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**Scrabble Tiles Can Help Decipher the Devil's Messages:  
From Baby-Killing Nuns to Baby-Wanting Witches  
in American Fiction and Culture**

**Thomas Aiello**

Rosemary Woodhouse sat on the floor of her apartment in 1966, frantically trying to make scrabble tile anagrams from the title of the book *All Of Them Witches*. She then attempted the same thing with "Steven Marcato". She finally found the name of her neighbor in the arrangements, cluing her in to the grand diabolical experiment of her pregnancy. Maria Monk stood on hard convent ground in 1834, receiving orders from her Mother Superior to fetch coal from the cellar. Upon her journey through the cavernous basement, she came across a deep hole, perhaps fifteen feet in diameter. There was lime strewn all around it, cluing her in to the grand diabolical practice of murdering the offspring of priest-nun rape. Both characters stood as representatives of the American Protestant desire to protect themselves against perceived threats.

Maria Monk's *Awful Disclosures of the Hotel Dieu Nunnery of Montreal*, the revised edition published in 1836, sold over 300,000 copies by 1860, only outsold by *Uncle Tom's Cabin*. Ira Levin's *Rosemary's Baby*, published in 1967, was also a bestseller—seventh on the fiction list for that year—and became a film that was a box office success. Though published 131 years apart, the books carried many similarities that contributed to their popularity. They both featured a heroine who entered a dark, mysterious, labyrinthine house (Monk the nunnery, Rosemary the Bramford apartment building), both heroines were subject to the horror of the "evil" taking place in each building (Monk the rape and torture of herself and the other nuns, as well as the murder of any baby born of those rapes; Rosemary the rape by the devil, brought about by the trickery of the building's residents trying to bring about the spawn of Satan). There were also notable differences. Rosemary was generally unaware of the evil goings-on around her, while Monk was all too aware. Rosemary grew, in the end, to begrudgingly accept her fate (at least, if nothing else, her role as mother), while Monk escaped the convent all together. Monk's tale was presented as fact, Rosemary's as fiction.

The most significant difference, however, is that the early nineteenth-century secret evildoers were Catholics, while the late twentieth-century secret evildoers were Satanists. Were the two antagonists switched, neither book probably could have been published, much less purchased by hundreds of thousands. Though the formulas were similar, the enemies were very different. The anti-immigrant nativist sentiment of the early 1800s made people far more disposed to fear/hate Catholics. The Protestant Puritan roots of the country and the growing uneasiness at the onset of the industrial revolution (and its attendant immigration) made Catholics a far greater threat to the God-fearing populace of the 1830s. Satanists, certainly, were not filling the available jobs in new American industrial centers. In the 1960s, by contrast, the ultra-religious Cold War climate that had been burgeoning for two decades since the close of the Second World War was far more concerned with the prospect of "evil." Those American values of the 1830s were now threatened by Soviet Russia, and communism

and its attendant atheism were portrayed as the apotheosis of evil. In the 1960s, Christians were easy to understand, non-Christians, because of the Soviet threat, were suspect. So there was a different sort of Christian/American distrust permeating the populace in the two eras—the first, afraid that Catholic immigrants would infiltrate the country and erode the bedrock Protestant foundations of the nation; the second, afraid that Communists would infiltrate the country and destroy the Christian democracy they so cherished.

Monk's *Awful Disclosures* outraged the American populace. Investigators flocked to Montreal to examine the Hotel Dieu Nunnery, but when they arrived, they found no corroborating evidence to back Monk's claims of debauchery. Monk's mother claimed her daughter's head had been run through with a slate pencil as a child, thus triggering a mental imbalance. William L. Stone produced his own narrative, *Maria Monk and the Nunnery of the Hotel Dieu, Being an Account of a Visit to the Convents of Montreal and Refutation of the "Awful Disclosures"* (Franchot 160-161). The Catholic response and the refutation of the most outlandish of Monk's claims attempted in small measure to counter the quick sales of her account, as well as other similar accounts of the era. A group of nativist, anti-Catholic ministers helped ghostwrite Monk's account and profited from the healthy sales. Monk's feelings of betrayal and the swirling controversy surrounding her caused the author to flee New York for Philadelphia in 1837. Though the events of the last twelve years of her life remain relatively unknown, Monk died in poverty in 1849 (Billington, "Maria Monk" 286, 296).

After *Rosemary's Baby* became a bestseller in 1967, it became a successful film the following year. The novel was Ira Levin's first in fourteen years, following his 1953 thriller, *A Kiss Before Dying*. Its success, along with the success of Roman Polanski's film version, prompted a far more rapid publication schedule, with Levin producing three novels in the 1970s. The story also highlighted new theological and feminist turns, directly mentioning *Time* magazine's coverage of Thomas J.J. Altizer's Christian Atheism and clearly portraying the pitfalls of pregnancy in modern times (Fischer 4). *Rosemary's Baby's* 1836 predecessor finds neither atheism nor Satanism as problematic hurdles, but *Awful Disclosures* does find a significant pitfall in pregnancy. The resemblance of the two works, however, moves far beyond the birth narrative.

Maria Monk's *Awful Disclosures* begins in Victorian gentility, assuring readers that though the acts of the portrayed Catholics are vile, "the virtuous reader need not fear" (4). Monk promises to be discreet. She first describes her early childhood and the varieties of nunnery in Montreal. The group with which she would eventually be involved was the Black Nunnery. Though the name serves to conjure illusions of evil, "black" was simply the color of the nuns' robes. Monk came from a nominally Protestant, relatively irreligious family, though she attended religious schools. Unlike Rosemary, when Maria entered the convent, she was fully acquainted with the exhausting ritual of the building's religion.

"At length," wrote Monk, "I determined to become a Black nun" (23). After inquiries were made, Maria was accepted into the convent as a novice. With no individual rooms, she was afforded no privacy. She spent her days learning the rituals required of her, but soon she grew tired of the nun's life and left her novitiate behind. After a disappointing life outside the cope of the church, including a hasty marriage, Maria paid her way back into the nunnery with money stolen from her mother and

loaned from her friends. She was surprised upon her return to find that “great dislike to the Bible was shown by those who conversed with me about it” (39). She persevered, however, and took the veil in a ceremony that required her to lie in a coffin on the altar of the church. After the haunting ceremony, her Mother Superior informed her, “One of my great duties was to obey the priests in all things; and this I soon learnt, to my utter astonishment and horror, was to live in the practice of criminal intercourse with them” (47).

The priests reassured her that doubts were the enemies of all properly devout Catholics. And yes, they also told her, sometimes infants are born. “But they were always baptized and immediately strangled! This secured their everlasting happiness” (49). Monk estimated that hundreds of babies died during the time of her brief tenure in the Hotel Dieu.

Father Dufrésne was the first priest to rape Maria, but rape, she soon discovered, was a regular—near daily—event at the Hotel Dieu. The emphasis on regimentation as a purifying element spread to even the less pure of the nunnery’s activities. Lying to the relatives of novices also became commonplace, and Maria’s doubt was met with a priest’s approbation: “What, a nun of your age, and not know the difference between a wicked and religious lie!” (71). What was good for the Catholic church was good for God. The priests, in fact, wielded unbridled power: “They often told me they had the power to strike me dead at any moment” (78). Priests even used confessions as staging grounds for rape, once raping a fourteen-year-old girl to death.

The supposed Catholic hatred of Protestants remains a refrain throughout Monk’s narrative. At one point in the narrative, Maria is even told not to pray for Protestants. She notes that the Protestant Bible was considered throughout the convent as a dangerous book. The story even circulated among the nuns that a priest refused to help quell a city fire until it threatened Catholic neighborhoods. Similar stories constantly filled the nunnery. Murders and rumors of murders hid behind every corner, but Maria soon gave empirical evidence, describing her forced participation in the suffocation of a fellow nun as punishment for disobedience. Along with murder, infanticide, and rape, Monk also accused the convent of keeping a makeshift prison in a dark, near-deserted basement below the Hotel Dieu.

As if this were not enough, penances for mundane offenses were particularly exaggerated. Kissing the floor was common, as was consuming meals with a rope tied round the neck of the penitent. Nuns drank the water used to wash the feet of the Mother Superior. They branded themselves with hot irons, they whipped themselves, they stood in a crucifixion pose for extended periods of time (175-79).

Monk also emphasizes the building itself and its dark corridors as a principal character in the horrific drama. After learning the Hotel Dieu’s floorplan as best she could, Maria decided to escape, maneuvering her way through the labyrinthine corridors into a world free of the evils of Catholicism, on to New York, where freedom-loving Americans guarded against the papist menace.

More than a century later, in the same town, the fictional Rosemary Woodhouse hoped that she and her husband Guy would be approved for residency in the exclusive Bramford apartment building. After inquiries were made, Rosemary and Guy were accepted into the building as residents. Her friend and surrogate father, Edward Hutchins, disapproved. He told the couple stories of bizarre deaths, ritual murder,

cannibalism, witchcraft, and satanic ceremony. Hutchins, known to Rosemary as “Hutch,” described the life of Adrian Marcato, an 1890s witch who claimed to have conjured Satan. The Bramford was “a kind of rallying place for people who are more prone than others to certain types of behavior,” Hutch argued. “Or perhaps there are things we don’t know yet—about magnetic fields or electrons or whatever—ways in which a place can quite literally be malign” (27). Like the Hotel Dieu, the Bramford apartment building is itself a central character in Levin’s narrative. Its dark hallways, mysterious residents, and secret passages loom over Rosemary’s long pregnancy. Though the author never explores the connection further, Hutch tells the couple that the church next door owns the old Victorian building, inherently implying that church apathy contributes to the dark doings inside.

Rosemary’s alienation in the old building is relieved initially in a way Maria’s never is—she does her laundry with Terry Gionoffrio, a drug addict and prostitute taken in by Roman and Minnie Castavet, the couple living in the apartment adjacent to the Woodhouse’s on the seventh floor. Terry wears a charm around her neck filled with foul-smelling “tannis root,” given to her as a gift by her new surrogate family. The relationship is brief, however, as Terry commits suicide later that week—a tragedy that leads to Rosemary and Guy’s own acquaintance with the Castavets. Consolation leads to gratitude, which leads to a dinner and a secret conversation between Roman and Guy. Though Rosemary and her readers do not discover the scope of the conversation until the novel’s conclusion, Roman lures Guy into a Satanic quid pro quo—Rosemary’s womb for Guy’s professional acting success.

Ritual is paramount in the Bramford as it is in the Hotel Dieu, and the Woodhouses wryly comment on the bizarre chanting coming from the Castavet’s next-door apartment. Although rituals constitute Maria’s torment in *Awful Disclosures*, it is the secrecy surrounding them that constitutes Rosemary’s. And whereas Maria is raped by priest after priest, Rosemary is raped by the devil himself. Even this traumatic event is shrouded in secrecy, as a drugged chocolate mousse kept Rosemary drifting tenuously in and out of consciousness through the entire ordeal. Meanwhile, Guy’s acting career begins to flourish as his chief rival for a major part inexplicably goes blind.

While *Awful Disclosures* catalogues the various atrocities in the Hotel Dieu, *Rosemary’s Baby* allows Rosemary and the reader to construct the possible scenarios of evil hidden behind the compulsions of her husband and neighbors. When Hutch finds even more evidence for treachery amongst the Bramford, he immediately falls into the clutches of an unexplained coma. And, Hutch excepted, no one outside the hotel sees the evil hidden inside the corridors of the dark building. Monk emphasizes the same secrecy—the cloister of the imposing structure adding magnitude to the dark deeds perpetrated within its walls.

Chosen outsiders, however, are “in” on the plot. The Castavets urge Rosemary to replace her obstetrician with their own, Abraham Saperstein. “He delivers all the Society babies and he would deliver yours too if we asked him,” Guy concurred, “[w]asn’t he on *Open End* a couple of years ago?” (139). Saperstein, however, is party to the larger Satanic plan. Like the priests who come from all over Montreal to secretly partake in the rape of nuns, Saperstein continues a regular practice of helping others in his daily life, but spends his spare time at the Bramford, participating in the ritual and ensuring that Rosemary’s pregnancy continues according to the Castavets’ plan.

The smell of the “tannis root” gives him away. Eventually—using the tannis root and a methodical piecing together of available clues—Rosemary uncovers the entire plot, including Saperstein’s participation, and decides to escape. Her attempt, however, is not as successful as Maria’s. Though her range of motion extends beyond the confines of her building, Rosemary is still unable to escape. She makes contact with her former obstetrician, who feigns sympathy before turning her over to her husband and Saperstein. Like Maria’s Dr. Nelson, who volunteers at the charity hospital, Rosemary’s doctor does not believe in the evil-doings surrounding her because he has no reason. “We’re going to go home and rest,” Saperstein told his fellow doctor. Rosemary’s unwitting betrayer smiled. “That’s all it takes, nine times out of ten” (266-67).

Soon after Rosemary returns to the Bramford, she goes into labor. When she awakes from sedation, the Bramford residents give her the sad news that her baby, a boy, died soon after birth. The group daily takes Rosemary’s milk and claims to throw it away. She soon discovers the plot, however, and makes her way through a secret passage (again the treachery of the building itself) into the Castavets’ apartment, where her baby—the son of Satan—is resting in a black bassinet. Satanist tourists from all over the world are present, fawning over her son and taking pictures. Though Rosemary never acknowledges the hold of the Satanists over her child, she finds joy in her son, regardless of whether his eyes are the yellow eyes of the devil or not.

