modes above with little or no discordance. The quest formula fits into the poem, and I think this richness, variety, and the many possible connotations of this poem make it an outstanding example of a successful piece of writing that is included in almost all courses of medieval English literature. I

found it possible to analyze Frye's concepts to explain the motivation behind this paper's research question.

The weaknesses of the analysis can be shortened to this question: Does Frye say that one text cannot be in one or more groups? Or why do I apply all the genres? The main point here is that there is very little chance that a text written for a specific purpose can be included in almost all the genres of literary narration. Therefore, it is worth analyzing the reason why there are all the genres in *Sir Gawain*, and it is not appalling to see such versatility in one poem that is, on the surface, a romance.

In conclusion, in the framework of Northrop Frye's structuralist analysis of the mythological and generic roots of the Western literary tradition, *Sir Gawain* stands as a masterpiece on which Frye's formulas can successfully be applied and analyzed. The analysis of all sorts gives us the result that *Sir Gawain* is a fantastic piece of work that includes the very roots of the mythological, folkloric, chivalric, and social codes of English Medieval literature (Loganbill, 1972, pp. 121-122). It must not be forgotten that the French and German chivalric traditions, along with Celtic and Nordic traditions, share a lot with the English quest tradition. This also increases the viability and validity of Frye's concepts and theories. In the outcome, it can be said that the flexibility of the poem *Sir Gawain* is reachable through Frye's concepts, and also the fact that *Sir Gawain's* popularity and completeness, and its acceptance as a major literary narrative is its unique and amazing capability of fitting into various genres and norms.

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English Teachers to Children in Brazil: Stories of Who They Are and Who They See Reflected in the Mirror

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Short Bio

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Short Bio

Kely Cristina Silva is currently a Doutoranda in Language Studies at the State University of Londrina - UEL. She holds a master's degree in Linguistic Studies from the Federal University of Minas Gerais - UFMG (2019), a degree in Letters (Portuguese/English) from UNI-BH, specialist in Psychopedagogy and Musical Education from IPEMIG. She works as an English teacher for children at Escola Municipal José Brasil Dias - MG and participates in the FELICE research group (Capes/CNPq).

Abstract

In Brazil the teaching of English as an additional language is mandatory only when students start the 6th year. Despite the expansion of the offer of this language in early childhood education, there are no official guidelines to organize the curriculum, as well as teacher's education (Tonelli, 2017, 2021, 2023; Kawachi-Furlan, 2021; Brossi, 2022). This presentation aims to share partial results of an ongoing doctoral thesis on how English teachers for young and very young students in Brazil build their own professional identities. Several studies have investigated ways in which teacher educators navigate such complex educational contexts, specifically considering professional agency as a resource for developing professional identities (Brew et al., 2018; Hokka & Etelapelto, 2014) mediated by the significant role of emotions (Zemblyas, 2005). The data analyzed consist of thirteen narratives, and for this presentation, we selected six. These narratives were written by the participants of a research project that aims to value the praxiologies (Freire, 1987) of English teachers for children. The analyses were made under the theoretical lens of narrative research (Clandinin & Connelly, 2011, 2015), to identify how the teachers, who were not formally prepared to teach children, experiences as a way of

building their professional identities. The results indicate that teachers use in their narratives testimonies of investment of personal agency and emotional trajectory that contribute to see themselves as "English teachers with and for young learners". The journeys start from BECOME-BEING, to CROSSING, continuing education, to ASSUME-BEING. We infer that, perhaps it is this road that will lead us to understand how the process of identity construction of professionals in/with childhood occurs. Moreover, it is possible to identify in these narratives, respectful stories, developments that will contribute to the studies on linguistic education in childhood.

Keywords: Narratives, identity construction, English, children, language education

The Significance of Color in Georgian Poetry of the Early Twentieth Century: Paolo Iashvili's poems

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Short Bio

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Abstract

In Paolo Iashvili's poetry, the beginning of the twentieth century is marked by amazing changes in the aesthetics of all forms of art. According to Lia Sturua, the Impressionists restored "the power of color suppressed by line and silhouette" The proclamation made by Paul Verlaine, "Music before all things, color and its subtle nuances" – seems to apply to Georgian poets as well. ". The early 20th century is the period of formation of new Georgian poetry. The well-known Georgian poet Paolo Iashvili underwent a difficult and controversial creative path. Following the challenges of world poetry, he succeeded in presenting the inexhaustible possibilities of the Georgian word, without losing its identity and uniqueness. The color palette in Paolo Iashvili's works is very diverse and impressive. Red is a dominant color in the poem "Peacocks in the City" (" Parshavangebi Qalaqsh") written in 1916, which has a particularly rich abundance of poetic images. In this poem by Paolo Iashvili, the city is hot and oppressive; the sun torments the thoughts, which can gather red snakes, the sun offends the carts are offended by the sun, the cats rejoice in the sun. The sound of the factories, the industrial hum is so unusual that in the poet's imagination sick dogs bark on the streets, colorful cats meow on the roofs, the domes of the monasteries rise into the sky, and the horses gallop to the rhythm of the factory horns. The culmination of the poem is the appearance of red peacocks with blood-red bodies and copper-boiling wings in the city. They can't find a shelter, eat blue flesh and bring havoc throughout the city. There are roaring trams, cats falling from skyscrapers, red paving stones, red wind, and a sleeping crimson metropolis all around the city.

Keywords: Paolo Iashvili, color, Georgian poetry, twentieth century

The Storied Matter of The Fig Tree as a Forger of Locality in Elif Shafak's *The Island of Missing Trees*

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Dr. Pelin Kumbet is currently a visiting researcher in the department of English at Cornell University and an Assistant Professor in the department of Western Languages and Literatures at Kocaeli University, Turkey. During her Ph.D. studies at Hacettepe University, Turkey, she conducted her doctoral dissertation at the University of California, Riverside. Her dissertation discusses the cruciality of enacting dynamic, evolving, and living posthuman(ist) ethics, which embodies the acknowledgment of inherent and intrinsic values of all beings through different posthuman body representations, which was published as a book titled as *Critical Posthumanism: Cloned, Toxic and Cyborg Bodies in Fiction*. Dr. Kumbet's general research interests include posthuman theory and ethics, posthuman bodies, transhumanism, medical and environmental humanities, ecocriticism in particular, the intersections between posthumanism, environmental humanities, gender issues, and science fiction. She is also one of the founding editors of *Journal of Posthumanism*.

Abstract

Elif Shafak's *The Island of Missing Trees* fictionalizes the traumatic history of a partitioned Cyprus after Turkish military peace operation of the island's North, leading to the subsequent division of the island into a Greek South and a Turkish North and the displacement of thirty percent of the population. The novel revolves around the lost land of Cyprus which has always been plagued by ethno-nationalism on both sides with the characterization of never-ending confrontation. Linking "environmental dimension to co-existence and conflict" Shafak's novel provides a palpable example of arboreal studies, where trees prompt a new way of epistemologies and ontologies for the human. By means of the traumatic experiences of the characters in the lost land, Shafak embraces arboromorphic qualities of connection and community, memory and lost land, arboreal matter and experiences. This paper explores the ways and which the fig tree as a storied matter carries the transgenerational trauma and forced partition and forges localities by boundary-breaking/crossing. The narrative agency of the fig tree, its narrative voice and materiality constitute a way to reclaim the common history, culture, experience, shared symbiotic lives with nature, and intra-species unification.

Keywords: Elif Shafak, *The Island of Missing Trees*, Arboreality, storied matter, narrative agency, transgenerational trauma

Reframing the Ecological Boundaries in Cyberspace: The New Realm of Artificial Intelligence in *Neuromancer*

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Short Bio

Seher Özsert, Asst. Prof. Dr, was born in Kayseri/Türkiye, 1988. After receiving her MA in English Language and Literature, she held her PhD degree in the same field at Erciyes University. Having attended numerous educational programs, seminars and conferences both in Türkiye and abroad, she professionally worked as a language and literature lecturer. Having utmost interest in literature as a reader and writer, she is interested in comparative literature and literary criticism, particularly in eco-criticism, science-fiction and postmodernism, as well as feminist and postcolonial studies. She currently teaches English Literature at İstanbul Nişantaşı University.

Abstract

This paper analyses the function of cyberspace in human life in the science fiction novel *Neuromancer* by William Gibson. As a contemporary literary genre, cyberpunk fiction tends to be observed as reflections for the future of humanity. With its dark futuristic setting and tone, *Neuromancer* is a sample narrative with a pessimistic vision for living bodies. This paper traces ecology in the dark world of cyberpunk fiction to enlighten the apocalyptic future awaiting for humanity without nature. This study acknowledges artificial intelligence as an attempt to reframe the boundaries in human life. In the cyberspace of *Neuromancer*, momentary hallucinations are operated through a web by moving humanity into a new environment. This computer-generated realm for humanity offers a world with non-existent ecology by replacing the perception of physical space. This study involves a comparative reading of ecocritical perspectives from the natural world of Romanticism to the ominous world of postmodern science fiction. Gibson's new realm for humanity without ecology is discussed through the environmental philosophy that emphasizes the vitality of human and nature co-existence. The research enlightens the foreseen apocalyptic future for humanity through the deconstruction of ecological boundaries by the help of artificial intelligence.