The stories are very similar, and the heroines of each narrative experience surprisingly similar circumstances. But Maria Monk could never have been supplicant in the hands of Satanists. Her feigned Victorian gentility could not even allow her to describe her sexual encounters with priests. In presenting herself as a victim because she was a proper lady—it was, after all, her dignity as a female that made these crimes so heinous—Monk’s narrative takes a romantic tone to emphasize that her heroine (herself) was, in fact, a lady. Further, Satanists were virtually unheard of in nineteenth-century America, and certainly posed less of a threat to the average reader of popular literature than did Catholics. Similarly, Rosemary Woodhouse could never have been supplicant in the hands of infanticidal, rapist Catholics. American culture’s political correctness would never have allowed such a book to become a bestseller. During the Cold War, Catholics were fellow Christians and Christians were the last line of defense against the atheistic communist menace. Americans were encouraged to hate and fear communism, but economic theories are often obtuse and do not properly permeate the popular mind. The Soviet rejection of religion as counterproductive to a communist society, however, was an act that every Christian American could understand and fear, thus uniting them in their status as believers.

The Protestantism following the American Revolution was a liberal, tolerant Protestantism, flush with the ideals of the new nation, but its welcoming spirit did not last. Immigration did its part, particularly Irish Catholic immigration, as Europeans sought jobs created by the growth of cities in the New World. In the 1820s, America’s fastest-growing city was Rochester, New York, a product of the Erie Canal, completed in 1825. A transportation revolution brought roads and railroads along with the canal, and upstate New York became a vital center in the new United States. Paul Johnson argued in *A Shopkeeper’s Millennium* that the religious revivals that followed this growth were the result of the tumult brought by economic change (15-18). More likely,

however, the economic growth of the region and the religious revivalism that swept through the area fed off one another in a reciprocal relationship that sustained both.

Either way, the resulting religious fervor set the region “on fire” for God, creating what historians now understand as the “burned over district” of upstate New York. The leader of this Second Great Awakening was Charles Grandison Finney, a former lawyer who modernized the revival experience by creating a formula for the salvation of souls. Finney argued that certain tactics could be employed to convince someone of their own iniquity and need for God’s grace (Hambrick-Stowe 103-04). He prayed for people in his audience by name, he created an “anxious seat” whereby people who needed a salvation experience could sit, with the audience looking on, and find saving grace. His tactics worked. Finney’s success and the broader American acceptance of the evangelical principles of the Second Great Awakening made fundamentalist Protestantism the standard by which all other faiths were judged. And Catholicism was far from fundamentalist Protestantism (Billington, *The Protestant Crusade* 41-42).

The emphasis on fundamentalist Protestantism grew into strong anti-Catholicism, and the first anti-Catholic newspaper, *The Protestant*, appeared in 1830. Four years later, prompted by an escaped novice who told of unspeakable acts of Catholic treachery, much as Monk would do, a Boston mob stormed the Ursuline Convent and burned it down (Maury 53-54). Not surprisingly, anti-Catholic secret societies and religious groups became commonplace. In the early 1850s, two of those secret societies, The Order of the Star-Spangled Banner and the Order of United Americans, joined together to form a larger political body. Members, sworn to secrecy, were told to reply “I know nothing” to queries. Thus, the Know-Nothing Party began, and grew to more than one million members by 1854. This anti-Catholic sentiment was rampant throughout the antebellum period, and Monk’s tale is one of many similar, though less popular, stories of Catholic debauchery. Susan Griffin argues that American nativism gave authors a “cultural shorthand” for depicting Catholic characters, allowing these popular melodramas—all presented as exposés rather than fictions—to flourish (17).

As the nineteenth century became the twentieth, however, religious belief became more important than the specific church in which it appeared. From 1926 to 1950, church membership increased at over twice the rate of the national population growth. In 1953, ninety-five percent of Americans claimed to be Protestant, Catholic, or Jewish (Gallup 1293). The following year, ninety-six percent of Americans claimed to believe in God, and in 1957, ninety percent of the population believed that Jesus was divine (Gallup 1482). Sunday School enrollment increased markedly in the 1950s, as did new church construction, and a majority of citizens clearly identified an increasingly important role for religion in their lives. In 1958, almost 110 million Americans held religious affiliations, compared to eighty-five million in 1950 (Gallup 1481). In such a climate, those who do not believe at all are far more dangerous than people who simply believe differently.

In 1954, the US Congress added the phrase “under God” to the Pledge of Allegiance. The bill passed unopposed. In 1955, the body added the slogan “In God We Trust” to American currency. The following year, “In God We Trust” became the official national motto. Throughout the decade, the House Un-American Activities



Committee investigated potential communists. One of the tell-tale signs of a communist was a lack of religion. The Soviet Union was the new great enemy after the fall of Nazi Germany, and though most average Americans could not specifically identify the specific “evil” in Russian economics, they could find fault in a nation professing atheism (Fried 9). As a counterbalance, evangelists and politicians publicized American religion as the first line of defense against communism. Christianity was Christianity, whether Catholic or Protestant. At least it was not atheism (read: communism).

In 1960, seven years prior to the publication of *Rosemary’s Baby*, Americans elected a Catholic president, John F. Kennedy. Though the evidence must necessarily remain circumstantial, it is unlikely they would have elected an atheist, much less a Satanist. They never have. Just as a Catholic president would be unthinkable in an era when the anti-Catholic Know-Nothing party garnered over one million members, an atheist or agnostic candidate could never proclaim himself (or herself) to be representative of the US constituency. Though Rosemary Woodhouse was born a Catholic, she had renounced her faith for the agnosticism of her husband, and both ridicule religious faith throughout the first chapters of *Rosemary’s Baby*. Thus, Congress asserted from the halls of government that atheism leads to communism, and Levin elaborated on the proposition by portraying atheism as leading directly to the devil himself.

In 1963, Lee Harvey Oswald assassinated America’s only Catholic president. Significantly, however, it was communism, not Catholicism, that prompted the murder. That same year, the Supreme Court removed public prayer and Bible reading from public schools, a decision that prompted outrage throughout the nation (*School District of Abington Township v. Schempp*, 374 US 203). Madalyn Murray, the petitioner in the case, became a target of American resentment following her victory, suffering the murder of her cat and graffiti accusing her of communism. Vandals inflicted severe property damage and threatened her family with death. She received threatening correspondence from across the nation. “You filthy atheist,” wrote one disgruntled citizen, “[o]nly a rat like you would go to court to stop prayer. All curses on you and your family. Bad luck and leprosy disease upon you and your damn family.” “Lady,” said another, “you are as deadly to our city as a snake. Return to Russia. (Signed) A True Believer in our God who gave you the air you breathe.” Finally, direct death threats also emanated from Murray’s mailbox: “You will repent, and damn soon a .30-.30 (rifle bullet) will fix you nuts. You will have bad luck forever. You atheist, you mongrel, you rat, you good for nothing s\_\_\_\_, you damn gutter rat. Jesus will fix you, you filthy scum” (Howard 92).

Still, what this reaction should demonstrate is the general consensus that Catholicism was no longer the problem. While Rosemary Woodhouse sat in Abe Saperstein’s obstetrical office, she read a *Time* magazine, the cover of which asked “Is God Dead?” Though Rosemary’s story was fiction, the issue of *Time* was real. The cover story offered a relatively elementary summation of Christian atheism and wondered about the existential crisis of American faith. “Belief,” it quoted University of Chicago theologian Langdon Gilkey as saying, “is the area in the modern Protestant church where one finds blankness, silence, people not knowing what to say or merely repeating what their preachers say” (“Toward a Hidden God” 83). Though Gilkey describes Protestants, the article quotes Protestants and Catholics throughout under the

broader description of “Christian.” Jo Agnew McManis noted soon after the novel’s publication, “Levin has made us believe, at least for the moment, in witches” (36). If all else fails, she seems to be saying, remember that it is a novel. Unlike Monk’s tale, readers need not be afraid when the book is finally concluded.

Literary scholar Robert Lima noted that the period was one “of ecumenical realignment” (215). He describes the Castavets as Satanists spurred to action by debates such as that in *Time* magazine. Just as Rosemary’s religious uncertainty led her down a path of unrighteousness, society’s uncertainty about its true religious state leads to works like Levin’s (215). That uncertainty, however, was a function of social progress. The hardened certainty of the 1830s led to the hatred and demonization of Catholics, and thus to the exponential sales of works such as Maria Monk’s *Awful Disclosures*. By the 1960s, the hardened certainty against American believers, whatever their belief, had dissipated. As a result, Levin’s *Rosemary’s Baby* saved its demonization for demons themselves, a far less destructive target for the maintenance of stable society.

A stable society was just what the United States felt it needed in the face of the communist threat. The strong anticommunist stance of the Catholic Church ensured that it would not be categorically included with the possible “enemy within.” Thus, a faux-fiction account of the murderous, perverted tendencies of Catholics would have never been welcomed by a Christian community united against the communist monolith, but it became the second bestselling book of the nineteenth century. A fictitious account of the birth of Satan’s son that would have never eluded the Victorian genteel sensibilities of an antebellum editor became a 1967 bestseller. Both found success because they responded to the contemporary American religious culture that surrounded them.

As Rosemary fiddled with her Scrabble tiles, trying desperately to make *All of Them Witches* into clues, her baby began kicking inside her. “You’re going to be a born Scrabble-player, she thought” (221). Some of her frustrated attempts at anagrams were “comes with the fall,” “who shall meet it,” and “we that chose ill”—three phrases that Maria Monk, 131 years prior, would have understood all too well.

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### Özet

#### **Kelime Oyunu Taşları Şeytanın Mesajını Deşifre Etmeye Yardım Edebilir: Amerikan Romanı ve Kültüründe Bebek Öldüren Rahibelerden Bebek İsteyen Cadılara Geçiş**

Maria Monk'un 1836 tarihli *Awful Disclosures of the Hotel Dieu Nunnery of Montreal* ve Ira Levin'in 1967 tarihli *Rosemary's Baby* filmlerinin her ikisi de karanlık ve gizemli labirentvari bir eve giren kadın başkahramanlar sergiler. Her iki başkahraman da bu binalardaki "kötü"ye maruz kalırlar. Erken ondokuzuncu yüzyıl kötülerini Katolik iken, geç yirminci yüzyıl kötülerini satanisttir. Bu iki kötü karakter birbiri ile yer değiştirmiş olsaydı her iki kitap da basılamayabilirdi. 1800'lerin başlarında gelişen göçmen karşıtlığı duygular insanlar arasında daha fazla korku imgeleri yaratmayı başarırken; 1960'ların ultra-dinci Soğuk Savaş iklimi de ateist "kötü" imgesini getirdi. Topluma sızan Amerikan güvensizliği farklıydı—öncekiler Katolik göçmenlerin ülkeye sızıp ülkenin yapıtaşını olan Protestan kurumlarını yıpratacağından korkarken, sonrakiler Komünistlerin ülkeye sızıp çok sevdikleri Hristiyan demokrasiye zarar vermesinden korkuyorlardı.



**Autopathography and Audre Lorde's *The Cancer Journals*  
as a Narrative of Illness:  
Revising the Script of Disease**

**Hasan A. Al-Zubi**

Patient authored narratives of illness play a challenging and revisionary role in the evolving literature of disease. Because illness narratives combine the work of autobiography with writing about disease, they have a means of revising the scripts of those who are ill. They offer a corrective for the scientific depictions of the disease by admitting the patient's life story into the portrait of the illness. G. Thomas Couser has characterized "autobiographical narrative of illness or disability" quite usefully as "autopathography" (65). He suggests further that autopathography is a "sign of cultural health—an acknowledgment and exploitation of our condition as embodied selves" (Couser 65). Audre Lorde's book *The Cancer Journals* (1980) is not only a useful example of this genre, it also contains within it a greater project, an explicit manifesto for women with breast cancer. Lorde's autobiography takes as its task a revision of the model of the breast cancer patient in an attempt to provide patients with alternative roles to play during their illness. Within *The Cancer Journals*, Lorde disrupts contemporary stereotypes of disease and "appropriate" social treatment of breast cancer by using autobiography, the text which constructs the self, as a locus for performing the body's illness. She places her disease in a humanizing context, the life story. Her life writings are reinscribed by the presence of the disease, and because she is dealing with a potentially life threatening cancer, the text is both energized and haunted by the ghostly visage of death.

Lorde's autopathography is an attempt to redress the balance of power among women, their bodies and the social constructions of illness. Her text gains momentum from Lorde's history of activism and reclamation of her status as a black, feminist poet. In "A Manifesto For Cyborgs: Science, Technology, and Social Feminism in the 1980's" Donna Haraway describes women's identities as fractured and borrows from Chela Sandoval's argument that women of color have defined themselves "by a conscious appropriation of negation" (qtd. in Haraway 197). The concept of reclaiming the "othered" or negated self is crucial to an understanding of Lorde's argument. She has chosen to oppose the ideology of disease. Her radical re-writing of the treatment of cancer in Western society suggests that the previous definitions of a woman's body are completely at odds with a patient's well-being. She seeks the freedom to recover from her illness in any form she can, deliberately blurring the boundaries of "normal" appearance to escape the tyranny of the "perfect" body. Haraway describes how modern biology has become a "problem in coding" one of the examples she cites as the "medical constructions of our bodies" (206-7). Autopathography is a means for Lorde to reconstruct the missing human elements of the body which medicine and technology lose sight of.

Couser suggests that autopathography is characterized predominantly by female-authored texts. He writes that because illness and the body are more closely associated

with the female body, and that Western thought has privileged the mind over the body, illness and the body have been repressed in life writing (Couser 65-8). This theory may reflect the literature written prior to 1900 but it ignores a large number of male-authored texts particularly since the genre really began evolving in the latter half of this century (Hunsaker 3). It may be more pertinent to look at the simple fact that prior to 1950 antimicrobial agents were not widely available and proportionately, vastly fewer patients survived to write about their disease.<sup>1</sup> Given the statistical change in survival, patients in the latter half of this century not only live longer—but in non-curative cases like some cancers, patients live longer with their disease.

Couser also suggests that women can engage more freely in autopathography because they have always been more “defined—and thus confined—by their anatomy and can thereby be freer to write about their bodies and their disease (67). Couser’s theory is both useful and provocative because of its plausibility in light of much recent feminist criticism which addresses the marginalized status of the female body, and the ways in which illness may result in a feminization of the body, characterized by increased vulnerability and a loss of bodily strength. However, his definition of autopathography as a women’s genre seems a bit misleading because there are numerous examples of male-authored autopathographical writings, at least in the twentieth century such as Cornelius Ryan’s *The Private Battle* (1979), Anatole Broyard’s *Intoxicated By My Illness* (1992), Robert Murphy’s *The Body Silent* (1987) to name but a few. All of these books are compelling to read and bear some structural and ideological similarities to Lorde’s text, which will be addressed later in this paper. However, what Couser may be identifying is that there are more autopathographies of women that construct the narrative of illness in some specific ways that may reflect a somewhat gendered treatment of sick people in Western society. Furthermore, the way men and women are actors of their autobiographies and exempla of their disease and the way their performance is greeted by the family and friends may be gender-inflected as well.

### **I. *The Cancer Journals* as Autobiographical Manifesto:**

Audre Lorde’s text is a revealing example of autopathography because of the unapologetic way she uses the autobiographical space as a stage for feminist reconstruction of female stereotypes. *The Cancer Journals*, unlike medical case histories which narrate the course of the disease and unlike much autobiography which often spans many years of the autobiographer’s life, is very limited in scope. It addresses approximately one year of her life, the year she was diagnosed with and treated for breast cancer. However true to “pathography,” a term which Oliver Sacks coined to refer to biographies that combine science and art, Lorde’s text uses a literary space to narrate her illness.<sup>2</sup> But *The Cancer Journals* also reflects her lifework, the poetry and activism that characterize her self.

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<sup>1</sup> According to Edmund Pellegrino in “The Sociocultural Impact of the Twentieth-Century Therapeutics,” penicillin was developed in 1941 and came into common use during the fifties.

<sup>2</sup> Arthur Kleinman distinguishes fairly and usefully between illness and disease. He writes that illness “refers to how sick persons and their families, and friends perceive, live with, and respond to symptoms and disability.” By disease he refers to a set of bodily symptoms that a physician uses

Lorde inscribes her text not just with her body and her cancer but with a call to action that is representative of her lifelong revisionist politics. Couser suggests that it is precisely Lorde's feminism that "enabled her to respond to breast cancer in an unorthodox way" (68). But what is striking about her autobiographical act is that she is not only finding a means for dealing with the disease, but that she transforms the private space of journal writing into a public space when she reads her journals as a series of lectures and then later shapes them into a book. The journals are not merely reflections on her illness or revelations about the renewed value of health, they are constructed of a carefully reasoned argument against the Western cultural constructions of breast cancer. She argues compellingly against the use of breast implants in post-mastectomy cancer patients nearly a decade before the class action suit against Dow-Corning for the side effects associated with silicone breast implants. Lorde uses her own testimony convincingly as support for her claim.

As she memorializes her disease, Lorde reconfigures the role of cancer patients in society by identifying some of the ways constructed and followed in dealing with the disease. She writes:

When other one-breasted women hide behind the mask of prosthesis or the dangerous fantasy of reconstruction, I find little support in the broader female environment for my rejection of what feels like a cosmetic sham. But I believe that socially sanctioned prosthesis is merely another way of keeping women with breast cancer silent and separate from each other. (116)

Her words indicate the utter lack of a community formed by cancer patients perpetuated by their invisibility to each other. Instead, Lorde proposes a provocative alternative to silent suffering when she writes: "For instance, what would happen if an army of one-breasted women descended upon Congress and demanded that the use of carcinogenic fat-stored hormones in beef-feed be outlawed" (116). Breast cancer becomes an inanimate actor in the drama of Lorde's feminism. She exposes the ways in which a mastectomy grossly disrupts the balance of her bodily and psychic existence. The potential virulence of her disease forces her to choose a mastectomy as a treatment necessary for survival. But because mastectomy involves not only the painful excision of cancer cells, but often also involves the removal of the breast, an organ which defines social constructions of the female body and female beauty, this particular operation is riddled with an inordinate amount of emotional baggage.

Unlike most other operations that require organ removal, mastectomies are self-evident if a woman does not wear a prosthesis or have reconstructive surgery. She is literally disfigured because the contours of her bodily geography have been altered. Lorde's comments problematize the use of prosthetic breasts not because of the physical side effects that have since been exposed, but because of the psychic damage that is glossed over by the illusion of having reconstructed breasts. By reconstructing their original figures, the women can not only return undetected to the ranks of the healthy and to a place before the trauma of cancer, but they can also deny to themselves their battle with disease and pretend that their bodies are whole, unflawed.

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to make a diagnosis treat and treat a patient (3-5). This essay will assume his distinction between these terms as well.

Lorde's argument points to the lack of a sanctioned social space for women without perfectly formed bodies. She is exposing the value judgments implicit in desire for such bodies after surgery by patients in Western society. She underlines the troubling fact that such cosmetic demands are placed on bodies that have just fought valiantly in the battle for their lives and survived—and then are told to hide their wounds. These women are awarded no honor and no red badge of courage for battling cancer. Instead, their mastectomy scar is treated with shame. The presumption that Lorde is fighting against is the idea that women should pretend to themselves and to each other that the cancer never happened; that a diseased person should bear no marks of their mortality. Instead the body exists primarily as an ornament of their gender. Lorde's journals force the reader to reconsider the value placed on the body, on "normalcy," on healthy, and on "femininity" and to review at what cost to psychic health such value judgments are made. Her text unmasks the bodily charade of prosthesis and dramatizes the way the ill not only have to do battle with disease, but also with society's ideals of embodiment.

Another aspect of this performance is the interaction of Lorde with the medical community. In his essay "Performing Persons: A Locus of Connection for Medicine and Literature," William Monore suggests that the patient functions as a physician's text and recognizes the significance of a patient's performance during illness (26). The ideas of patient as a text is underscored when the patient "performs the self" in the genre of autobiography (27). He observes that "in the medical arena, where the making and maintaining of persons is overtly threatened by trauma or disease, exercising powers and receiving acknowledgment of performances is quite literally of vital importance" (29). In other words, the way patients are received by their medical and familial audience during their illness can affect the course of their disease. He suggests that some performances "rather than bonding to the world, succeed insofar as they release the performer from ethical responsibilities and relationships of trust" (29-30). This aspect of role-playing is not specific to the patient it also refers to health care professionals and family and friends of the patient. There are those who would argue that a masking of the body is necessary to some patient's emotional well-being, and Lorde does not dispute this position. She merely seeks the possibility for more than one kind of treatment of the disease. Monroe complicates this idea by suggesting that one reason a patient "resists the pressure to perform as an instance of a condition, disease, or syndrome" is that this kind of performance prevents the "physician from retreating into a purely scientific role" and from looking at the illness as a part of a "complex psychosocial situation" (Monroe 34-5). Certainly, Lorde is asserting her individuality on her community by resisting the prosthesis. She does not allow her doctors and nurses or her society the easy escape of prosthesis. They too must contend with her as a person with cancer and see the mark of her loss in the absence of her breast.

Lorde recounts the surreal experience of receiving a prosthesis from a "Reach For Recovery" volunteer as a means for exposing her indictment of this action. She writes:

I came around the bed and stood in front of the mirror in my room, and stuffed the thing into the wrinkle folds of the right side of my bra where my right breast should have been. It perched on my chest askew, awkwardly inert and lifeless, and having nothing to do with me I could possibly conceive of. Besides it was the



wrong color, and looked grotesquely pale through the cloth of my bra. Somewhere up to that moment, I had thought, well perhaps they know something I don't know and maybe they're right, if I put it on maybe I'll feel entirely differently. I didn't. I pulled the thing out of my bra, and my thin pajama top settled back against the flattened surface on the right side of the front of me . . . I looked strange and uneven and particular to myself, and therefore so much more myself and therefore so much more acceptable than looked with that thing stuck inside my clothes. For not even the most skillful prosthesis in the world could undo the reality, or feel the way my breast had felt, and either I would love my body one-breasted now or remain forever alien to myself . (44)

Lorde's discussion of the prosthesis underscores her need for an authentic self. Her means for coming to terms with her disease cannot be by reconstructing her absent breast for herself or for the public. She finds recovery in facing the flattened contours of her ailing body. Her description makes vivid the material and figurative constructedness of the "recovered" body. In her case, the cosmetic sham of the prosthesis is highlighted by its inappropriate and inconsiderate whiteness, making it twice-removed from the body of a black post-mastectomy female.

Thus Lorde's autopathographical project manifests some of the issues that are hidden behind the social mask of prosthesis. Sidonie Smith's discussion of autobiographical manifestoes as texts that use specific strategies that lead an "outlaw to a kind of political empowerment" illuminates Lorde's activity in *The Cancer Journals* (155). Smith suggests that the use of self-fragmentation "to reveal the cultural constructedness of any coherent, universal subject," is an effective tool for the oppressed (155). Certainly Lorde's discussion of the fragmented, post-mastectomy body plays a role in the emancipatory politics of breast cancer patients. Her goal is to bring to light the way breast cancer patients are made to feel about their disease; that they must reconstruct their bodies or become completely marginalized by society. With the loss of a breast a woman feels not only physical pain and loss; she is also made to feel that she has lost some crucial aspect of her sexuality, femininity, and beauty.

Lorde's willingness to perform a new, socially unsanctioned role in public greatly strengthens her argument. She is fighting for the legitimation of wearing her disease, of being a post-mastectomy female without a prosthesis, shame, or social stigma. She is replacing the falseness of prosthesis with the reality experienced not only by the suffering of her physical body; but also with the suffering experienced by her psyche—ravaged by the well-meaning but imposing forces of society as manifested by the "reach for recovery" volunteer. The imposition of the "appropriate" way to deal with the psychological readjustment to mastectomy is further exemplified by the comments made by a nurse in the doctor's office at Lorde's post-operative visit. Upon seeing that Lorde was not wearing a prosthesis the nurse said, "You will feel so much better with it on. And besides, we really like you to wear something at least when you come in. Otherwise it's bad for the morale of the office" (59). What this statement underscores is one of the underpinnings of socially sanctioned breast prosthesis. Post-mastectomy women are expected to wear prosthesis not predominantly because they will make them feel better, but because healthy people and potentially sick people do not want to be told or reminded of the pound of flesh that these women have to pay for their survival. Lorde raises the very real question of whether women fighting for their lives should have to

create the illusion of health to reassure the healthy and the people who might have to face the same struggle. On the contrary, her vitality and her survival (as manifested by her presence in the doctor's office) should be perceived as a morale booster, as a sign that there is a life after cancer; a life that is the patient's to live, define for herself, perform even single-breastedly.

## II. Autopathography's Goal—Humanizing Illness:

It is useful to consider Lorde's text in the context of other autopathographical narratives written in the second half of this century. Anne Hunsaker Hawkins suggests in her book *Reconstructing Illness: Studies in Pathography* (1993) that pathographies fall into three groups—testimonial pathographies, angry pathographies, and pathographies advocating alternative modes of treatment (4). In so doing she underlines some of the motivations to write autopathographies, that is, to narrate an illness, to rail against the fates, to advocate for better or different medical treatment of a disease. But this method seems overly simplistic because Lorde's text as well as several other texts which will be referred to in this section are not contained within the borders of any of these models. In fact, these are merely characteristics of autopathographies. It might be more useful to point out that most narratives of illness are limited in time from the time of diagnosis and during the duration of treatment, which could be until death and it might also useful to say that most narratives of illness make arguments against the isolation and the lack of dignity associated with disease. Many autopathographies are in some sense a manifesto for the reconceptualization of illness, while at the same time the motivation to write is described as a therapeutic reconstruction of the identity fragmented by the gap between the diseased body and the healthy mind.

One of the reasons to consider the process of writing autopathography as a conglomeration of the activities that Hawkins suggests is that there seem to be experiential links between the emotional stages of illness and the shape that the narratives take. Janice Morse and Joy Johnson have developed an "illness—constellation model" which summarizes the stages a patient passes through during the course of a serious illness. There are four main stages of the illness constellation model: the first stage is the "stage of uncertainty" characterized by suspicions of illness, careful reading of the body, and feeling overwhelmed. The second stage of illness is the "stage of disruption" which occurs at the time of diagnosis when a patient must relinquish control and sometimes distance themselves from the illness in order to make decisions. The third stage is "striving to regain the self" when the patient tries to make sense of the disease, preserves oneself, renegotiates roles, seeks goals, and seeks reassurance. The fourth stage is "regaining wellness" characterized by taking charge, and seeking closure (Morse and Johnson 321). It seems likely that although much journal writing takes place throughout the stages of illness, it is in the final two stages that the argumentative autopathography is written.

For purposes of illustration, it is useful to point out that Cornelius Ryan's book *The Private Battle* (1979) holds most closely to the schema described above. The first stage of his autopathography is a reproduction of his pathology report which gives the diagnosis for his disease, prostate cancer. He spends the early part of his narrative describing in detail all the bodily symptoms that lead to his discovery of the disease and the later portions of his book illustrating the way he came to terms with his disease,

disability and finally with his mortality. Throughout the text he exposes the lack of adequate information, care, and social concern for cancer patients. The following section of the paper will look at the way the pathographies of Murphy, Ryan, Mairs, Broyard, and Sontag are ideologically and structurally related to the text written by Lorde.