Key Words: Cyberspace, artificial intelligence, ecology, new boundaries, apocalypse.

Conrad's Narration and His Use of Sensory Perceptions in *The Nigger of the "Narcissus"* (1989)

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Short Bio

Asım AYDIN, who has been working as a lecturer in the English Language and Literature Department at Karabük University, received his BA and MA degrees from Atatürk University. He has just completed his PhD at Karabük University.

Abstract

The Nigger of the "Narcissus": A Tale of the Sea (1989) is a novella by Joseph Conrad (1857-1924) which is a popular work that started the middle/major period in his career. The novella tells of his accounts of loneliness and desperate conditions. In the light of this analysis, this paper seeks to track and analyze the innovative and experimental techniques of Joseph Conrad in his *The Nigger of the "Narcissus"*, especially those which relate the light, sound, and movements to the psychological depiction of the characters and the mood of the story in general. I propose that Conrad gradually builds up a perspective for the reader with his detailed use of impressionistic techniques to convey his mental analysis of the characters in the story. To achieve such a combination, James Wait is portrayed with details of light, shade, sound, and physical properties. Conrad tries to make the readers aware that a mind can be best understood under certain particular space, time, and conditions, even more by a particular individual. Conrad makes use of his experiences and exploits the community of sailors, which he knew best both in social and linguistic dimensions. This monopoly of linguistic and social constructions helps Conrad to master his multiple narratives in *The Nigger of the "Narcissus"*.

Keywords: Conrad, narration, mood, linguistic constructions

“That’s Not ‘Me’: The War of Those with Mental Illnesses Against Stigmatization

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Short Bio

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Abstract

Since ancient times, the individuals with mental illnesses have been labeled as “outcasts” who are incapable of achieving “socially accepted” identities. The society’s so-called solution has almost always been ignoring, imprisoning, defining as “morally corrupt” those with mental illness. Such a reaction can be interpreted as the easiest way to keep them outside the society. Recently, this approach is not as powerful as before since it has become possible for the individuals with mental illnesses to express themselves to a significant degree. It may well be claimed that their autobiographical works have been a space providing a chance to express their “selves”. In this presentation, it will be discussed how and why autobiographies become so fashionable. From a psychoanalytic perspectives, not only mentally ill “outcasts” suffer from stigmatization but other “normal” ones identify themselves with the narrators of such autobiographies. The most devastating point is that the ongoing approach leads the labeled ones to define and internalize the mental patient role where sense of self is lost. The reason why autobiographical works become so popular is actually related to huge number of people silenced due to various reasons. No matter mentally ill or not, the most important problem people suffer from is unemployment—the loss of a job and becoming entirely dependent on others. With the increasing effect of narrative medicine, individuals with various mental illnesses have become courageous enough to express their “selves” in numerous ways resulting new terms—memoir, life writing, autopathographies just to mention a few. Within this context, William Styron’s canonical work, *Darkness Visible*, will be examined in terms of an academic’s struggle against mental illness and his effort to continue as an academic.

Keywords: Mental illness, stigmatization, autopathography, narrative medicine, sense of self

“Syntactic Assimilation” in Kartvelian Languages from the Diachronic and Synchronic Viewpoints

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Short Bio

Nino Tchumburidze Ph. D Senior scientific colaborant, Arnold Chikobava Linguistic Institute Born 1959. Graduate the Faculty Philology of the Tbilisi State University (1981); Defended candidate dissertation entitled “The Affixes Denoting Possession and Absence in the Georgian Language” (1995). N. Tchumburidze has published 2 monographs together with co-authors and around 50 scholarly works. Major research interests: Georgian word-building; Georgian dialectology; issues of Georgian as a first language.

Short Bio

Ketevan Margiani – Ph.D, Associate Professor, at the Scientific Research Institute of the Georgian Language at the Faculty of Humanities at Tbilisi State University (TSU). K.Margiani has published 2 monographs: “Category of Evidentiality in Svan Language”, 316 pages, Publishing House "Global Print+", Tbilisi, 2012 and “Morhosyntactic Analysis of Upper Svan Dialects Some Aspects” (Based on she speech on the Enguri and Kodori Gorges), 252 pages, Publishing House “Mtsignobari”, Tbilisi, 2008-2009. Major research interests: Typology of the Kartvelian languages, Lexicology, General Linguistics.

Abstract

The literary and non-literary languages select diverse strategies of structuring and transfer of information. However, in some cases, the historical data of the literary language and the synchronic data of the non-literary language are similar. The non-literary language is not subject to any norms. Hence, it uses grammatically excessive means, which, as is well known, is important from the informational viewpoint. The above-mentioned can be analyzed on the basis of Kartvelian languages. The Kartvelian group of languages embraces Georgian, Megrelian, Laz and Svan. Out of these, Georgian is the literary language. The following periods of its development have been distinguished: Old, Middle and New. Megrelian, Laz and Svan languages were spread orally for centuries. Recording of texts (oral data) in these languages started at the end of the 19th and beginning of the 20th century. “Syntactic assimilation” – the use of the reference word and the relative pronoun in an identical case – is found in a hypotactic construction. This phenomenon proves that hypotactic constructions developed at an ancient stage of language development. “Syntactic assimilation” and pleonastic extension of the correlate are usual for oral speech (i.e., *osuri.Corr.Nom, namuti.Sub.Nom čxubendun, tik.Corr.Erg. xorci mideeyu.V.Aor.S3.Sg*). “The woman who was quarrelling, she took the meat”. The correct version is: *osur-k / “the woman”. Corr.Erg.....mideeyu / “took”.V.Aor.S3.Sg; tik “she” is grammatically excessive*. This phenomenon is widespread on each of the three stages of development of the literary Georgian language. It is also found in the Svan language as well as the dialects of the Georgian language.

Keywords: Syntax, hypotactic construction, Kartvelian languages, reference word, relative pronoun.

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Introduction: Theoretical Framework

The literary and non-literary languages select diverse strategies of structuring and transfer of information. However, in some cases, the historical data of the literary language and the synchronic data of the non-literary language are similar. The non-literary language is not subject to any norms. Hence, it uses grammatically excessive means, which, as is well known, is important from the informational viewpoint.

The paper focuses on the material of Kartvelian languages, comparing the data of literary and non-literary languages, taking into account the diachronic and synchronic periods.

The Kartvelian group of languages embraces Georgian, Megrelian, Laz and Svan. Out of these, Georgian is the literary language. The following periods of its development have been distinguished: Old, Middle and New. Megrelian, Laz and Svan languages were spread orally for centuries. Recording of texts (oral data) in these languages started at the end of the 19th and beginning of the 20th century.

The common linguistic phenomenon peculiar of the literary and non-literary Kartvelian languages is “syntactic assimilation”, which is found in complex sentences containing attributive clauses. Such hypotactic constructions are statistically most widespread because the attributive clauses pertain to nouns and characterize any member of the sentence that is denoted by a noun. A thorough analysis of a subordinate clause implies the study of its entire structural and functional aspects, based on its genesis and, in general, historical syntax.

The formal features of attributive clauses are as follows: the referred word denoted by a noun and the conjunction (member-conjunction or subordinating conjunction). In case of “syntactic assimilation”, the main and subordinate clauses are united only by means of a member-conjunction; the referred word occupies the initial position in the construction, whereas the subordinate clause is included in the main clause (interposition). Due to this order, the referred word and the member-conjunction are placed together.

Definition of the term and Problems under Analysis

The term “syntactic assimilation” was introduced by K. Brugman and is based on the analogy of phonetic assimilation. Syntactic assimilation is also called “attraction”.

The following problematic issues are related to the question under analysis:

- a. In case of “syntactic assimilation”, the traditional syntactic boundary between main and the subordinate clauses is destroyed.
- b. The hypotactic construction is arbitrarily divided into two parts.
- c. In the first part, there is a referred word (noun) and a relative pronoun (member conjunction); they correspond in case-forms and are formally similar (the above-mentioned term reflects this fact).
- d. In the second part, there is a pleonastically expanded personal pronoun¹²⁹, which is equal to the referred word (noun).
- e. The pleonastically expanded pronoun is governed by the predicate-verb of the main clause.

“Syntactic assimilation” and pleonastic extension of the correlate are usual for oral speech. This phenomenon is widespread on each of the three stages of development of the literary Georgian language. It is found in Old Georgian (Shanidze 1950:315-316; Schuchardt 1950:62; Ertelishvili 1962:17-

¹²⁹In the terms of K. Dondua, “the compromising form” (Dondua 1940:12).

19; Kiziria 1969 : 70-75), Middle Georgian (Kiziria 1969 : 77) and New Georgian, especially in oral speech (Topuria 1988: 97-98); it is also frequent in Megrelian and Svan, as well as dialects of Georgian (Abesadze 1962; Kvantaliani 1990; Lomia 2005).

Examples:

Old literary Georgian:

(1) *s i t x' u a s a r o m e l s a vit'x'ode, man sažos igi uk'anajsk'nelsa dyesa* (iovane 12, 48).
 "the word that I have spoken, it will condemn them at the last day".