The idea that the ill are supposed to compensate for the feelings or delicacy of the healthy is not at all specific to breast cancer survivors. It is particular to any person whose body is visibly marked by their disease or disability. Robert Murphy's autopathography *The Body Silent* (1987) is an example of how ill treatment of the diseased and disabled crosses gender lines impartially. Murphy's book describes how he became a paraplegic because of a tumor in his spinal column and how this paralysis radically changed his position as a healthy, white, male academic to a barely visible being. He observes that in his experience "the social relations between disabled and able-bodied are tense, awkward and problematic" (86). His narrative exemplifies how bodily impairment isolates the diseased from the healthy. Murphy, like Lorde, describes how the diseased are othered, marginalized. When he became bound to a wheelchair he literally dropped out of conversations because they mostly took place about a foot over his head. Murphy contends that nobody asks about disability because "this would violate all the rules of middle class etiquette" (87). He describes how even physicians only want to know about the hard facts of the disease. The difficulty with this attitude is that it "ignore[s] the broad range of ideation and emotion that always accompanies disability" (87-8). So he like Lorde is forced to perform his illness textually to get the attention of an audience which is always looking away.

However, Murphy also suggests that with estrangement "has come a greater urge to penetrate the veneer of cultural differences and reach an understanding of the underlying unity of all human experience" (102). In short, he feels that his marginalization as a paraplegic has given him the insight of an impartial observer, always outside the mainstream events. Thus, he feels he is in a place to observe how the personhood of the disabled is completely hidden behind the mask of bodily disease. All that people see is paraplegic, not professor, not man.

Like Lorde, Murphy fights for the possibility for more dignity for the diseased and disabled. He cites the youth culture in American society as the culprit for society's problematic treatment of the sick. It is the bodily difference, he argues, the perceived departure from a human standard that separates the healthy from the sick. And because of this departure from bodily wellness society ostracizes the diseased from normal community, treats them with a misplaced politeness and thereby erases the person behind the mask of illness. Murphy is reconstructing an identity for the sick from the shattered pieces that make up a diseased identity.

Murphy also addresses some of the gender identity issues faced by the ill and disabled. He describes the literal and figurative emasculation of paralysis. Lorde pointed to the way women are perceived as less feminine after mastectomy. Murphy points out that the weakening and atrophy of the body "threaten all the cultural values of masculine strength, activeness, speed, virility, stamina, fortitude" (94-5). The juxtaposition of these two texts can be instructive because it indicates some of the ways pathology is socially inscribed for both men and women. It also points out the different physical characteristics that are still at issue for men and women in societal eyes.

Clearly the persisting model of femininity is defined by appearance while the masculine model consists of the ability to be strong and to take action.

Murphy argues that his readers consider the site of disability as another kind of marginalization. Similarly *The Cancer Journals* is not only a pragmatic exhortation against the treatment of the ill by society. In addition, it suggests an alternative means for perceiving the changed contours of post-mastectomy bodies. Lorde takes the suggestion of such a reconception a step further by proposing a new paradigm for the body when she alludes to her own body's resemblance to the mythic Amazon warriors of Dahomey, who have their right breasts cut off to make them more effective archers (34-5). She reinscribes her body's geography not as victimized and dying, but as a strong warrior who must change her body for pragmatic reasons, to win the war. Her use of mythology provides a constructive way of revising the diseased body as mythical, powerful, and feminine—rising above the fear, dismay, shame or despair more often associated with this illness. Notably, Lorde's use of mythology provides a normative context for single-breasted women.

The act of reconceiving the body is vital to the emotional health of the patient. Susan Sontag addresses the pejorative effects of metaphor in the battle against disease, when she notes that:

The wars against disease are not just calls for more zeal, and more money to be spent on research. The metaphor implements the way particularly dreaded diseases are envisaged as alien "other," as enemies are in the modern war; and the move from the demonization of the illness to the attribution of fault to the patient is an inevitable one, no matter if the patients are thought of as victims, by the inexorable logic that governs all relational terms, suggests guilt. (11)

Sontag's work calls specifically for a revision of the metaphors of disease. She sees the need to literally change the words used to describe illness and patients so that they can have less embattled place in the American society. This reinscription of illness begins with the writing of autobiography. But Sontag's contention is that this revision needs to happen on a societal level as well. Sontag suggests that language has the power to exile and that the alienation of metaphors for the diseased contributes to their sickness. Because of the terms that have been chosen to define illness, sometimes patients are perceived to be at fault for their disease.

The move to re-write metaphors for illness is not to say that autobiographies seek to euphemize illness. Clearly, one of the goals for Lorde and Murphy was to present an authentic self and that included a truthful representation of their illness. For example, Lorde seeks to unmask the "fantasy of reconstruction" recognizing that the physical and verbal illusion of recreation suggests a complete recovery and return to the pre-traumatic state. Nancy Mairs's self-conscious description of herself as a "cripple" in her autopathographic text *Plaintext: Essays* (1992) is in fact a dismissal of euphemism. She describes how she shuns the politically correct "handicapped" precisely because it is imprecise and unreflective of what she perceives her condition to be—as a woman whose motor abilities are debilitated by multiple sclerosis (9). Mairs writes how she deliberately chose the word cripple partially because:

People—crippled or not—wince at the word ‘cripple,’ as they do not at ‘handicapped’ or ‘disabled.’ Perhaps I want them to wince. I want them to see me as a tough customer, one to whom the fates/gods/viruses have not been kind, but who can face the brutal truth of her existence squarely. As a cripple, I swagger. (9)

This narrative suggests that Maris like Lorde and Murphy wants society to face who she is and that part of her identity that most dismays it—the body that fails hers. She debunks the language that masks the reality of her suffering. And by doing so, she makes no apologies for her illness. In fact, she approaches it with a sense of humor and the desire to shape her illness into a means of attaining a personal style, the signature of the fortitude she has gained in the face of bodily obstacles.

The desire to integrate the disease into their identities and simultaneously to people the history of their disease emerges as a characteristic of autopathography. Anatole Broyard converts his illness into a narrative and describes how language and personality can rewrite a person’s perception of disease. He indicates that he thinks that:

Only by insisting on your style can you keep from falling out of love with yourself as the illness attempts to diminish and disfigure you. Sometimes your vanity is the only thing that’s keeping you alive, and your style is the instrument of your vanity. It may not be dying we fear so much, but the diminished self. (25)

Broyard, a literary critic by profession, spends a good portion of his very witty autopathography theorizing about narratives of illness. He draws illness as a character in his narrative whom he must face, the combatant in the battle for survival. But Broyard, like the others, recants the prescription of patient as a helpless victim. He refuses that role. He wants the opportunity to fight against disease because he finds that the advent of illness filled him with “desire—to live, to write, to do everything” (4). Like Lorde, Broyard imposes his personality on his disease; he will not sit back and be another casualty of disease. By refusing his performance as a patient, there is a possibility of life with cancer, a chance to regain some of the human dignity which he accuses illness of having robbed him.

Similarly, although with less *joie de vivre* Ryah describes how the medical profession contributes to the loss of self. Like Lorde’s post-operative visit, Ryan describes his routine work-ups with dismay: “It’s dehumanizing, you take off your clothes and you are in their hands, defenseless, unable to decide when you can come and go ... you’re a patient—without dignity or a sense of self” (153). Stanley Reiser argues that it is in part the fault of modern technologies that there is such inhuman treatment of patients by health care professionals. Prior to the twentieth century a patient’s story was the primary means of examining and diagnosing disease. But during the twentieth century, the technologies increased so that machines and tests offer the diagnosis of choice. Reiser points out that the price for this advance has been that “portraits of illness drawn with numerical and graphic evidence omitted features that came from the subjective life of the patient” (46-7). This omission also precludes much human contract with the patient at all, removing the semblance of human involvement and the reassurance of a bedside manner along with it.

The autopathographical gesture is to remind society and caregivers that the strategic quality of modern therapies has residual effects on the patient. It is often remarked as well that health care professionals are callused because they face disease and dying everyday, but this does not change the fact that most patients face serious illness only once. Illness narratives are the writing of this crisis in treatment. The other aspect of autopathography that gets expressed repeatedly is the necessity to write about the trauma. Lorde describes a need to break the silence (20). Lorde states explicitly that she believes that:

What is most important to [her] must be spoken, made verbal, and shared, even at the risk of having it bruised and misunderstood. That the speaking profits me, beyond any other effect. I am standing here as a black ... poet and the meaning of all that waits upon the fact that I am still alive, and might not have been ... Death on the other hand is the final silence. (19-20)

Lorde's words make it clear that she writes most of all for herself, for survival, for a chance to come to terms with her own life as a means towards recovery. Although her disease disrupts the narrative of a healthy life and exposes her body to fear and trauma, it does not completely stifle the narrative. It changes the facts of the tale, re-values the status of the body in the hierarchy of living. But the thread of writing continues at least in essay form. Yet, her life's work as a poet does seem to be stymied by the disease. In the years following her illness, Lorde wrote prose almost exclusively.

Ryan describes a similar difficulty in working on his last historical text. It is only when it becomes clear that his cancer is terminal that Ryan begins writing his final book and he is very concerned that the disease will taint his historical writing. He writes: "Lately we have been doing some of our best work on the book at night. I am very excited about it, and in spite of the appalling creature I have become, I am careful to let nothing of myself show through the work. If I did Katie would spot it and edit it out" (347). It is understandable that he would not want his academic writing to suffer. But his need to perform his health to his historical audience may have cost him emotional and physiological well-being. His reference to himself as "the appalling creature I have become" also points to an apparent self-loathing. His fear is that his bodily ailments will be translated into his intellectual process and appear symptomatically in his writing. This fear is present in his decision to keep his illness a secret as a means of protecting his authorial credibility. After completing that last book Ryan describes how "I don't think I ever realized what a strain it was keeping cancer a secret from publishers and far-flung friends" (389). One of the key differences between Ryan's text and Lorde's emerges as his need to conform to the masculine stereotype of strength, health and vigor despite its pejorative effects on his health as opposed to Lorde's need to counter the feminine stereotype. Ryan feels that he has to compete with the healthy or cease to be human. His words point to the need for a functional place for the ill in the American society that is not the locus of pity and self-hatred. They also point to the fact that feminism has given Lorde a tool with which to fight stereotypes, a tool which Ryan has no access to.

*The Cancer Journals* is about creating an alternative space for post-mastectomy females. Lorde wants the individual patient to have more than the dichotomy between acceptable as healthy and productive and unacceptable as diseased and outcast to choose

from. She opts to remain politically active; to use the “transformation of silence into language and action,” because even with cancer she is a fighter (20). She continues her reclamation of differences on the embattled grounds of illness using the skills she had honed all her life as a black, feminist poet. Lorde realizes that one of the difficulties of the patient role is that it is usually not scripted by the diseased. The patients have to hand over control to the medical community when they are diagnosed. They seek a cure not by a simple will to survive but via invasive surgery, chemotherapy, and radiation treatments all chosen by the bevy of specialists who treat disease. What that medical experience rarely provides is a therapy for the frustration and the isolation imposed by illness. Lorde sought the support of her own community. She describes how she “wanted to talk ... [and] sit down and start from a common language, no matter how diverse” (49). Her friends help her to meet and discuss breast cancer with others who have suffered from the disease. The networking that makes this possible for Lorde is obviously one of the things that helped her come to terms with her disease. But what it does not reflect is that 60-80% of the middle-aged women who have breast cancer die in less than five years. So, in truth some of the links in a patient network are permanently unavailable. Others may have no desire to discuss their cancer, and some patients survive emotionally by denying the severity of their condition.

However, to be fair many patients do share this need for community. Ryan describes how he experienced a special kinship among cancer patients. He writes how the “desperate perceptions of [their] lives, so hard for [them] to bear, can never be truly understood by those who don’t have cancer. Not even by the specialists who work to save us” (177-8). What Ryan and Lorde are pointing to is the inability of the healthy to comprehend the potential death sentence of cancer and how the narrative of illness can only hint, during the brief moments of reading, at the enormity of living with a fatal disease. His words points to the limitations of autopathography, its inability to express the emotional burden of traumatic events. Autopathography can- not stand in for real experience, but this can be said about almost any narrative. And autopathography can expose somewhat the gap in experience between the sick and the healthy. For example, Lorde’s description of feelings of isolation was exaggerated when healthy people treated her differently when she became ill. She writes how

There were people who avoided me out of their own pain or fear, and others who seemed to expect me to become someone other than who I had always been, myself, rather than saint or Buddha. Pain does not mellow you, nor does it ennoble, in my experience. It was hard not to feel pariah, or sometimes too vulnerable to exist.

Such a disheartening description of a change in treatment by friends or colleagues seems to be fairly characteristic of autopathography. Broyard, Sontag, and Murphy all report similar experiences. Part of the desire to write autopathographical narratives may stem from a desire to break through the social veneer of fear and politeness that shapes the social interactions between the sick and the healthy. Broyard indicates that this veneer is present with doctors as well as with people who have little contact with disease. He wishes that the “doctor would scan” him as well as his disease, that he would “grope for [his] spirit as well as [his] prostate. Without some such recognition [he is] nothing but [his] illness” (45).

Broyard is urging doctors to see the humanity behind the façade of illness; to be treated as more than a diseased piece of protoplasm in need of a cure; to be returned to the landscape of the living by being granted the dignity afforded to the human (33-42). The writing of autopathography offers the sick person a means of seeking a sympathetic audience for their “real” identity. Narrating illness becomes a way of constructing and shaping an identity that has been transformed by illness. The written text is a place where the patient can authorize the self to be the mind and soul (not just the failing body) in front of an immortal audience. This way the author can survive to tell the story of a life short-changed by disease. It is a mind’s way of tricking the final silence of death. The genre of autopathography then is a crusade to rewrite earlier conceptions of disease by freeing the sick from the containment of a language paralyzed by inflexible paradigms and outdated scripts.