Analysis:

- a. *s i t x' u a s a* "the word" (referred word) and *r o m e l s a* "that" (member-conjunction) in fact represent a collocation: they are pronounced with one intonation and are not separated by a comma.
- b. the pronoun **man** "it" (correlate) is grammatically "redundant", but its existence is functionally necessary. In the main clause **man** "it" stands for the lexeme *s i t x' u a s a* / word.DAT = **man / it.ERG** and is governed by the predicate of the main clause (*sažos* "condemn").
- c. *s i t x' u a s a* "word" is in the dative case and is governed by the predicate of the subordinate clause (*vit'x'ode* "spoken"), instead of standing in the ergative case and being governed by the predicate of the main clause (*sažos* "condemn").

The peculiarity of the chief construction under analysis will become more vivid if we compare it with the alternative version which is more correct from the viewpoints of syntax and punctuation: *Chief construction:*

(1) *s i t x' u a s a . DAT r o m e l s a . DAT vit'x'ode, man. ERG sažos igi uk'anajsk'nelsa dyesa.*

Alternative construction:

(1a). *s i t x' u a m a n . ERG, r o m e l s a . DAT vit'x'ode, sažos igi uk'anajsk'nelsa dyesa.*

The semantics of other examples below should be understood in the same way:

(2) *s u l i . NOM r o m e l i . NOM aka ganisc'avlos, man.ERG p'oos c'x'alobai sauk'unesa* (c'art'x'uen., 6).

"The soul which is enlightened here, it will fund eternal grace".

Middle literary Georgian:

(3) *...k ' a c i . NOM r o m e l i . NOM c'inamzgyvari aris mati, misgan.GEN aris x'velai...* (amirandarežaniani, 97).

"... The man who is their leader, he is the reason for all this..." (Amirandarejaniani, 97):

<https://library.iliauni.edu.ge/wp-content/uploads/2017/03/34-amirandarejaniani.pdf>

Megrelian Language:

(4) *o s u r i . NOM n a m u t i . NOM čxubendun, tik.ERG xorci mideeyu.*

"The woman who was quarrelling, she took the meat".

Svan Language:

(5) *m e t x w ä r . NOM x e d a . NOM ywašs adgäri, amnemd. ERG nätxwra isgd ax'wil.*

"Hunter, who killed to tur, he divided the prey into two parts".

The Linguistic and Extralinguistic factors Leading to the Development of "Syntactic Assimilation"

Scholarly literature mentions different reasons for the development of "syntactic assimilation":

a. On the linguistic level, it is related to the early period of conception of hypotactic constructions : “this is a transition stage between compound and complex sentences” (Dondua 1940: 335-336; 1949: 198-199). K. Dondua shared A. Potebnya’s opinion and noted that the final development of the complex sentence was preceded by the period when “the relative pronoun served as an attribute to the referred word” (Dondua 1940: 335).

b. On the extralinguistic level, the psychological factor has played an important role: in oral speech, “in a continuous text, after a certain time, the above-given information is repeated, because the speaker thinks the hearer has forgotten what he/she has said and tries to restore it in the hearer’s memory” (Enukidze 1987:121).

The Typology of “Syntactic Assimilation” and Research Perspectives

Systemic analysis of the empirical material has proved that the constructions containing “syntactic assimilation” are peculiar of Kartvelian languages. However, it should be noted that such hypotactic patterns are also widespread in European languages (Yartseva 1961: 246). K. Dondua has analyzed the types of “syntactic assimilation” on the example of Old Greek (See Dondua 1940: 330-333). The typology of “syntactic assimilation” proves that we are facing a collective (cognitive and linguistic) phenomenon.

The existence of such processes in the Kartvelian languages which differ in social status (literary and non-literary) yields a perspective for the research of genesis and development of hypotactic constructions. As it seems, the initial hypotactic patterns applied a flexible strategy of structuring of information (intonation, word order, pleonastic extension-repetition etc.) without specific rules of normalization. On the following stage of development, the literary language refined the rules of sentence construction based on grammatical (syntactic) norms, whereas the non-literary languages (colloquial speech) left it unchanged.

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The Megrelian and Svan examples are taken from the materials of linguistic expeditions (2022).

Abbreviations:

NOM – Nominative case

ERG – Ergative case

DAT – Dative case

GEN – Genitive case

The Translational Corpus of “The Knight in the Panther’s Skin”

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Short Bio

I am a PhD student at Batumi Shota Rustaveli State University. My thesis covers several fields as it is interdisciplinary work. It includes corpus linguistics, translation studies, cognitive linguistics, literature, and linguistics.

Abstract

The corpus linguistics is the scientific approach that allows us to calculate the linguistic features systematically, it combines two main fields, humanities and computer sciences, scientists can easily research the number of topics such as discourse, linguistic features, translation, literature. The paper “corpus-based analysis translation of “the knight in the panther’s skin” will be a critical/descriptive method and aims to define corpus linguistics as a methodology. The paper covers the topics of cognitive linguistics and corpus studies, comparison of the translations from Georgian into English. In order to achieve these goals, the following tasks will be set and implemented in the paper: discussion of corpus linguistics as a methodology, determination of corpus stylistic methods based on scientific literature and their value in relation to literary studies, relationship between corpus and translation studies.

Our research is the interdisciplinary work that includes several fields, literature, linguistics, translation studies and it is corpus driven one. The corpus linguistics allows us to study various fields at the same time and not to be restricted in one field. Corpus linguistics is a novelty, that allows us to analyze language, aspects of grammar, and as Biber defines it allows us to conduct corpus-based grammar studies. The characteristics of corpus-based research include the use of a large, representative electronic database of spoken or written texts or both, and the use of computer-assisted techniques for further analysis. (Biber, Conrad, Reppen 1998:331) According to Carter and McCarthy (2006), we can conduct corpus linguistic research in various fields: language learning/teaching, discourse analysis, literature and stylistics, pragmatics and sociolinguistics, etc. let us provide some of the definitions of the corpus and corpus linguistics, first. According to Renouf, the term corpus refers to the processing and storage of written or spoken texts in a computer for linguistic purposes (Renouf, 1987:149). As Sinclair explains (Sinclair, 1991:171) a corpus is a collection of spoken/natural language texts to make visible and analyze linguistic variations and dialects. Crystal (2008:117) considers a corpus as a "set of linguistic data" given in the form of a written or spoken record, which can be a starting point for proving hypotheses about language.

All of the above mentioned definitions carry the similar idea that corpus is a set of data that covers a big amount of information, electronic books, hand writings and all the linguistic sources. There are different types of corpora, among them, parallel corpus is the most useful for the translation studies. As for the parallel corpus, Mona Baker defines that, this kind of corpus includes Source texts in language A and their translation into language B. (Baker, M: 1996).

As we mentioned, corpus linguistics allows us to conduct interdisciplinary studies, and the three most important directions are literature, translation, and linguistics. The parallel corpus linguistics project

aims to connect literary studies, including comparative literary studies, with corpus linguistics, which helps the scientist to investigate several disciplines at the same time. Mona Baker's article "Corpus-Based Translation Studies" was published in 1996, and later it became a basis for large translation corpora.

Corpus linguistics research techniques are used for literary analysis. Using these techniques, a very detailed stylistic description of literary texts is possible and currently there have been developing the subfield of corpus linguistics, called corpus stylistics. Bujanova (2013) defines **corpus stylistics** as: a means of joint research of language and literature". According to Mahlberg, corpus stylistics combines the principles of literary stylistics and corpus linguistics (2014) Corpus Studies have actively been developed in Georgia too. At Ilia state university, there have been created the corpus of "The knight in the panther's skin" and collected paralleled English and Georgian texts, handwritings, publications. The corpus also includes a morphological analyzer and metadata. The mentioned corpus is an analyzer of the Georgian language, which helps researchers to study the language diachronically and historically. Historical era and the synthesis of Eastern and Western culture.

"The knight in the panther's skin" is a poem that is pride of our culture and is still interesting for the researchers, consequently it's corpus driven study is a novelty. We will discuss some of the poetic formulas from the poem, the epithets in particular.

Epic formula language convention, and theme characteristic of oral epic poetry, often transferred to written form. The most exemplary epic formula is the "fixed epithet", descriptive phrases that can vary in different places in a poetic line according to the meter.

In the poem "the knight in the panther's skin" there enormous number of epithets, such as: *Thriving, majestic, generous, modest though in the highest place*. Rustaveli uses many kinds of poetic formulas, epithets, such as: sun-faced, lion, the sun.

An epithet is a piece of figurative language that indicates or characterizes a specific noun. Its function is a descriptive phase that explains or replaces a person or any other name. (Keraf, 209, 141) Artistic expression is related to our emotional background, the reader perceives each scene more emotionally. There are various poetic formulas/artistic expressions: epithet, simile, metaphor, personification, allegory, metonymy, synecdoche, symbol, hyperbole and others. including an epithet - (Greek. Epitheton) something that gives an additional meaning to an expression. Usually an epithet is an adjective placed next to a noun to indicate the qualities of a particular noun. There is a logical and poetic epithet (Kulavkova 1984:132)

According to Edwards, formulaic expressions can be expressed by the following combination: a formula consisting of a proper name and an epithet; A formula consisting of a common name and an epithet; A basic 'substantial' adjective-epithet formula and a verb-epithet formula (Edwards 1986:178). Perry examines the traditional epithet in the Iliad and Odysseus and emphasizes the combination of a proper name and a fixed epithet that helps the poet create a heroic epic and is linked to the hexameter. (Perry, 1930:3)

our research, we used parallel corpus platform of Batumi Shota Rustaveli State University, the analyzer, which was created by the joint efforts of the digital humanities, translation and interdisciplinary research centers.

We marked the epithets in the first five chapters of "The knight in the Panther's skin", we used as empirical material, the 1957 edition of the poem, (editors) Baramidze A., Kekelidze K., Shanidze A., academic edition, publishing house "Sakhelgami", Tbilisi, 1957. The poetic translation by Lin Coffin,

published in 2015, the text of the translation is based on the edition prepared by the commission for establishing the text of " the knight in the panther's skin" in 1966 and the edition commented by Nodar Natadze, which we compare with the translation by Marjorie Wardrop.

See the corpus results.

ვეფხისტყაოსანი პირველი 5 თავი - ლინ კოფინის თარგმანი

ქართული

ინგლისური

რუსული

გერმანული

ფრანგული

ტეგი: st_ept, რაოდენობა: 64

ნაპოვნი ტექსტი

სივანი

მაღალი, უხვი, მდებარე, | ლაშქარ-მრავალი, ყმანი,

მოსამართლე და მონყალე

მორჭმული

განგებანი

უცხრო

წყლიანი

ლალი

ძე

დაგვნიბა

აფიცა

გულ-მოკლულად

ბროლ-ფიცალისა

ფერ-გამჭრელისა

პირ-მზე

ბრძნად

ულევი

ნასუქალსა

ნაბუქალსა

პირ-მზე

ინარითა

ვეფხისტყაოსანი პირველი 5 თავი - ლინ კოფინის თარგმანი

ქართული

ინგლისური

რუსული

გერმანული

ფრანგული

ტეგი: st_ept, რაოდენობა: 18

ნაპოვნი ტექსტი

life's source

magnificent

poplar

heart-piercing

elegant

lion

sun

rosebud unwithered

rose

rose

wise and kind

sun-faced

faithful

pearl

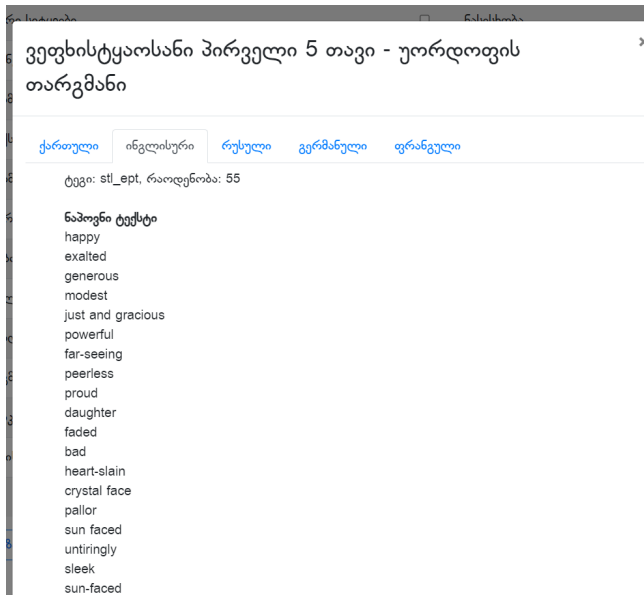
roses

eloquent

sun-faced

tearless

At daybreak, Avtandil rode forth, clad in crimson like a flower.His face was crystal, his mouth a ruby, even at that hour.Sheathed in chain mail, he sat on his white horse like a golden tower.He invited the



As we observe the corpus results, in the first five chapters of "The knight in the Panthers skin", there are 64 epithets in the original source, 18 in Lynn Coffin's translation, 55 in Wardop's translation. Let's consider some of them, constant epithets, constant epithets are found in "The knight in the Panther's skin" to describe characters, one characteristic function of constant epithets is to replace proper nouns. For example, Nestan and Tinatini are the sun, Tariel and Avtadil are the lions, and the reader knows who is meant without the name. It is interesting how the source language is transferred to the target language

In "The knight in the Panther's skin" we find such a constant epithet as the sun, the author uses the sun to characterize Avtandil, Tinatin and other main characters, the author uses the mentioned epithet without his own name, and the reader knows who he is addressing.

1. ჯარი განმრავლდა ხასისა: ავთანდილ **პირ-მზე** (stl_ept), სპასპეტი | ლაშქრისა ბევრ-ათასისა, ვაზირი სოგრატ, მოახლე | მეფისა დასთა დასისა ;
The **sun faced** (stl_ept) Avt'handil, chief of ten thousand times a thousand soldiers, the vizier Sograt, the nearest to the king of all his attendants
Avtandil, young general, was there, radiant-faced and unbowed. And Sograt, vizier, the king's close adviser with wisdom endowed.

As we can see, the epithet in the source language is accurately reflected in the Wardropian translation, in Lynn Coffin's translation the epithet is not preserved in a literal form, although the author replaces the sun with the lexical unit bright.

2. თავსა ზის **პირ-მზე** (stl_ept) ავთანდილ, | მჭვრეტთაგან მოსანდომია, სპათა სპასპეტი, ჩაუქი, | ვითა ვეფხი და ლომია;

At the head sat the **sun-faced** (stl_ept) Avt'handil, desirable to them that look upon him, the agile leader of the hosts ;

At the head of one table sat Avtandil, with his face so bright, Leader of men, swift as a tiger or lion, known for his might,

In the source language, Avtandili is characterized as beautiful, the commander of the army, fast as a tiger and lion, the sun-faced who sits at the head of the table. In Wardrop's translation, the epithet sun-faced is preserved, the meaning of eye-catching commander of the army is also transferred to the target language. In Lynn Coffin's translation, the epithet is missing, the translator uses the method of paraphrase and describes it as having a bright face. The commander of the army is not specified and is conveyed as the leader of the people

3. ბრძანა: "რადმცა ვიწყინე | თქმა შენგან საწყინარისა!" ფიცა მზე (stl_ept) თინათინისი, | მის მზისა მოწყნარისა

He took an oath by the sun (stl_ept) (i.e., life) of T'hinat'hin, that contemner of the sun

Said the king, "I'll try not to get angry at your honest reply; I swear on my Tinatin's life you have no reason to be shy

The epithet "sun" in the given example was transferred by Wardrop in his translation, Lynn Coffin did not use it at all, except for the epithet, the narrator is changed, and the metaphor " she with whom the bright sun competed (wardrop) " is lost.

4. სხვაგან ქნის მისი გონება, | მისმან თავისა წონამან! ესე მეფისა ბრძანება | ერთხელ კვლა ჰკადრა მონამან. არცა დაადო ტირილი, | არცა რა გაიგონა მან, არცა გახლიჩა ზაგეთათ | | თავი ვარდისა კონამან (stl_ept)

but (Tariel) ceased not from weeping and heard him not, nor was the rose-bouquet (stl_ept) (of speech) plucked from his lips

The weeping stranger heard nothing, he was so terribly distraught. 92 Those rose petal lips did not open as politeness would have taught.

In this excerpt, the epithet "rose bouquet " was preserved in the first translation by the translator (Wardrop), Lynn Coffin used rose petals, which conceptually changes the essence of the epithet.

5. წინა ედგა ერთი ჩანგი. შემოვიდა მას წინაშე | თინათინის მონა ზანგი, მოახსენა: "გიბრძანებსო | ტანი ალვა (stl_ept), პირი მანგი (stl_ept) "

to him came T'hinat'hin's black slave, and said: "She of the aloe form, the moonfaced (stl_ept) one, sends for thee." Avt'handil was glad to hear this joyful news

Tinatin's ebony slave came in and said: "I pray, sir, go soon: She who calls you is slim as a poplar (stl_ept) ; her face is like the moon.

To describe Tinatini, the author uses the epithets that her body is like a poplar tree, and her face is like the moon. Mangi means the moon according to the definitions of Nodar Natadze's "the knight in the panther's skin". However, it is noteworthy here that Wardrop translates alva as aloe, while Lynn Coffin uses the exact equivalent lexical item as poplar tree. The epithet of the moon is transferred in the form of comparison.

6. არის ნახვა ვარდისა (stl_ept) , | არ ერთგან შეუყრელისა. ამოა ჰვრეტა ტურფისა , | სიახლე საყვარელისა!

" He rejoiced to meet the rose (stl_ept) Pleasant is it to gaze on beauty, and be near one beloved.

He had longed to meet her; they'd never met alone as lovers do It's thrilling to be with beauty, to have your beloved with you

In the given example, the epithet "rose" is exactly preserved in the Wardropian translation, but completely lost in the Lynn Coffin translation.

7. გულსა გარე საიმედო | ია მორგე, ვარდი ყარე, მერმე მოდი, ლომო (stl_ept) , მზესა (stl_ept) | შეგეყრები, შემეყარე

then come, O lion (stl_ept) , I shall meet thee like a sun (stl_ept) ;

Then return and I shall come to meet you, my lion (stl_ept) and my sun (stl_ept) .

Thinathin here calls herself the sun, Avthandil the lion, we have the same content with Wardrop, where the lion-like Avthandil meets the sun-like Thinathin, in Lynn Coffin's translation both the epithets lion and sun are addressed only to Avthandil.