In re-writing the script of the disease, Lorde recounts not only the narrative of the illness, but makes manifest her lifelong political work. She uses her body as text and context for her assertions. In this way her narrative is a repeat performance of her political life, suitably presented as autobiography. Thus, the writing of autopathography is the performance of the diseased self which brings to light the human aspects of illness, by revising the partial histories written by medical biographers, and by confirming the negative constructions of illness that oppress those sickened by disease.

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### Özet

#### Otobiyografi ve Öyküsel Bir Hastalık Metni Olarak Audre Lorde'in *The Cancer Journals* Adlı Eseri

Audre Lorde'un *The Cancer Journals* (1980) adlı otobiyografik metni, Batı toplumundaki göğüs kanseri tedavisinde kullanılan egemen söylemi hasta bakış açısından ele alarak yeniden yapılandıran bir manifesto niteliğindedir. Lorde göğüs kanserinde protez kullanımına ve yeniden yapılandırma ameliyatlarına karşı itina ile işlenmiş argümanlar ileri sürer. Otobiyografiyi sadece iyileştirici yazım biçimi olarak değil aynı zamanda siyasal bir hareket olarak kullanır. Lorde'a göre, siyah feminist politika onun kimliğinin ayrılmaz bir parçasıdır ve bu nedenle otobiyografisinde yer alır. Otobiyografi ile siyaset felsefesi arasındaki ilgiden kaynaklı bir akıl yürütme çabası ile Lord'un yazılarını incelerken Donna Haraway'in "A Manifesto for Cyborgs" ve William Monroe'nun "Performing Persons" yazılarındaki hastalık ve kimlik argümanlarını kullanıyorum. Lorde'un *The Cancer Journals* metnini, Susan Sontag'ın *AIDS and Its Metaphors* (1989), Nancy Mairs'in *Plaintext: Essays* (1992), Cornelius Ryan'ın *The Private Battle* (1979), Anatole Broyard'ın *Intoxicated By My Illness* (1992) ve Robert Murphy'nin *The Body Silent* (1987) gibi hastalık konusunu ele alan diğer otobiyografik öyküler çerçevesinde değerlendirip bu yazın türünü belirleyen bazı yapısal ve ideolojik konuları belirliyorum. Bu makale aynı zamanda, G. Thomas Couser'in tanımladığı otobiyografi bağlamında otobiyografiye ilişkin argümanları bağlamsallaştırmayı amaçlamaktadır. Otobiyografinin yazarın kendini kurguladığı metinler olduğu kabulünden yola çıkıldığında—hastalığın yaşam süresini değiştirerek ve vücudun sakatlanmasından kaynaklanan kimlik kurgulanması üzerindeki olumsuz etkilerinin araştırılması da faydalı olacaktır. Bireyin hayata ve bedene dair değişen perspektifi kendini otobiyografik yazılarda bedene ilişkin durumlar olarak ortaya koyarken; hasta olanın toplumsal dışlanmaya karşı bir hareket çağrısı yaptığı araçlar haline dönerler. Otobiyografilerin bazı pratik hedefleri vardır.

Yazarın hastalığı hakkında bilgi yayarlar, yanlış anlaşılmaları düzeltmeye çalışırlar ve acı çekmenin ve hasta olmanın ne anlama geldiğini göstererek hastalara insan değilmişler gibi davranılmasını engellemeyi amaçlarlar.

## **Amerikan *National Geographic Kids* Dergisi Örneğinde Küresel Coğrafyalar, Küresel Değerler ve Çocuk Kimlikleri**

**Ayşe Çatalcalı Sel**

Kapitalist ideolojinin bir uzantısı olarak küreselleşme, ticari ilişkilerin, mekânların (kent yaşamı), zamanın ve kimliklerin üzerinde dönüştürücü durumdadır. Modern toplumlarda mekân anlayışının zaman anlayışı ile “doğallaştırıldığını” ve bu toplumların gelişim süreçlerinin ve teknolojilerine bağlı olarak “mekânın zaman aracılığıyla yok edildiği” vurgulanmaktadır (Harvey 232). Zamanın akışı hızlanmakta, mekânlar sıkıştırılmakta ve artık saniyeler, dakikalar, günler, aylar, yıllar, yüzyıllar vs. üzerinden ele alınmakta ve zaman kavrayışı bu ayrımlarla ilintilendirilmektedir. Dolayısıyla kentli bir birey için, sabah 08.00’de okula gitmek ve bu arada bir servis aracı tarafından ulaşım sağlamak, 13.00’de okuldan ayrılmak ve öğle yemeği yemek, 17.00’ye kadar ders çalışmak ve 19.00’da akşam yemeği yemek, nihayetinde 22.00’de gece uykuya dalmak, mekân ve zamanın doğallığı içinde kabul edilmektedir. Bu durum bireylerin, modern yaşam alanları olan kentin ve kentsel mekânlarının “gerçek” olarak varsaydıkları temposu üzerinden gündelik yaşamlarını kurgulamalarına ve devam eden yaşamlarını da yine bu düzlemde kurgulayarak zihinsel şemalarını oluşturmalarına yol açmaktadır. Bu şemalar içinde artık kentin olanaklarının yarattığı kent yaşamı vardır ve alternatif başka bir alan bireyin bölünmüş bir kimliği taşımasına neden olur. Zira kentli doğaya ulaştığında bile toplumsal deneyimlerle edindiği araçsal aklın yol göstericiliğinde oluşan hayal ve fantezi dünyasının çelişkileriyle yüzleşmek durumundadır. Dolayısıyla algılanan, düşlenen, tasarlanan gerçeklikle yaşanan gerçeklik arasında çelişkiler içindedir. Çünkü gerçek dünya; modern toplumun materyal dünyasını biçimlendiren endüstrilerin, kullandıkları göstergelerin kurguladığı semiyotik bir düzlem üzerinden algılanmaktadır. Bu tür algılamalarıyla öznel doğal gerçekliğini inşa edebilmektedir. Bu süreç tam tamına çelişkilerle yüklü bir alandır. Ancak birey, doğal, toplumsal ve kendi öznel bütünselliğini kuramamakta ve kırılmaya uğramaktadır. Dolayısıyla kişi doğayı ve toplumu yönlendirici ve dönüştürücü bir güce hiçbir zaman ulaşamamaktadır. Örneğin, birey hem kentlidir hem de doğal hayatı tanımayı ve yaşamayı arzulamaktadır. Hem bu doğal hayatı, içinde barındığı kentli yaşamın sanayi alanlarından yayılan dumanı, kiri vb. ile bozmakta olduğunu gözlemekte, hem de doğal hayatı korumak ve kurtarmak için çalışmak istemektedir. Ancak bireysel olarak çok da etkili olamamaktadır. Bu çelişkiler gerçekte kapitalizmin toplumsal yeniden üretimine destek verir tarzıdır. Zira doğal hayatı kurtarmak için girilen belirli hareketler bile belirli ekonomileri canlandıracak ve işler kılacak ise ve üretilen yeni kimlikler yeni tüketim alanları açacaksa, medya gündemine dolayısıyla toplum gündemine oturacaktır. Yeni mekânlar giderek “mekânın tüketilmesi” yoluyla kapitalist ideolojiye hizmet ettirmektedir. Artık insan kendi türüne yabancılaşmıştır.

Zaman-Mekân ilişkisi üzerinde, sosyo-psikolojik ve fenomenolojik yaklaşımlarda bulunan Foucault, Bourdieu, Bachelard, Certau gibi düşünürler farklı noktalara vurgu yapmaktadırlar (in Harvey 240–241). Foucault için mekân, beden/özne

yönüyle ele alınırken, Certau mekânları insan ve mekânlar ilişkisi içinde incelemektedir. Certau'ya göre yürümek bir "bir ifade mekânını" tanımlar:

Karınca gibi kaynaşan adımlar, sayısız tekilliğin bir koleksiyonudur. Kesişen yolları mekânları biçimlendirir. Mahalleri bir araya getirerek örler ve böylece günlük faaliyetler ve hareketler aracılığıyla kenti yaratırlar. Adımlar bir yöreyle sınırlı değildir; adımların mekânsallaştırdığını söylemek daha doğrudur. (Harvey 240)

Burada bir mekânın bireysel adımlarla yaratıldığından bahsedilmekte ve daha sonra ise, mekânların bireyler tarafından örülerek biçimlendiği belirtilmektedir. Bu dönüşüm, elbet toplumlara ve bu süreçlerde yaratılan sembolik düzenlere bağlı olarak gerçekleşecektir. Bir diğer düşünür Bachelard ise, hayal gücü ve mekân kavramları üzerinde durmaktadır. Ona göre mekân sıkıştırılmış zaman içermekte ve mekân bu işe yaramaktadır. Yani birey hayal gücünü sıkıştırılmış zaman içinde ve sadece mekânların içinde oluşturmaktadır. Birey hayalini yazıya, şiire, masala, vb döktüğü zaman kâğıt, kitap ve yazıyı yazdığı alan onun mekânıdır ve hayalleri öncelikle burada yaratılmış olmaktadır. Ancak Bachelard'a göre hayalin nerede yaratıldığı bellek tarafından önemsenmektedir ve bellek için en önemli mekân evdir (in Harvey 245). Günümüzün modern toplumu ev merkezli bir toplumdur. Yeni teknolojiler ev içinden erişim kolaylığı sağlamıştır. Dolayısıyla birey, bu teknolojilerin ve ulaşım-erişim olanaklarının genişlettiği zamansal ve mekânsal açılımlarda evinde oturarak ve hayal gücünü kullanarak sonsuzluk-sınırsızlık içine dalabilmektedir. Anılar yoluyla ve farklı düşüncelerimiz doğrultusunda alınabilen haz, gerçek yaşamda bu mekânlarda da gerçekleşmektedir. Dolayısıyla birey her ne kadar farklı alanlarda bulunmak istese de ya da hayalindeki doğada bulunmayı gerçekleştirse de ilk mutluluğu yakaladığı yer evdir ve tam anlamıyla eve döndüğünde mutlu olabilir. Daha önce de değinildiği gibi kentli bireyin doğaya kavuşmak isteği bulunmasına rağmen çelişkiye düşmesi bu nedenledir.

Lefebvre modern yaşamın mekânlarının üretimi üzerinde aşağıdaki sınıflamayı getirmektedir ve Harvey bu yaklaşımları şöyle aktarmaktadır.

- a) Maddi mekânsal pratikler, mekân içinde ve aracılığıyla üretimi ve yeniden üretimi sağlayacak biçimde gerçekleşen fiziksel ve maddi akış, aktarma ve etkileşimleri ele alır.
- b) Mekân gösterimleri, ister günlük sağduyu diliyle, ister mekânsal pratiklerle uğraşan akademik disiplinlerin (mühendislik, mimarlık, coğrafya, planlama, toplumsal ekoloji vb) bazen anlaşılabilir diliyle olsun, maddi pratikler hakkında konuşulmasına ve bunların anlaşılmasına olanak kazandıran bütün göstergeler ve anlamları, kodlar ve bilgileri kapsar.
- c) Gösterim mekânları, mekânsal pratikleri için yeni anlam ya da olanaklar hayal eden zihinsel icatlardır (kodlar, göstergeler, "mekânsal söylemler", ütöpik planlar, hayali peyzajlar, hatta sembolik mekânlar özgül mimari çevreler, resimler, müzeler ve benzeri türden maddi yaratılar) (Harvey 246).

Belirtilen bu üç boyut dışında tutulmaması gereken şey paradır. Maddi mekânsal pratikler, mekânsal gösterimler ve gösterim mekânlarının değişiminin eşzamanlı bir tarih anlayışında paranın gücü yönünde değiştiği söylenebilmektedir. Bu süreç, zihinsel

yapıların inşası ve sınıf mücadeleleri gibi birçok alanı etkilemiştir. Paranın güç olarak ortaya çıktığı dönemlerde zamanın ve mekânın üzerindeki yaklaşımlar da değişmiştir. Bölgesel değişimler, sömürgeleşme, işçi hareketleri, kırsal kesimden kente göçler, coğrafi keşifler, devrimler, savaşlar vb. her türlü hareket kapitalizmin tarihteki gücünü gösterir durumdadır. Güç ilişkileri büyük bir mücadele alanını oluşturur ve toplumun yeniden üretilmesinde bu güç kullanılmıştır. Günümüz küreselleşmesi içinde hem evrensel bir toplum, düşünce, dil vb. bir bütünleştirmeye gidilirken hem de yerel (öteki) sınırların hala korunmak istenmesi ve önemsenmesi, kapitalist ideolojinin tüketim alanları olarak kullanılacak zaman ve mekânların sürdürülmesine yönelik bir girişimdir.

“Yerellik sınırlı bir bakış ve politika tarzıdır” diyen Pınarcıoğlu küreselleşmenin bir yandan da yerelliği önemli kıldığını şu şekilde belirtmektedir:

Globalleşmede sermaye sürekli yeni mekânsal sabitlikler yaratabilme ya da istediği mekânsal sabitliklerden kurtulabilme gücünü sürekli arttırmakta, uzaklık farkına bakmaksızın sabitlikler arası koordinasyonunu güçlendirmektedir. Yüksek haberleşme ve ulaşım teknolojisi sayesinde ulaşılan bu gelişme yerlerin kaderinde sermayenin gücünü artırması anlamına gelmektedir. (108)

Buradan hareketle bireyin bulunduğu noktaya, uzak kabul edilen yerele ilişkin bilgiler mekânın yakınlaştırılması yoluyla tanıdık bildik hale gelmesine yol açmakta ve gerçekte zaman-mekân sıkışması yaratılmaktadır. Bu durum, tüketimin hızlandırılması açısından yararlıdır. Zaman-mekân sıkışması kavramı teknolojik gelişmeler doğrultusunda, telgraf, telefon, televizyon, sinema, gazete ve dergiler yani kitle iletişim araçlarının kullanımının yaygınlaşması doğrultusunda gündeme taşınmıştır. Bu araçlar, uzak mekânlar hakkında elde edilecek bilgileri çok kısa bir zaman da bize ulaştırması açısından ele alınmaktadırlar.

Kitle iletişim araçları, kapitalist ideolojiyi yayarak ve göstergeler sisteminin yoğun olarak kullanmasından dolayı kitleleri etkilemektedir. Bu araçlar aracılığıyla Baudrillard birçok imajın mekân üzerinden anında kitlesel ölçekte pazarlanabildiğini ve *simulacrum* yani benzeşim yoluyla çoğaltıldığını belirtmektedir (Baudrillard 2004). Orijinalin aynısı şeklinde kopyalanan ve adeta orijinaliymiş gibi sunulan birçok ürün, aynı/benzeş kimliklerin oluşturulmasını da sağlamaya doğru bireyleri götürmektedir. Bu araçlardan biri olan dergi içeriklerinde bu tür kopyalamalardan yararlandırılacak birçok imaj göstergeler şeklinde yer almaktadır. Coğrafya dergi içeriklerinde, doğal hayat ve doğal hayatı kurtarma girişimleri üzerinde toplanan ana konular, dünyanın karışık coğrafyası ve sorunlarını birer imaj halinde ve basitleştirmiş şekilde sunmaktadır. Ülkesinin coğrafi konumu gereği ekvatorlardan ya da kutuplardan çok uzak olan bir birey için bu içerikler sanki çok yakınındaymış, kişinin başa çıkabileceği toplumsal bir sorunmuş gibi, tanıdık bildik ve harekete geçirmeyi amaçlayan şekillerde aktarılmaktadır. Ancak gerçekte bireyin tek başına yapabileceği şeyler küçük adımlar olabilecektir ve sunulan her bilgi grup ve toplumu ilgilendirecek olmasına rağmen, özneliliği gündeme taşıyan mesajlarla iletilecektir. Bu durumda, aynı coğrafi mekânları bir araya taşır, sorunları tartışır, bireyleri duyarlılığa davet eder görünse de, üretim ve tüketime ilişkin bağlantılar gizlenmektedir.

Baudrillard (in Harvey 335) bu duruma ilişkin şu vurguda bulunmaktadır:

insanlara belirli bir biçimde resmedilmiş olan yerler, özellikle turistler için bir cazibe yaratabileceklerse, kendilerini fantezi imgelerin betimledikleri biçimde süslemeye başlarlar. Ortaçağ şatoları ortaçağ yaşamına uygun hafta sonları sunarlar (yemek, giysiler falan ama tabii ilkel ısıtma yöntemleri uygulanmaz). Bu dünyalara dolaylı yoldan katılma, bunların düzenlenme tarzı üzerinde gerçek etkiler yaratır.

Dergiler de adeta bir imge bankasıdır. Baudrillard'ın belirttiği bu etkiyi magazin dergileri, hobi dergileri, ev ve kadın dergileri, coğrafya (gezi-keşif) dergileri gibi daha çok büyükler için hazırlanan dergi içeriklerinde görmek mümkündür. Ancak uluslar arası bir sermaye ve uluslar arası bir bilgi akışı içinde işletme temelli yönetilen bu kitle iletişim araçları için Pazar payının genişletilmesi önemlidir. Dolayısıyla büyükler için hazırlanan birçok derginin çocuk ve gençlik dergileri olarak çeşitlendirildiğini ve içeriklerinin büyüklerin dünyasına ait bilgilerle yapılandırıldığını söylemek olasıdır. Fakat bu verilerin gerek haber dili ve gerek sayfa tasarımlarıyla çocuk dünyasında anlam bulan ve bu dünyaya daha kolay ulaşılabilen şekilde hazırlanması gereklidir. Bu nedenle çocuk dergilerinde, dilin klasik haber kalıplarından “Ne, Nerede, Ne zaman, Niçin, Neden ve Kim” sorularının yanıtlarından uzaklaştırılmış, renklerin ve illüstrasyonların sıkça kullanıldığı bir yaklaşım kullanılmaktadır.

Çocuk dergileri, sistemin ideolojik toplumsal ve ekonomik döngüsünü sağlayacak yetişkin bireylerin yaratılmasında çocukluk evrelerini yönlendiren bir toplumsallaşma aracı (agency) olmaktadır. Bu dergiler, yetişkinlerin yönlendirmesi sonucu alınan ve 3–14 yaş aralığı içinde, erken yaşlarda fotoğraflarına bakılarak, ilerleyen yaşlarda ise hem fotoğraf hem içeriğiyle okunan önemli bir dergi türüdür. Çocuk, bu aralıkta beyninin dil edinme, ussal düşünme süreçlerini en aktif şekilde kullanmasından da destek alarak, yeteneklerini, amaçlarını, inanışlarını, ahlaki yükümlülüklerini, bilincini ve benliğini vb oluşturur. Bu aşamaların her birinde aile, okul, kitle iletişim araçları etkilidir. Bu araçların çocuk gelişiminde ideolojik yönlendirmeler konusunda ön plana çıktığı görülmektedir. Örneğin, Araştırmacı Crume'un Amerikan çocuk dergileri üzerine yaptığı çalışmada söz konusu yönlendirmeye ilişkin verilere rastlanılmıştır (Crume 3-50). Araştırmada, *Guardian and Monitor* (1819), *Parley's Magazine* (1833), *Robert Merry's Museum* (1844), *Every Youth's Gazette* (1842), *Life* (1848) adlı dergiler incelenmektedir. *Guardian and Monitor* dergisi, dönemin koşullarına uygun olarak içeriklerinde ahlaki unsurlar üzerinde durmakta ve Hristiyanlığa ait kutsal kitabın metinlerini sunmaktadır. *Parley's Magazine* de eğlencenin ve oyunun ikinci planda tutulduğu daha çok dini bilgilerin ana konu olduğu hikâyeler üzerinde durmaktadır. Dergi kapağında, Hristiyanlığı sembolize eden gravür sanatı çalışmaları ve süslemeleri kullanılmaktadır. *Robert Merry's Museum* dergisi ise, coğrafi bilgiler, oyunlar, hikâyelerle dolu bir içerik hazırlasa da, dini motiflerden uzaklaşmamıştır. İngiliz etkisi görülen ve edebi bir dergi olan *Every Youth's Gazette* de ahlaki ve dini öğretileri içeriklerinde ele almaktadır. *Life* dergisi de, dini öğretileri vermesine rağmen, diğer dergilerden farklı olarak haber metinlerini daha kısa ve basit bir dille hazırlamaktadır. Araştırmada Crume'a göre bu dergiler genel olarak toplumsal düzene hizmet ettiler; özel de ise, çocuk dergilerinde Hristiyan değerleri ve sosyal ayrıntıları yönlendirme ve propaganda konusunda etkili oldular (50). Araştırmaya göre hazırlanan metinlerde açıkça Hristiyanlık propagandası yapıldığının

saptandığı belirtilmekte ve günümüz dergilerinin de kimi zaman açık kimi zamanda örtülü olarak ideolojilere göre hareket ettikleri belirtilmektedir.

Haber dili, düz, basit ve kısa konuşma aktarımlarıyla çocuk diline yaklaştıran ve içeriklerini bu şekilde hazırlayan *National Geographic Kids* dergisi de, dil ile birlikte, içeriklerini tasarım öğelerini de dikkate alarak hazırlamaktaydı. Derginin “www.nationalgeographickids.com” olan web sayfasında derginin, 680 bin çocuk üyeye sahip olduğu açıklamasından (1) hareketle, derginin bu kitleye hangi bilgi içerikleriyle ulaştığı da elbet önemlidir. Coğrafya dergisi olarak mekânlar, özne olarak insan ve hayvan ilişkisi üzerinde durularak aktarılan bilgiler, Sinema ve TV karakterleri, Bilim-Teknoloji, Kent yaşamı ve oyun dünyası üzerinden hazırlanan içerikler, geri planda ideolojik kimi yönlendirmeleri taşımaktadır.

Araştırma, *National Geographic Kids* dergisinin, derginin tüketicileri olan çocuklar üzerinde belli stratejik yaklaşımlarda bulunduğunu, çocuk kimliği inşasında etkili olduğunu ve gerçek-gerçek olmayan ayrımında “yetişkin yaşamına” dair veriler sunduğunu ileri sürmektedir. Bu çalışma, çocuk tüketicilere yönelik Türkiye’de yayını sürdürülen *National Geographic Kids* dergisi içeriklerinde,

- Çocuk hayal gücünün dergi içeriklerinde nasıl şekillendirildiği,
- Kentli yaşam ve teknoloji bilgisi ile çocuk kimliğinin nasıl oluşturulduğu,
- Doğayı koruma çabalarına ilişkin bilgilerin “kahraman” kimliği ile nasıl özdeşleştirildiği,
- Haber içeriklerinin çocuk diline yaklaştırılma çabaları ve “haberini oyunlaştırılması”,
- Hayal gücünü biçimlendirirken ve doğaya/dünyaya ilişkin temel bilgilerin sunumunda tasarıma ilişkin “dil, renk ve fotoğraf unsurlarının” nasıl kullanıldığı, araştırılmaktadır.

Araştırma veri alanı olan *National Geographic Kids* dergisinin 2005 yılı Haziran ayı, iç ve dış kapaklar dahil olmak üzere toplam 56 sayfa üzerinden incelenmektedir. Araştırma metinleri ve fotoğrafları söylem analizi ile çözümlenmeye çalışılmaktadır.

### **Kent Yaşamı Üzerinden Kurulan Teknoloji Bilgisi ve Çocuk Kimliği**

Dergi içeriklerinde sıklıkla vurgulanan kentleşme ve teknoloji olguları modernleşmenin ve endüstrileşmenin temel öğelerindendir. Kentli ve okuyucu çocuğun deneyimleri, kent bilgisine ilişkin içsel ve dışsal birçok uyararla şekillenmektedir. Kırsal hayattan farklı bir şekilde kent yaşamında rutinin ve sıradanlığın arttığı, ancak bir o kadar da yeni olanla karşılaşıldığı bir yaşam söz konusudur. Kent yaşamında hayatın ritmi yüksektir ve nüfus yoğunluğu, trafik akışı, kalabalık, hava kirliliği, saate bağlı yoğun iş yaşamı, bireylerin uymakla zorunlu oldukları kurallar söz konusudur. Bu yaşama uyum, bireyin akılcıca uyguladığı “edimlerine” ve “bilinçlilik düzeyine” bağlı olarak sağlanmaktadır. Çocuk çok erken yaşlarda kent yaşamına bu iki yolu kullanarak hazırlanmaktadır. Gerek kent yaşamının göstergeleri gerekse de iktidar aygıtlarının (kitle iletişim araçları, okul) belirleyicilikleri çocuğun hazırlanma sürecini etkisi altına almaktadır.

Kent yaşamında zaman kontrolünün çok önemli olması bazı alanları ön plana çıkarmaktadır. Bilim ve teknoloji alanları, zaman, mekân ve maddi gelişimleri yeniden biçimlendirmektedir. Teknoloji, daha hızlı ve güvenli üretimi sağlarken, bilim bu

gelişmeleri desteklemiş, mekânları işlevselleştirmiş, kapitalizmin çıkış noktası olan meta-para dengesini artırmıştır.

Simmel'e göre, "dakiklik, tamlik, hesaplanabilirlik" kent yaşamına ve kentli bireye özgü davranışlar haline dönüşmüştür ve yapı kişisel unsurlardan arınmış gibi görünse de aynı zamanda yüksek düzeyde kişiselliği de teşvik eder hale gelmiştir (172). Birey bu kişisellik içinde kendini giderek güvensiz hissetmekte ve belli dönemlerde şiddete yönelebilmektedir. Ancak bu durumun bir başka yönü, kişiselliğin özgürlük kavramını da içinde barındırmasıdır. Özgür birey, büyük kent yaşamı içinde rahatça hareket eder görünmekteyse de, varlığını güvence altına alacak dayanak noktaları da oluşturmak zorundadır. Bu dayanak noktası, ulus devlet sınırları içindeki devlet otoritesi, yasaları, yasa uygulayıcıları, kitle iletişim araçları vb.dir. Bireyin özgürlük ile birlikte sorumluluk altına girdiği de görülmektedir. Örneğin caddeler arasında hareket ederken trafik kurallarına uymak, başka bir bireyin hak ve özgürlüklerini de koruması gerektiğini bilmek, belirlenen yasalara uymak, vergi ödemek, askerlik yapmak alanı dolduran her genişleme kent yaşamı içinde bireyi, sorumluluk altına alan bir duruma sürüklemektedir.

Birey, kent yaşamının yoğunluğu ve sorumluluklarından uzaklaşmak için belirli çıkış yollarına yönelmek durumundadır. Bu yollardan biri kent yaşamından gerek hava temizliği gerek trafik yoğunluğu gerekse de çeşitli mekânların güzelliği karşısında duyulan haz ile farklılaşan "doğa-kır" hayatı olmaktadır. Doğa yaşamı ve görüntüleri, kentli birey için yeni bir mücadele noktasıdır. Bireyin doğadaki yaşam ve doğanın korunmasına dair bakış açısı onun için yine kent yaşamının mantığından hareketle bir "tüketim" nesnesidir.