8. კოკობი და უფურქვენელი (stl_ept) | ვარდი (stl_ept) დაგზდე დაუმქნარი.

Thou shalt meet the rosebud unwithered (stl_ept) , unfaded."

You shall return and find your rosebud unwithered (stl_ept) and unfaded.

The existing epithet is preserved in both translations and is translated identically.

9. ვარდი (stl_ept) ჩემი არ დაქნების, | შუქი შენი იეფად ა" „თავი ჩემი სამსახურად შენად რადმცა შევიწყალე!

my rose (stl_ept) shall not wither, thy ray shines generously upon it

Since your rays shine generously on it, my rose (stl_ept) shall never die."

The lexical item "rose" is preserved in both translations, although the concept of the shriveling of the rose is replaced by the death of the rose in Lynn Coffin's translation.

10. მზეო , ვარდსა (stl_ept) სიშორე | შენი დამაჩნდეს ეს ადრე, ბროლი და ლალი (stl_ept)

O sun, separation from thee is thus early manifested on the rose (stl_ept) ;my crystal and ruby (stl_ept)

"sun, the rose (stl_ept) suffers when it's separated from your light. My crystal and ruby are duller than amber In this excerpt, the epithet rose is preserved in both translations.

11. იგი პირ-მზე (stl_ept) არ მოსტეობის | სიარულსა სასწრაფოსა.

he sun-faced (stl_ept) had not wasted time in his rapid journey

სუბიექტის გარეშეა, როგორც დედანში, ლინ

He did not waste a moment, this sun-faced (stl_ept) lad.

The epithet sun-faced is preserved in both translations, although in the first translation it is without a subject as in the source text, and in the second translation, the translator additionally uses the lexical unit lad, which in Tinatin Margalitadze's dictionary, according to margaliti.ge, is translated as a young boy.

12. მის ყმისა ცეცხლი დებული , აწ გაუცხადა სიტყვები | მის მზისა (stl_ept) იმედებული.

;now he (Avt'handil) revealed the hopeful words of the sun (stl_ept) (T'hinat'hin).

Thus in writing did the eloquent (stl_ept) one his intentions confide.

In the given section, we can see that the epithet "sun" in the first translation is reflected by Wardrop in the target language, but Lin Coffin has not used it in the second translation.

13. რა ლაშქართა ინადირეს | და პატრონი მოითვალეს, იგი პირ-მზე (stl_ept) ველარ პოვეს, | პირი მათი იფერმკრთალეს, მათსა დიდსა სიხარულსა | სამძიმარი | ანაცვალეს,
When the soldiers hunted and sought their lord, and could no longer find the sun-faced (stl_ept) ,

.When they couldn't find the sun-faced (stl_ept) , their faces grew pale with remorse.
The mentioned part is identical in both translations.

14. თქვა: "ზედას-ზედა მომხედების | ნახვა მის ბროლ-ფიქალისა (stl_ept) ნუთუ მით ვპოვო
წამალი | მე ჩემი, ფერ-გამკრქალისა (stl_ept) !
He said to himself: Often will it now fall to my lot to gaze upon her crystal face (stl_ept) ;perchance I
may thus find a cure for my pallor (stl_ept).

He said: "Now her porcelain face more often to me will be shone; 43 Perhaps her presence will cause
my pallor's cure to make itself known.

In this part, Wardrop uses crystal face, that is a meaningful choice, the register is changed and it is not as figurative as in the source text but it preserves the meaning, but in Lin Coffin's translation the epithet is lost.

15. იგი ნაზარდი სოსანი (stl_ept), მოწეულითა მოსილი, | პირად ბროლ-ბადახშოსანი (stl_ept) ,
პირ-ოქრო რიდე ეხვია, | შვენოდა ქარქაშოსანი, მეფესა გასლვად აწვევდა, | მოდგა თეთრ-
ტაიჭოსანი (stl_ept) .

Early in the morning he (Avt'handil) came forth like a well-grown lily (stl_ept) ;he was clad in crimson,
his face was of crystal and ruby, over his face was a golden veil, he was fair in huntsman's apparel.

At daybreak, Avtandil rode forth, clad in crimson like a flower. His face was crystal, his mouth a ruby,
even at that hour. Sheathed in chain mail, he sat on his white horse like a golden tower.

The epithet "a well-grown lilly" is not transferred in Lin Coffin's translation, the epithet "Brol-Badakhshosani" is represented by two separate epithets "crystal and ruby" in both translations. "Karkashosani" in the Wardropian translation is generally translated as a man's hunting gear, Lynn Coffin's translation uses a chainmail, which may be closer to the source text. As for "Taichosan" here is a translator's addition, according to which the knight was erected on the horse like a golden tower.

The fixed epithet "Lion" is applied to Avtandil and Fridon:
(311,415,616,693,908,1256,1264,1417,1459...)

ტანად ლომი და პირად მზე, | ომად მძლე, რაზმთა მწყობელი. (რუსთ.311)

in form a lion, in face a sun, a conqueror in battle, a leader of squadrons. (უორდროპი)

Sun-faced leader of conquering armies, a lion in his lair. (ლინ კოფინ)

As we can see, Wardrop has made a choice close to the source text, he keeps the epithets lion and sun, the content is not violated, however, in the case of Lin Coffin's translation, if we use the reverse translation, we get: sun-faced of the conquering army, lion in his lair, which can be considered a logical error. The lexical unit lair-Oxford dictionary defines as follows: a place where a wild animal sleeps or hides. In the source text there is not such kind of lexical item mentioned.

Conclusion

- One of the types of poetic formulas is an epithet, which is an figurative- expressive tool and determines the artistry of the text and the richness of the poetic language. Helps the reader better understand the implicit information in the text.
- • Out of the many epithets in "the knight in the panthers skin", we have chosen fixed epithets, because the this kind of epithets endure time, we use them in everyday language and at first glance they are less artistic, because they are well-known combinations of words.
- Translating fixed epithets is quite a difficult process, they contain a linguistic and cultural code, and the translation into the target language must be done accurately and clearly. The ways and strategies of epithet translation should be better defined
- As a result of reviewing the translated versions of Wardrop and Lynn Coffin, the main part of the constant epithets has been transferred to Wardrop's version without disturbing the semantic meaning, while Lin Coffin has some conceptual errors and other linguistic errors.
- The study of poetic formulas gives us not only linguistic and literary results of the text, but is also a field of interdisciplinary studies.

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Emotional Markers in the Georgian and American Discourses of Election

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Short Bio

Ketevan Ardzenadze holds PHD from Batumi Shota Rustaveli State University. He is interested in linguistics and carrying out contrastive analysis of Georgian and American Political texts.

Abstract

The aim of the paper is to identify the political discourse in terms of corpus linguistics and to analyze the emotional markers in the Georgian and American discourses of the election using the contrastive method; The paper also suggests the conclusions based on the results of pre-election discourse analysis. The research is carried out using the following methods, Corpus linguistic approaches, Discourse Analysis, Contrastive Analysis, Semantic Analysis and Pragmatic analysis. These methods are integrated to study the linguistic features of the emotional markers in Georgian and American discourses of the election including the markers that influence and persuade the society. The greatest advantage of integrating corpus resources with discourse analysis is that corpus analysis offers the relevant means to analyze a large number of texts of any particular type of discourse. Based on this method, typical discourse structures, typical ways of organization and messages were studied. The object of the research is the latest Georgian and English language materials from election discourse held in Georgia and America. The results of the research illustrate that politicians widely use the emotional markers in their speeches in order to make an impact on the audience. We also identify the main groups of pragmatic markers, which are most often found in the English and Georgian election discourses aiming not only to inform the public, but also to manipulate and influence the people to vote for them.

Keywords: discourse analysis, emotional markers, the discourse of elections, contrastive analysis

Using Allidiocentrism to Enhance Teaching and Learning

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Short Bio

Dr. Philip J. Galloway is a university lecturer and researcher, who enjoys teaching and motivating the youth of today as well as enlightening teachers of the future.

Abstract

Western cultures are somewhat different to our Eastern counterparts, and when opposites meet in the classroom, things may not go as planned. Collectivism, individualism, high and low context cultures may well experience confusing differences that could either be misunderstood or worse still not understood at all. Allidiocentrism is about the mindset of students and teachers alike. Two concepts molded into one, flexibility is the key.

Keywords: Allidiocentrism, flexibility, collectivism, high and low context cultures

Myth And American Literature: A Multi-Layered Connection

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Short Bio

András Tarnóc earned his PhD at Debrecen University in 2001 and completed his habilitation at the same institution in 2013. In addition to directing the American Studies disciplinary MA program at Eszterházy Károly Catholic University he has taught courses on American history, literature, and ethno-racial relations. He has several publications focusing on the mythopoeic aspects of confinement narratives in American culture with special attention to the Indian captivity narrative, the slave narrative, and the accounts of prisoners of war. He has authored two monographs, *The Dynamics of American Multiculturalism: A Model-based Study* (Eger: Lyceum, 2005) and *Erőszak és megváltás: az indián fogságnapló, mint az amerikai eredetmitosz sarokköve* (Violence and redemption: the Indian captivity narrative as the cornerstone of the American founding myth, Eger: Lyceum, 2015). His latest research focuses on the literature of modernism especially the works of the leading figures of the Harlem Renaissance and of Ernest Hemingway.

Abstract

Myth itself and mythology as well are inseparable from American culture and literature. According to Zsolt Virágos myth can be defined as a self-justifying intellectual construct combining false information with truth. Virágos also argues that myth functions as an epistemological filter transforming reality through imagination. The same author allocates three functions to myth, the past and present oriented rationalization and explanation, justification-legitimization, and the future directed projection. A similar explanation is proposed by Alan Watts, who believes that myth involves a multitude of stories fusing fact and fantasy seeking answers to such questions as the inner meaning of the universe and that of human life. Ernst Cassirer asserts that “myth and language are inseparable and mutually condition each other.” Myth studies or myth criticism is inherently interdisciplinary while the main theme of American literature appears to be the American hero struggling for the realization of the American Dream. Relying on the aforementioned research apparatus, my presentation explores how myth itself impacted the evolution of American literature. I will provide a closer look at four mythical constructs: the Promised Land, Nature and the Frontier, the Self-Made Man, and the American Dream.

Key concepts: mission, mythopoeia, civil religion, Transcendentalism, frontier

Myth And American Literature: A Multi-Layered Connection

The well-known linkage between myth and literature is the main topic of the myth critical school of literary scholarship. Myth studies, or myth criticism is inherently interdisciplinary combining sociology, ethnography, anthropology, and philosophy. Although the leading practitioners of the respective approach (Leslie Fiedler, Philip Wheelwright, Northrop Frye, or Maud Bodkin) represent the English speaking world, my essay primarily utilizes the research results of the Hungarian literary scholar Zsolt Virágos. Accordingly, my work is built upon Virágos's view of myth as self-justifying intellectual constructs combining false information with factual data. He also established a taxonomy composed of three myth types. The first one marked M_1 originates in collective memory and utilizes archetypes, the M_2 type is built on an ideological foundation, while the third M_3 version refers to modern myths that are continuously incorporated in contemporary culture. (Virágos, 2002, pp. 30-33).

Although myth and ideology appear the same, the former is an ideological product, and the latter qualifies as the message carried by the given myth (Virágos, 2022, 194). As far as ideology is concerned, I utilize Virágos's definition as "a repertoire of themes, images, and ideas disseminated for broad public consumption by and for a dominant culture" (Virágos, 2022, 198).

As Virágos (2022) asserts myths are created by oversimplification, exaggeration, and manipulative rearrangement (p.195) while the society-wide acceptance of a specific ideology depends on four factors: "explicit formulation, assertive authoritativeness, explicit promulgation and insistence upon action" (p.187). He also identifies three main impulses related to myth. The past and present-directed explanatory and rationalizing role, justifying/ legitimizing, along with that of projection, which is future oriented (Virágos, 2002, p.30).

Alan Watts, who believes that myth involves a multitude of stories fusing fact and fantasy offering a response to questions probing the inner meaning of the universe and that of human life (Watts, 1960, p.7) represents a similar perspective. Watts (1960) also argues that myth transcends time, unites the past and the present, and points toward the future (p.146).

The overarching theme of American fiction, drama, and to a smaller extent, poetry is the American hero's struggle to realize the American Dream. The respective paradigm illustrates the close connection between myth and literature on the whole since both factors function as national myths. Daniel Hoffman (1994) argues that the American hero being separated from the European geographical, historical, and cultural foundation has no past, legacy, siblings, family or children and rarely dies (p. 78). As far as the American Dream is concerned, the definition of James Truslow Adams (2012) refers to a de facto myth, "a land in which life should be better and richer and fuller for every man, with opportunity for each according to his ability or achievement" (p. xvi).

It must be pointed out, however, that the content of the Dream and the identity of the hero or heroine have undergone continuous change throughout the centuries. Furthermore, the very origin of America is myth-based suffice to refer to a circle of legends surrounding the North American continent, among them the utopian idea of Francis Bacon's New Atlantis or the Plymouth Rock verse: "The Eastern world enslav'd , it's Glory ends, And Empire rises where the Sun descends" (Robinson, 2020, p. 193).

My essay explores how myth itself impacted and contributed to the evolution of American literature and culture in light of three mythic configurations: the Promised Land, nature untouched, and the self-made man with its implications of the American Dream.

II

The myth of the Promised Land

The concept of the Promised Land implies divine selection and the fulfilment of a mission assigned by God. Motivated by the leading cultural and theological concept of the Colonial Period (1607-1787), the covenant, those chosen believed to have had a personal relationship with God, which at the same time implied an immense responsibility to meet such expectations. The famed “city upon a hill” metaphor presented by John Winthrop in his sermon titled “A Model of Christian Charity” (1630) is one of the best-known expressions of the given idea:

For wee must Consider that wee shall be as a City upon a hill. The eies of all people are uppon Us, soe that if wee shall deale falsely with our god in this worke wee have undertaken, and soe cause him to withdrawe his present help from us, wee shall be made a story and a by-word through the world (Winthrop, 1988, p. 23).

One of the first texts utilizing the Promised Land myth is John Cotton’s Farewell Sermon, whose title “Gods Promise to His Plantations” (1630, 1988) speaks volumes. According to Cotton God “espied this land” (p.179) and just like in case of the Jews of the Old Testament “appointed a place for (his) people,” (p.179) while providing peaceful living and eternal ownership or freehold for the settlers regardless of the fact that Native Americans had already populated the area. As he states the colonists will eventually partake in “a threefold blessing: They shall dwell there like Free-holders in a place of their owne,” and enjoy “firme and durable possession, they shall move no more,” while “they shall have peacable and quiet resting there” (p.179).

Whereas in essence Cotton re-invoked the biblical command of “Be fruitful and multiply,” (Gen 1:28), he also cautioned that the settlers convert the natives with peaceful means and refrain from violence. Cotton presents and at the same time relies on the myth of American origination, according to which a group selected by God arrives onto a new land and driven by such divine mandate gains full control over it, albeit at the cost of significant suffering. This myth of origin has a centripetal impulse, promoting internal community cohesion and providing an action pattern for the future. The role of the Promised Land in the American national myth is reinforced by John Storey (1993) asserting that “American national myths, like the promised land or Turner’s frontier thesis, attempt to put us at peace with ourselves and our existence” (p. 74).

Another expression of this mythological orientation is the so-called civil religion thesis. Although the idea had been in circulation since the Colonial Period, it gained true expression in Robert Bellah’s treatise, published in *Daedalus* in 1967. Accordingly, in his article titled “Civil Religion in America” Bellah (1967) describes a complex symbol system composed of mythical elements or “collections of beliefs, symbols, and rituals with respect to sacred things and institutionalized in a collectivity” (p.8). Consequently, in light of the typological argument of the Old Testament laying the foundation for the New Testament, American history can be interpreted according to the Bible itself. Thus, the Revolutionary War is the equivalent of the Old Testament with George Washington acting as the American Moses, while the Civil War with Abraham Lincoln as the American Christ offers a parallel with the New Testament. Bellah’s model also implies the stages of sacrifice, death, and rebirth. The respective mythical formations are manifest in the ideas of *translatio imperii*, *translatio religii*, and *translatio studii*, in other words the triumphal spreading of the empire, religion and culture westward. The myth of the Promised Land appears in the form of an Agrarian Paradise promoted by Hector St.

Jean de Crevecoeur (1782). In "Letters from an American Farmer" he argues that the settlers in America being separated from the Old Continent, dispose of European habits and prejudices and build a new world held together by the "silken bands of mild government" (p.118). The respective efforts of the settlers will result in "fair cities, substantial villages, extensive fields, an immense country filled with decent houses, good roads, orchards, meadows, and bridges, where an hundred years ago all was wild, woody and uncultivated" (p.118).

The sacrifice-rebirth continuum implies the concept of America as a new beginning, a new hope or the protean nation. This idea gains a famous articulation in F. Scott Fitzgerald's (1925) description of the protagonist's vision in *The Great Gatsby*:

... I became aware of the old island here that flowered once for Dutch sailors' eyes — a fresh, green breast of the new world [...] Gatsby believed in the green light, the orgastic future that year by year recedes before us. It eluded us then, but that's no matter — to-morrow we will run faster, stretch out our arms farther...and one fine morning- (Fitzgerald, 1925).

In the same fashion, Turner's frontier thesis promotes the idea of perennial rebirth asserting the steady movement of the frontier primarily in a western direction. As he stated in his work *The Significance of the Frontier in American History* (1893) the frontier, in other words, a dividing line between civilization and the wilderness was in constant motion. Underlining the notion of continuous progress, upon leaving the Metropolis and entering the wilderness the settlers regressed into primitive conditions before building up the landmarks of civilization:

Thus American development has exhibited not merely advance along a single line, but a return to primitive conditions on a continually advancing frontier line, and a new development for that area. American social development has been continually beginning over again on the frontier (Turner, 1893).

The myth of the Promised Land provided psychological and emotional support for the colonists in meeting the challenges posed by hostile natives and an equally unforgiving environment. The given biblical motif granted a rational explanation and justification for expanding onto Amerindian land and the undermining of indigenous culture along with offering guidance for the future. The projective function of the Promised Land myth established an action pattern implied in various manifestations of the mission concept with its most definite expression, the idea of Manifest Destiny.