Kent yaşamı için gündelik dil hariç başka dilleri de biliyor olmak, konuşuyor olmak, yasalara uymak, teknolojiyi tanıyor ve kullanıyor olmak, maddi bir güce sahip olmak, kültür ve sanat etkinliklerinden haberdar olmak ve izleyici olarak takip etmek "farklılığı" ortaya çıkaran unsurlardır. Bütün bu faaliyetler kentin büyüklüğüne bağlı olarak değişse de, temel amaç bireyin diğer bireylerden farklı olması ve kapitalizmin yarışmacı kimliği içinde önde olabilmesidir. Bu duruma ek olarak farklılığın devamlılığı, doğanın doğal hayatı koruma, sivil toplum kuruluşları, coğrafi mekânlara tırmanış, gezi, kayak, bot yarışları vb. tüketilerek sürdürülmesiyle sağlanabilmektedir. Bu noktada kentli birey için gündemi "karşı bir duruş" oluşturmaktadır. Bu da çevre bilinci, doğal hayatın korunması, insan ve hayvan sevgisi, yerel kültür yani kapitalizme zıt bir Postmodern görüş olmaktadır.

Çünkü Postmodern düşünce eklektik olanı eskinin yeniden güncelleştirilmesini ortaya çıkardığı gibi, aynı zamanda şimdiki zamanı öne çıkarmakta ve tarihten çok coğrafya ile ilgilenebilmektedir. Akay'a göre, şimdiki zamanda gönderme, yerine özerkliği ve bireysellik süreçlerini hızlandırmakta ve kimliksizleştirmektedir(20). Burada artık dergi içeriklerinde de görüldüğü gibi ulus devlet içinde var olan bir kır(geleneksel) kimliği ya da kent(modern) kimliği bulmak zorlaşmaktadır. Kır kimliği kitle iletişim araçları içeriklerinde kopyalanmakta ve kopyadan daha kopya hale dönüşmektedir. Yani hiperkopyadır. Örneğin, *National Geographic Kids* içeriklerinde sunulan bir haberde, "Yaşam Alanı Tahribatı" başlıklı haberde;

Venezuela'da yağmur ormanlarında yaşıyorsun. Kapının önünde dev bir jaguar var. Senin oturduğun arazinin kendisine ait olduğunu söylüyor. Toprağını hemen şimdi geri istiyor. Hayvanlar konuşabilseydi böyle şeyler yaşanabilirdi. İnsanlar



sulak alanları, ormanları ve diğer doğal yaşam alanlarını ele geçirdiklerinde, bunun bedelini yaban hayatı ödüyor. (National Geographic Kids 34-35, Ek 1)

şeklinde bir içerik sunulmaktadır. Doğaya ilişkin içerik ve fotoğraf aslında bir kopyadır. Türkiye sınırları içinde yaşayan bir çocuk okura, sanki Venezuela topraklarında yaşıyorlarmışçasına sunulan haber ve fotoğraf, bundan da önemlisi tüm dünya topraklarını tahribatının söz konusu olduğunu anlatan içerikler, doğanın bir hiperkopyası durumundadır. Dergi içeriklerinde çevre bilinci ve doğal hayatın korunmasına yönelik birçok hiperkopya kullanılmaktadır. Bu durum, Postmodern içerikler ile donatılmış bir derginin ve Postmodern bir yapının bir aracı olmasıyla ilişkilidir.

Doğa içerikleri yanında merak duygusu ve bilgi unsurunun gündeme getirildiği teknolojiye ilişkin haberlerde postmodernlik taşımaktadır. Doğa içerikleri yanında merak duygusu ve bilgi unsurunun gündeme getirildiği teknolojiye ilişkin haberlerde postmodernlik taşır. Dergi içeriklerinde oluşturulmak istenen şey çocuğun bilimsel süreç becerileridir. Lind'e göre (in Tan 90-91) bilimsel süreç becerileri, bilgi oluşturmada, problemler çözmede ve sonuçları formüle etmede kullanılan düşünme becerileridir. Amerikan Bilimini İlerletme Derneği (AAAS), bilimsel süreç becerilerini geniş ölçüde aktarılabilir, birçok fen disiplini için benimsenmiş, bilim adamlarının doğru davranışlarının yansıması olarak kabul edilen beceriler seti olarak tanımlamıştır (90-91). Konuyla ilgili içerikte gözlem yapma, sınıflama, verileri kaydetme, ölçüm yapma, uzay/zaman ilişkilerini kullanma, sayıları kullanma, sonuç çıkarma ve tahmin yapma üzerinde durulara bu süreçleri öğrenmeye doğru bir eğilim gösterilmektedir.

Çocukların teknolojiler hakkında bilgi sahibi oldukları noktasından hareket eden dergi, "Hubble Teleskopu, uzayla ilgili bildiğini zannettiğin şeylere yeni bulgular ekliyor" şeklinde sunulan haber içeriğiyle, çocuklara var olan bilginin teknolojik ilerlemeler ışığında artacağını da müjdelemektedir. "Plüton'un ötesinde, Yıldızlar diyarı, Uzay sözlüğü, Plüton bilmece" gibi ayrımlarla haberi hem sınıflandırmakta hem de eğlenceli hale dönüştürmektedir.

Dergi de yazılan farklı içeriklerdeki haber içeriklerinde de, sıklıkla internet ortamında derginin okunabileceğine yönelik bilgiler verilmektedir. Teknolojik gelişmelerin en önemli aşamalarından biri olan internette de, merkezden (center) çevreye (periferik) yayılarak hem eğlence hem de bilgi taşıyıcı olarak genişlemektedir. İnternet, yazılı ve görsel materyallere dijital ortamda ulaşılabilmesi açısından geniş bir izleyici/okuyucu kitleye hitap etmektedir. Çocuk yayımları da, iletişimin kolaylaştığı, üretkenliğin ve verimliliğin artırıldığı, fikir ve bilgi alışverişinin hızlandırıldığı, eğitime bir dizi kolaylıkların sağlandığı internet ortamında yer almaktadırlar. *National Geographic Kids* dergisi de internet ortamında da bulunan "e-dergi" uygulamasına katılmakta ve sıklıkla çocukların başvurabilecekleri eğlence, bilgi, keşif, macera, oyun vb alanları ele alarak işlerlik göstermektedir. Hemen hemen her haber daha ayrıntılı seçeneklerin sunulduğunu gösteren bilgi ve illüstrasyonlarla da desteklenmektedir. Böylesi bir uygulama da çocukların bilgisayara sahip olduğu, hatta bilgisayar kullandıkları kabul edilmekte, dolayısıyla bilgisayar teknolojisine yönelik "merak duygusu ve bilgi" sürekli olarak canlı tutulmaya çalışılmaktadır.

Teknolojinin taşıdığı buluşlar hakkındaki bilgiler, çocukların ilgisini çeken TV, telefon, müzik klipleri vb. üzerinden sunulmaktadır. "Tişört TV" adlı haberde,

çocukların artık sinema ve müzik kliplerini kaçırmadan seyredebilecekleri, reklâmları izleyebilecekleri vurgulanmaktadır. Bu durum tüketim kültürünün erken dönemlerde ele alındığını ve yaygınlaştırdığını gözler önüne sermektedir.

Aynı zamanda sinema sektörüne ilişkin bir tüketim dilinin ve tasarımının yaratıldığı da “Harry Potter” ve “Madagaskar” filmleri başlıklarıyla verilen haberlerde ele alınmaktadır. Bu filmlerde belirli teknolojilerin kullanımıyla karakterlerin ve mekânların yaratıldığı anlaşılmaktadır. Örneğin Harry Potter çocuk filmi, gerek görsel tekniklerinin albeni yaratması gerekse de kitap yayıncılığı aracılığıyla yaygın bir tüketim ürünü haline dönüşmektedir (*National Geographic Kids* 13). Dergi okuyucusu çocukların da, bu ürünleri izleyen ve satın alan çocuklar olduklarından hareket ederek, haber dilini yüz yüze konuşma dili olarak, “basit, emir veren, düz, sorulu” olarak hazırlanmaktadır. İçeriklerde “Sihir ve Gerçek” ilişkisinin ön plana çıkarıldığı da görülmektedir. “Harry Potter rafları altüst etti! (...) Üstelik tüm bunlar sihirli bir asa olmadan gerçekleşti” şeklinde içeriğiyle Baudrillard’ın “gerçek olan’la, gerçek olmayanın tartışması, gerçekliğin medya ürünü olan “hipergerçeklik” olarak ortaya çıktığı varsaydı nokta da ele alınmaktadır. Burada hayal dünyasına ait mekânlar, kişiler ve olaylar, Baudrillard’ın deyişiyle ‘kendi gerçeğinden başka hiçbir gerçekle ilgisi olmayan yeni bir dünya’ oluşturmuştur (in Alayoğlu 45). Çocuklar özdeşim kurarak, Harry Potter’ın sihir dünyasındaki maceralarını gerçek dünyada da yapabildiklerine ve kendilerinin de bu karakterle bu başarıyı elde edebileceklerini düşünebilmektedirler. Sayfanın tasarımına bakıldığında, filmin iki önemli kahramanının merkezde tuttukları ve merakla izledikleri bir “sihirli bir küreye” bakılan fotoğrafının verildiği anlaşılmaktadır (*National Geographic Kids* 13, Ek 2). Sayfanın tam ortasında ilgiyi toplayan bu kürenin işlevinin “Harry Potter’ın geleceğini okuduk” başlığı ile de desteklenen ve geleceği okuyan bir küre oluşunu pekiştirir tarzdaki sunumu, çocuğun gerçeklikle koparıldığı noktayı oluşturmaktadır. Geleceğin sihir yoluyla okunabileceği vurgusu tasarım olarak gerek alt kutunun yuvarlak (küreyi destekler şekilde) gerekse de renk kullanımlarının beyaz rengin diğer renklerle kontrast olarak bırakılması yoluyla artırılmaktadır.

İçeriklerde, “Madagaskar” animasyon filmi de vizyon filmlerinden biri olarak sunulmakta ve bu filmdeki karakterlerin kurgu oldukları gerçek hayata olsalardı ne gibi zorluklarla karşılaşacakları ön plana çıkarılmaktadır. Filmde, Aslan Alex, suaygırı Gloria, Zebra Marty ve Zürafa Melman, Central Park Hayvanat Bahçesi’nden kaçmaları, ama özgürlüğün tam da istedikleri şey olmadıklarını anlamaları daha sonra da gemiden düşüp Madagaskar adasında kendilerini bulmaları anlatılmaktadır. Filmin hayvanları insansılaştırdığı isimlerinden, özgürlüğe verdikleri önemden, yaşayış tarzlarının sunumundan anlaşılmaktadır. Ancak *National Geographic Kids* haberde; “filmdeki karakterlerle gerçek hayvanların birbirlerine benzeyip benzemediğini araştır(dık)” şeklinde bir ekseni de ön plana çıkarmaktadır (*National Geographic Kids* 18). Burada doğal hayata ilişkin bilgiler verilirken, söz konusu hayvanat bahçesine ilişkin de açıklamalarda yapılmaktadır. Öyle ki filmde adı geçen hayvanat bahçesinde aslında aslan, zürafa, suaygırı ve zürafa bulunmadığı, kurgu dünyası ile gerçek dünyanın uyumlu olmadığı belirtilmektedir. Yine de içeriklerde, doğal hayata ait gerçeğin acımasız, zor ve kötü olabileceği vurgusu en alt seviyelerde aktarılmaktadır. Bu durum çocukları yaşama dair gerçek ve gerçek olmayan ikilemi arasında çelişkiye

sürüklemekte ve gerçek olmayan alanın hayal dünyasını besleyen yanı pekiştirilmektedir.

### **Kahraman Çocuk Kimliği: Çevre ve Doğal Hayatı Kurtarma**

Kahraman kimliği, çocuğun erken yaşlarda hem masal dünyası hem de sıklıkla çizgi film ve sinema film içeriklerinden tanıdığı bir kimliktir. Ancak dergi içeriklerinde bu kimlik, alana ait öznelerin başarıları üzerine kurulmaktadır. Bu içerikler aracılığıyla çocuğun kahramanlar ve başarılarıyla ilgili özdeşim kurduğu düşünüldüğünde, derginin bu kahramanları bizzat çocuğun somut bir özellikmişçesine yakalayıp alabileceği ve kullanabileceği bir tarzda sunduğu anlaşılmaktadır. Ancak bu sunumda ön plana çıkarılan bir nokta vardır: bu da sorumluluk ögesidir. İçeriklerde anlatılan kahramanlar gibi “çocuklarda dünyaya karşı bir sorumluluk duymalıdır” biçimindeki vurgu öylesine sıkça yapılmaktadır ki, çocuk erken bir dönemde dünya gerçekliği ile yüz yüze bırakılmaktadır. Örneğin, dergi içeriklerinde “çevreci olmanın kolay olmadığına” ilişkin bir vurgu ile hazırlanan alt başlık (*National Geographic Kids* 25, Ek 3) sorumluluğu hatırlatmakta daha sonra ise çocuğun bu sorumluluğu taşıyabileceğine ilişkin bir pekiştirecek kullanılarak “başarabilirsin” denilmektedir (25-26).