The Promised Land concept included a direct relationship with God in form of the covenant and allowed the settlers to follow an action pattern prescribed by the Old Testament. As the Puritans considered themselves the latter day manifestation of the Jews of the Old Testament, they viewed their ordeals in light of the respective Biblical context implying that the settlement process followed the Exodus model, and the Indians were relegated into the role of the Canaanites.

This idea is prevalent in Cotton Mather's "Nehemias Americanus" (1702) in which in addition to the man, who rebuilt the walls of Jerusalem he considers John Winthrop the American Moses and his opponents the Sanballats. The followers of Sanballat, the governor of Samaria tried to prevent Nehemiah from achieving his goal: "But whilst he thus did as our New English Nehemiah [...] managing the public affairs of our American Jerusalem, [...] there were Sanballats enough to vex him" (Mather, 1699, 284).

Another example is Mather's description of Hannah Dustan's captivity experience and the respective reference to Jael and Sisera. After an Abenaki Indian raid in 1697 on her frontier settlement Dustan and her newborn were captured. Having found out the captors' intention to kill her baby she with the aid of fellow captives turned on their opponents and killed them. In a chapter of his *Narrative of the Indian Wars* (1699) titled "Decennium Luctuosum," Mather recalling the incident compares Dustan to Jael and the Indians to Sisera (Judges 4:17-21), the leader of the Canaanite forces who was killed by the former while staying in her tent (Mather, 1988, p. 470).

Nature untouched

While the idea of the Promised Land operates on a metaphysical level and gains expression in terms implying mission, duty, and divine call, the respective physical aspects, the topography, and the landscape also provided inspiration for the growth of American literature. One of the first observers gaining inspiration from the cornucopia offered by the waters and forests of North America was John Smith as in his *A Description of New England* (1616) referred to Massachusetts as "a Paradise of all those parts" (Smith). Whereas Smith emphasized the tangible wealth of the land, Anne Bradstreet, whose *The Tenth Muse Lately Sprung Up in America* (1650) is the first female-authored book seeing publication in British North America, recognized a parallel between the physical aspects of nature and the metaphysical dimension of the divine. In "Contemplations" Bradstreet influenced by the English metaphysical poets finds proof for God's existence in nature as she argues that such a perfect entity as nature could only have been created by the ultimate perfection itself, that is, God.

Then higher on the glistening Sun I gaz'd,
Whose beams was shaded by the leafy Tree.
The more I look'd, the more I grew amaz'd
And softly said, what glory's like to thee?
Soul of this world, this Universe's Eye,
No wonder some made thee a Deity (Bradstreet, 1650)

Nature also plays a role in Indian captivity narratives commemorating the ordeal of mostly Anglo women settlers kidnapped by Amerindians. A recurring motif is that the Indian captive suffering the trauma of abduction turns her attention outward and finds solace in the description of their surroundings. Consequently, as the captivity experience progresses and the protagonist develops familiarity with the captor's culture the intimidating frontier landscape, or the fearsome wilderness turns into an enticing or soothing forest as it can be read in the recollections of Mary Rowlandson.

Nature in its pristine condition appears in Philip Freneau's (1787, 2006) "The Indian Burying Ground." The poem celebrates the "children of the forest, the aspiring aged elm, the hunter, and the deer." The adoration of nature is prevalent in the poems of William Cullen Bryant (1817) "to whom the love of Nature holds Communion with her visible forms" as he gains inspiration from his surroundings. His poem "Thanatopsis" emphasizes the cyclical aspect of life, with death being a simple return to Nature as he warns, "Earth nourished thee shall claim Thy growth to be resolved to Earth again." At the same time he calls on the living to become one with nature and "lose thyself in the continuous woods." In "Summer Wind" he takes note of the cooling breeze, the music of birds, the rustling of young boughs and "the Sun drinking the dew that lay upon the morning grass" (Bryant, 1817).

In addition to an attractive landscape providing inspiration or food for thought, the American wilderness offers an escape from the trials and tribulations of civilization as shown in Washington

Irving's (1819, 1990) "Rip van Winkle." Accordingly, the happy-go-lucky Rip escapes from his nagging wife by going squirrel hunting with his trusty dog Wolf into the Catskills Mountains. After he rests on a green knoll and presumably falls asleep, he experiences a series of supernatural events, eventually meeting various figures of the Dutch colonial past. Apart from the plot, Irving's text actually provides a physical description of the frontier. It is also noteworthy, how Irving's portrayal of nature changes in line with that of the protagonist's mindset.

The author first presents an inviting scene promising adventure:

He saw at a distance the lordly Hudson, far, far below him, moving on its silent but majestic course, with the reflection of a purple cloud, or the sail of a lagging bark, here and there sleeping on its glassy bosom, and at last losing itself in the blue highlands (Irving, 1819, 1248).

After Rip's awakening the given scene, however, turns into an intimidating and threatening landscape: "The rocks presented a high, impenetrable wall, over which the torrent came tumbling in a sheet of feathery foam, and fell into a broad, deep basin, black from the shadows of the surrounding forest" (Irving, 1819, 1254). Such a similarly threatening side of nature appears in Nathaniel Hawthorne's (1835) "Young Goodman Brown" in which the protagonist's encounter with the devil turns him into an apostate.

The frontier, however, becomes a legitimate literary topic and an original American theme on its own with James Fenimore Cooper, who celebrates and at the same time laments the inevitable passing of the pristine wilderness. His principal work is the famed *Leatherstocking Cycle* (1823-1841) with its main protagonist assuming several names including Natty Bumppo, Hawkeye, or simply Nathaniel. The latter is the manifestation of Daniel Hoffman's definition of the American hero. Accordingly, he has no patrimony and parents, and is separated from the European past. Nathaniel functions as a reverse Robinson Crusoe, escaping from rather than returning to civilization. As a "gentleman of the forest" taught and raised by Indians he lives by the code of the medieval knight fighting for justice and protecting the innocent.

The beauty of the supposedly untouched natural environment reinforced the concept of the Promised Land and similarly to the latter myth it provided spiritual and emotional support. One such example is how the famous frontier hero Daniel Boone kept up his spirits while facing a potential Indian attack in Kentucky:

One day I undertook a tour through the country, and the diversity and beauties of nature I met with in this charming season, expelled every gloomy and vexatious thought [...] I had gained the summit of a commanding ridge, and, looking round with astonishing delight, beheld the ample plains, the beauteous tracts below. On the other hand, I surveyed the famous river Ohio that rolled in silent dignity, marking the western boundary of Kentucke with inconceivable grandeur. At a vast distance I beheld the mountains lift their venerable brows, and penetrate the clouds (Filson, 1988, p. 493).

Jonathan Edwards (1743, 1988), the fiery preacher of the Great Awakening often recalled the spiritual consolation provided by nature: "I very frequently used to retire into a solitary Place, on the Banks of the *Hudson's* River, at some Distance from the City, for Contemplation on Divine Things, and secret Converse with GOD; and had many sweet Hours there" (p. 330).

The importance of nature was a special driving force behind the creative activity of the Transcendentalists, especially for Ralph Waldo Emerson who wrote: "I see the spectacle of morning [.

..] How does Nature deify us. [. ..] The happiest man is he who learns from nature the lesson of worship. [. ..] The noblest ministry of nature is to stand as the apparition of God. It is the organ through which the universal spirit speaks to the individual and strives to lead back the individual to it" (Emerson, 1836).

Self-made man

The myth of the self-made man is rooted in the core values of American society, or the American Creed including individualism, freedom, democracy, and equality (Virágos, 1996, p. 29). The defining factor of the self-made man is individualism, while the concept of equality is also applicable as the success available for the taking implies the equality of opportunity.

The respective mythic configuration is closely connected to the American Renaissance. The period known for the celebration of individualism is also the era of New England Transcendentalism. The movement considered as either a philosophy or religion, places nature, education, and the betterment of human life in its focus. One of its leading figures, Emerson proudly refers to the resolve of the self-reliant man, while Henry David Thoreau goes to extremes in his protection of personal integrity and personal freedom from governmental interference. Furthermore, it is Walt Whitman (1892), whose "Song of Myself" invokes the sanctity of individual will: "Divine am I inside and out, and I make holy whatever I touch or am touch'd from" (Whitman, 1892).

The figure of the self-made man finds its predecessor in the Colonial Period. Cotton Mather in *Bonifacius or Essays to do Good* (1710) presented a prototype eventually personified by Benjamin Franklin's journeyman printer working his way up to personal wealth and political fame. The myth of the self-made man was underscored by the emergence of John Dewey's and William James' philosophy of pragmatism and the economic, political, and social turmoil of the American Industrial Revolution.

Accordingly, the myth of the self-made man and the American Dream are coterminous. The Declaration of Independence (1776) offers the first expression of the American Dream as millions of Americans or would-be Americans were motivated by the right to "life, liberty, and the pursuit of happiness" ("Declaration," 1776). Likewise, the slave narrative describing the evolution of a slave from property to a full-fledged human being, or in Houston Baker's (1980) words "writing the slave into being" (p. 30) propagates the political dimension of the given concept.

The self-made man is characterized by a continuous drive to achieve success. Jack London's Martin Eden displaying insatiable hunger for knowledge and Theodore Dreiser's Frank Cowper and his unquenchable yearning for power fit this description. The same rise from obscurity or modest economic circumstances to personal wealth and success is the integral component of Horatio Alger's "rags to riches" tales such as *Ragged Dick*; *Street Life in New York with the Bootblacks* (1867), or the *Tattered Tom* (1871) stories.

Nevertheless, in the 20th century the works of Henry Miller, among them *Tropic of Capricorn*, (1939) Jerome D. Salinger's *Catcher in the Rye* (1951) and Saul Bellow's "Looking for Mr. Green" (1968) and *Dangling Man* (1944) undermine the validity of this myth. Therefore, the hero reflecting David

Riesman's inner-directedness¹³⁰ is replaced by the other-directed antihero, who turned over the key to his fate to forces larger than them and instead of "marching to his own drummer" he or she wants to conform to others.

The myth of success, or of "making it" has provided motivation for several literary characters. The classic patterns include the naive country girl hoping to achieve social mobility by moving to the city, the poor boy turning to crime in order to reach the echelons of the upper class, the young man assuming a new identity in his pursuit of eternal love, and the aging travelling salesman measuring his life according to the tenets of the American Dream entailing the alluring promise of overnight success.

Theodore Dreiser's *Sister Carrie* (1900) and *An American Tragedy* (1925) follow the first two patterns. Carrie Meeber accepts the ethic of the city. She reaches power and influence by rebelling against contemporary expectations toward women while destroying men both financially and socially in the process. Dreiser, however, does not condemn his protagonist, only wryly remarks "When a girl leaves her home at eighteen, she does one of two things. Either she falls into saving hands and becomes better, or she rapidly assumes the cosmopolitan standard of virtue and becomes worse" (Dreiser, 1900, p.1). While Carrie merely violates moral codes, Clyde Griffith of *An American Tragedy* (1925) transgresses the law and commits murder in pursuit of economic and social mobility. An African American version of the story also takes place in Chicago, as Bigger Thomas precluded from becoming the self-made man responds to his desperate situation by murdering the daughter of his white employer along with a black girlfriend in Richard Wright's *Native Son* (1940).

Throughout the 20th century the pursuit of the American Dream continues to be a leading motif, but three works attribute special emphasis to this concept. In Fitzgerald's *The Great Gatsby* (1925) the protagonist fulfils the pattern of the self-made man, but only at the cost of breaking the law as a bootlegger and his search for eternal love eventually fails. In Steinbeck's *The Grapes of Wrath* (1939) the Joad family's escape from the poverty of Oklahoma along with a search for a better life reaches a cruelly disappointing end in California. Last but not least, Willy Loman in Arthur Miller's *Death of a Salesman* (1949) obsessed by being No. 1 does not realize that by having had a successful career, being surrounded by a family, and having built a house he actually had held the American Dream in his hands, but eventually he was unable to hold on to it. In Riesman's terms he is an other-directed person aiming to conform to a society and business culture, which considers him expendable. While he teaches his sons to accept contemporary values and aim to achieve popularity, "It's not what you say, it's how you say it – because personality always wins the day. [...] A man can end with diamonds here on the basis of being liked!" (Miller, 1949) he entraps himself in the myth of the self-made man represented by the example of his brother Ben, who "walked into the jungle [...] and came out rich at the age of twenty-one" (Miller, 1949).

In case of the self-made man the purported social and economic mobility functions as a justification of the Puritan work ethic, the given myth implies the individual dimension of the mission concept as the continuous improvement of one's self provides an action pattern for the future. It also underlines that Puritanism supplied an appropriate religion for the middle class since wealth or economic success were considered as signs of divine selection.

¹³⁰ In *The Lonely Crowd: A Study of the Changing American Character* (1950) David Riesman made a distinction between the American of the nineteenth century and the twentieth century presenting them as inner-directed and other-directed respectively.

III

I conclude that the three mythic configurations explored in this essay fulfil each function of myth identified by Virágos. The concept of the Promised Land provides justification for the settlement of the colonies, nature untouched legitimates the frequently deployed motif of escape from civilization and the self-made man presented an action pattern for all ambitious Americans to follow. Furthermore, myths offered a theme or foundation to which American authors could resort to as they had to struggle with obscurity and the condescending attitude of the British literary establishment. One of the best indications of this still colonial perspective is the almost full negation of American culture by Sydney Smyth writing in the *Edinburgh Review* in 1820:

In the four quarters of the globe, who reads an American book, or goes to an American play? Or looks at an American picture or statue? What does the world yet owe to American physicians and surgeons? What new substances have their chemists discovered? Or what old ones have they analyzed? What have they done in mathematics? Who drinks out of American glasses? (Smyth, 1820).

The given myths also represent the full scale of Virágos' taxonomy. The Promised Land, originally a biblical motif, thus qualifying as M_1 also carries a definite ideological charge as it served as the leading belief system behind the settlement process. In this case literature itself became creator and conveyor of myth. The respective works among them John Cotton's "Gods Promise to His Plantation" fulfilled three functions. It literally expressed the idea of chosenness, it was disseminated or promulgated, and included an open call for action. Consequently, it could count on overall group acceptance. At the same time as an M_3 myth, providing a foundation for the concept of American exceptionalism it was continuously incorporated in the American political rhetoric.

Nature in its pristine condition also starts from an M_1 base implying the Garden of Eden concept and various authors openly express its beauty by way of explicit formulation. While it lacks a coercive component, the myth operating on a psychological level provides emotional comfort. Moreover, unlike the Promised Land, which is functioning in a group context, nature is contemplated individually, and its relevance becomes accentuated on the personal level. Consequently, in this instance it is the given individual and not a social group, who becomes the consumer of the respective myth.

The self-made man and in connection the American Dream appears to be solely as an ideology-based, that is M_2 mythopoeic product. At the same time, since it rests on the foundation of the Puritan work ethic, and the utopian perspectives surrounding the birth of America, it qualifies as an M_1 myth. As it is also an expression of individualism, a core value of American civilization, it continually appears in various manifestations of the successful entrepreneur.

The three mythical constructs selected for dissection fulfil the requirements posed by Virágos' ideology concept since literature itself was a dominant means for the propagation of the idea of the Promised Land, the belief in unspoiled nature, and the notion of the self-made man. At the same time, the given myths packaged a more mundane message, namely the occupation of Native land, the achievement of social and political control along with economic domination.

It can be concluded that these myths either in a direct or indirect manner conveyed and at the same time prepared the difficult to comprehend abstract terminology of ideology for public consumption. While they can be certainly viewed in the binary context of the dominated and the dominant WASP

culture, the use of the respective myths by minority authors demonstrates the given inter and intracultural appeal. One such example is the view of Africa as a mythical homeland for blacks shown in Langston Hughes' *The Big Sea* (1940) and Alice Walker's *The Color Purple* (1982). Another reference point is the slave narrative presenting a manifestation of the self-made man concept as demonstrated by the recollections of Frederick Douglass' and Henry Bibb's accounts.

The myth of the Promised Land, nature untouched, the self-made man, and the American Dream had played an ambiguous and controversial role in American history and culture. On the one hand, they provided a driving force for social and economic mobility. The Promised Land myth implied chosenness and a divinely ordained mission, the topography of the frontier presented pristine landscapes while the concept of the self-made man alluded to the potential availability of the American Dream. On the other hand, the settling of the Promised Land cost countless lives in the form of the Indian Wars (1622-1890). Furthermore, the industrialization and urbanization in the nineteenth century eliminated the Virgin Land, and by the second half of the twentieth century the spirit of the self-made man had abated and was replaced by the sighs of the underdog in a futile pursuit of happiness.

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The Shifting of the Curtain on History: Holocaust & Modernism Revealed through Zygmunt Bauman's View in Tom Stoppard's *Leopoldstadt*

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Abstract

Though largely engaged in art in his works, British playwright Tom Stoppard (1937–...) encompasses many aspects of everyday living in the postmodern era. While Stoppard's plays often avoid direct political discourse, the playwright does address political matters, particularly when universal human rights become prominent. Stoppard also addresses such social subjects as cultural memory and identity, which are suitable for examination from the perspectives of modernism and the Holocaust. The playwright's latest play *Leopoldstadt* (2020) gives an in-depth look at the complicated lives of Jews and how their chaotic pasts are linked. With liminal identities such as the Jewish-British duality, the play's characters are reminiscent of Tom Stoppard's own life. *Leopoldstadt* depicts the terrible effects of anti-Semitism and the Holocaust on the Jewish population in Vienna in a moving way from the viewpoint of the Holocaust. The drama does not hold back when presenting the atrocities of the time, forced migration, losses of families, and psychological traumas that last for generations of Jewish people. This demonstrates how the Holocaust has left a permanent mark on people's minds. From Bauman's perspective and using Tom Stoppard's play *Leopoldstadt* as a case study, this study offers insight both into the lives of Jews subjected to systematic violence in exile and into the contribution of the fundamental features of modernism, such as abstraction and social rupture, to the occurrence of big tragedies like the Holocaust on the other.

Keywords: Tom Stoppard, Holocaust, Jews, Modernism, Identity.