Doğan’a göre (in Eyigün 120) kahraman kimlikleri özellikle sanayileşme ve endüstrileşme dönemlerinden sonra özellikle kitle yazının da ön plana çıkarılmıştır. Çünkü kahraman olmak, duygusal bir yönlendirme aracı haline dönüşmüş ve sosyal bir rahatlatma alanı açmıştır. Bu da okuyucuların beklentisine uyum sağlamaktadır. Kahraman çocuk olmak, birçok çocuk için özdeşim noktası olarak tasarlanmakta ve bu alan çocuk kimliklerini “bilginin yönlendiriminde” etkilemektedir. Dergi içeriklerinde kahramanın sorumlu kılındığı alanlar sıklıkla dünya sınırları içinde çizilmektedir. Kapak seslenişlerinde, “Dünya’yı Kurtar!” başlığı altında hem doğal hayat hem de çevre üzerindeki kötü gidişin varlığını belirten konular ele alınmaktadır. Bu kötü gidişi engelleyecek olan öncelikle bilinçtir. Ancak bu bilince sahip olmak yetmediği ve bireyleri eyleme geçirmek gerekliliğinden, çocukların kahraman kimliği ile bu hareketi başlatabilecekleri üzerinde durulmaktadır. Dünyanın tehlike altında olduğu, çevre ve yaban hayatı tehdit eden tehlikelerin varlığı üzerinde durularak sunulmakta ve “yapabilirsin, başarabilirsin” vurgusu ile çocuk kimliği inşa edilmektedir. Bu haberler Giddens’a göre Postmodern bir dünyada bulunuşumuzla ve toplumsal evrenin farkında olunmasıyla pekişen bir “ontolojik güvenlik” duygusuna zemin oluşturduğu için vurgulanmaktadır (173).

“Yeşil Bir Gelecek İçin Ağaç Dikiyoruz!” başlıklı haberde, “Dünya Çevre Haftası” dolayısıyla çocukların ağaçlandırma etkinliklerine yaklaşımlarını ve bu konuya ilişkin sorumluluk duygularını oluşturma çabası söz konusudur. “Peki, yeşil bir gelecek için birlikte hareket etmeye ne dersin?” şeklinde yöneltilen soru cümleleri ile çocuğun bu konuya duyarlılığının yükseltilmesine çalışılmaktadır (*National Geographic Kids* 15).

Hareket noktasını çocukların bir arada olurlarsa “yapabilecekleri, başarabilecekleri” üzerinden kuran içeriklerde, bu konuda başarılı olmuş çocukların başarılarından bahseden ve onların diğer çocuklar arasında farklı olduklarına vurgu yapan yaklaşımlar söz konusudur. “Bunu çocuklar yaptı: Çevre kahramanı!” başlıklı haberde, bir öğrencinin mahallesindeki yeşil alanları nasıl koruduğu ve bu alandaki

mücadeleleri anlatılmakta ve kahraman çocuk kimliği yüceltilmektedir (*National Geographic Kids* 39, Ek 4).

Çocuk bu dergi içeriklerinde çevre hareketleri doğrultusunda bilinçlendirilmeye ve harekete geçirilmeye çalışırken, daha öncesinde yetişkinler çevre bilincine ve çevre hareketlerinin düzenlenmesine, ilk kez 1970’li yıllarda tam anlamıyla geçebilmişlerdi. Çevre korumacılığı konusunda radikal ekolojiden eko-sosyalizme, eko-feminizmden dinsel hareketlere kadar birçok ekoloji düşüncesi geliştirildi. Örneğin devrimci sosyalist düşünce, ekolojik sorunların nedenini kapitalizm olarak görürken, “Greenpeace”, “Friends of Earth” gibi ekolojik gruplar, yaşam biçimleri ile ilgili sorunlar üzerinde daha fazla yoğunlaşmaktadırlar (Fırat 134).

Fırat’a göre artık ekolojik örgütler uluslararası boyutta Yeşil Barış, Yeryüzü Dostları, Oro Verde Vakfı ya da Avrupa Doğa Mirası gibi vakıflarla genişleyerek konuya dikkat çekmekte ve oluşturulan tüm kuruluşlar “çevre etiği” konusuna eğilmekte-dirler (134–135). Dolayısıyla mekânların “çevreci” yaklaşımıyla korunmasının devamı olarak, mekânların barış yoluyla da korunmasını beraberinde getirmektedir.

Barışı arzulamak sadece çevreci bir bakış açısına değil, siyasi-politik, ekonomik boyutları da ele alan bir anlayışa ihtiyaç sahip olmayı gerektirmektedir. Bu anlayış dergi içeriklerinde ulus devletlerin izledikleri politikalara da bağlı olarak sıkça aktarılmaktadır. Yine aynı sayfada yer alan bir başka haberde “çocuklardan barış mesajı” başlıklı haber yer almaktadır (*National Geographic Kids* 15). Bu haberde de Türk ve Yunan çocuklarının “Doğuş Rüzgârı Festivali” çerçevesinde Dünya barışına yönelik mesajlar verdikleri görülmektedir. Her iki haberde de çocukların gerek dünyayı yeşillendirerek korunması amaçlı gerekse de dünya barışının sağlanmasında aktör rol oynayabilecekleri yönünde “kahraman” kimliği yüklenmektedir. Ancak dergi içeriklerinde, kahraman kimliğinin sadece tek değil “ikili (çift)” de verildiğine rastlamak mümkündür. Bu yaklaşım, dünyayı kurtaracak olan kahraman çocuk yani okuyucu çocuk ve kahramanlara yardım eden ikincil kahramanlar olarak sunulmaktadır.

Dergide, “Bana bir goril saldırı” adlı haberde esas vurgulanan öge, kaçak avcılar tarafından nesilleri tehlike altına giren gorillerdir. Ancak burada da insansılaştırılan bir hayvan karakter ve onu her zorlukla mücadele ederek kurtaran bir insan söz konusudur. Haberde;

Gorillerle karşılaştığımda onları canlı bulduğuma sevinmiştim. Aslında dev hayvanın da bana zarar vermeye niyeti yoktu. O şöyle diyordu. “Ben bu ormanın kralıyım, bunu unutma” mesajını aktardıktan sonra, orada kalıp onları izlememe izin verdi. (*National Geographic Kids* 10)

şeklindeki açıklamada da görülen, Orta Afrika Cumhuriyet’inde kurtarmaya çalışan bu insan “Batılı bir bilim adamı”dır. Kısacası dünyayı sadece okuyucu çocuk kurtarmamakta aynı zamanda bilim adamları da onlar gibi çalışmaktadır. Bu vurgu ve bilgilerin yönlendirimi sadece metinler üzerinden haber içerikleriyle değil, çocuk okuyucu kitlesine etkili bir şekilde ulaşmayı mümkün kılmasından ötürü ve birtakım göstergelerden oluşan tasarım uygulamalarından da faydalanılarak güçlendirilmektedir.

### Haberin “Oyunlaştırılmış” Tasarımı ve “Keşfetmeye” Yönelim

Dergiler, hedef kitlenin niteliği ve beğenileri doğrultusunda gerek içerik gerekse de tasarımsal olarak biçimlenmektedir. İdeolojilerin göstergeler üzerinden aktarıldığı belirlen Volosinov’a göre, göstergeler olmadan ideoloji de olmaz (in Mumby 130). Çocuk dergilerinde de özellikle renk, fotoğraf, illüstrasyon, harita, eğlence vb. öğeleri üzerinde, çocuğun rahat ve kolayca okuyabilmesinin sağlandığı bir tasarım ile ideolojiler aktarılmaktadır.

*National Geographic Kids* dergisinde bu tasarım modeli, tasarımcı Jonathan Halling ve Türkiye’de tasarımcı ve uygulamacı Nurhan Polat tarafından hazırlanmaktadır. Tasarım sürecini merkezde Halling ilk kurguyu oluşturmakta, çevre de ise, Polat Türkiye’ye ilişkin verilerin uygulamasında söz sahibi görünmektedir. Belirli bir uzam kurularak oluşturulan bu ikili akış, merkezden gelen tasarım prensiplerinin çevrede de uygulanması zorunluluğunu getirmektedir. Tasarımda haberi destekleyen fotoğrafların sıklıkla kullanılan illüstrasyonlar ile (animasyon çizgi karakterler, vinyetler vb) desteklendiği görülmektedir. İçeriklerde haberin sunumu çocuk diline yakınlaştırılarak, basit okumalar sağlayabilecek tasarımsal öğeler aracılığıyla kurulmaktadır. Bu yaklaşım, haberi yazan muhabirler ile çocuk okuyucu arasındaki diyalog köprüsünün kurulabilmesi açısından önemlidir. Muhabirlerin ya adlarının düz bir metin olarak ya da hayvan çizgi karakterlerden yararlanılarak adlandırıldığı izlenmektedir. “Fare Marvi, Mingh, Jaycee” olarak görülen karakterlerin *National Geographic Kids*’in muhabirleri olarak okuyucuya aktarıldığı görülmektedir. Böylelikle, insansılaştırılmış hayvan karakterler aracılığıyla sunulan bilgilerin daha düz, basit ve emir cümlelerinden oluşması da sağlanmış olmaktadır. Bu durum hikâye ve masal dünyasına ait görsel içeriklerle donatılmış kitaplardan, dergi okuyuculuğuna geçen çocuk için kolaylaştırıcı ve eğitici bir araçtır. Buradan hareketle hem bilgi hem de oyun temelinde derginin tüm sayfaları arasında bütünsel bir disiplin yaratıldığını söylemek mümkündür.

Derginin ilk sayfasında oluşturulan ve okuyucunun ilgisini canlı tutmayı sağlayan “hediye bulmaca” içeriği, böyle bir açılıma hizmet etmektedir. Belirlenen sayfalarda haber içeriklerinin içinde bulunacak anahtar cümleler, hediye bulmacanın parçalarını oluşturduğu için, okuyucu çocuk büyük olasılıkla tüm haberleri okumak ve doğru yanıtları bulmak zorundadır. Böylelikle “İngilizcen test et, süper hediyeler kazan”, adıyla ayrılan bölümde haberler arasında belirli bir zincir kurulması ve bu zincirin yine ilk sayfayla birleştirilmesi mümkün olmaktadır (*National Geographic Kids* 2, Ek 6).

Bu tasarımsal yaklaşım “oyun kavramı” üzerinden yaratılmaktadır. Huizinga oyun kavramı için “Oyun, özgürce razı olunan, ama tamamen emredici kurallara uygun olarak belirli zaman ve mekân sınırları içinde gerçekleştirilen, bizatihi bir amaca sahip olan bir gerilim ve sevinç duygusu ile “alışılmış hayat’tan “başka türlü olmak” bilincinin eşlik ettiği, iradi bir eylem veya faaliyettir” demektedir (48).

Oyun mantığında “yenen ve yenilenin” olmasından kaynaklanan bir yaklaşımla, bu bölümde kazanan talihlilerin adları dönem dönem belirtilmektedir. Bu durum da çocuktan “oyun içinde yarışmacı” ve mücadeleci olması beklenmektedir. Ancak Huizinga, oyunun bir görev olmadığını, istenildiği zaman gerçekleştirilebileceğini, eğer kültürel bir işleve dönüşmüş ise de zorunluluk, görev ve ödev haline dönüştüğünü belirtmektedir (48). Dergi de “İngilizcen test et ve süper hediyeler kazan” yaklaşımı,

çocuk için yapılması gereken bir ödev değildir yani kültürel bir işlevi de yoktur. Ancak buradaki yaklaşım tüm okuyucu çocukların İngilizceyi biliyorlar tarzındadır. Böylesi bir perspektifle, *National Geographic Kids* dergisinin çocuğu, çocuk kültürünü birleştiren “evrensel” bir alana dil yönünden hazırlamak istediği söylenebilir. Bu içerikler ikinci bir yaklaşım olarak, basitleştirmeyi sağlayan “balon ve köşe kutu haberler” olarak bilinen tasarımlarla da desteklenmektedir.

Diğer oyun sayfaları ise “Oyun Odası ve Karmaşık Dünya”dır. Oyun Odası bir lunapark görüntüsü içinde geçmektedir. Çizgi olarak yapılmış bu lunaparkta belirlenen 7 karenin çocuk okuyucu tarafından bulunması ve bir tür puzzle’ın çözülmesi istenmektedir. Karmaşık Dünya oyunun da ise; 9 görüntünün altında karmaşık olarak sıralanmış görüntünün isimleri bulunmaktadır. Görüntüye bakarak harf dizgesinin düzgün olarak yazılması istenmektedir. Her iki oyunda da çocuğun merak duygusu geliştirilmekte ve dikkat düzeyleri ölçülmektedir. Sonuçta belirlenen kazanan ve kaybeden yoktur. Amaç, araç ve yöntemler, kurallar ve lusorik tavır olarak bilinen 4 oyun ögesinin bu bölümde, lusorik tavrın yani şan, şöhret, para için değil de ‘oyun oynamak için oynamak’ duygusunun ortaya çıkarılmasıdır. Dergideki 3 oyun köşesinin, oyun aracılığıyla çocuğu gerek İngilizce dil eğitimine, gerek doğal hayatı korumaya gerekse de çevre bilincine dair yetişkinlere ait yaşama alıştırmayı hedeflediği söylenebilir.

Yine haber içerikleri ve fotoğraflarında aktörlerin insan ve hayvanlardan seçildiği görülmektedir. Çoğunlukla hayvan karakterler gerek balon gerekse de köşe bilgileri ile konuşturulmakta ve açıklayıcı bilgiler hayvanların “insansılaştırılmış” halleri aracılığıyla sunulmaktadır. Hayvan masallarında görülen ve hayvanlar üzerinden kıssadan hisse vermeyi hedefleyen bu tarz eğitici nitelikli masallar ve hikâyeler, çocukların okul öncesi dönemlerinde ilk edindikleri deneyimleri kapsar. Bu tarzın dergi içeriklerinde uygulanması yetişkin dünyasına ait bilgilerin masalsı öğeler üzerinden aktarılmasını sağlayacaktır. Örneğin, Güneydoğu Asya’da yaşanan tsunami felaketi sonrasında fillerin fiziksel güçlerinden yararlanıldığı haberinde, “Eğitilmiş filler de tsunamiden zarar görenlere yardım için hortumlarını uzattılar! Bu akıllı filler Tayland’daki motosiklet ve otomobilleri yıkıntıların arasından çıkarmak için hortumlarını kullandılar” şeklinde bir insansılaştırma, insana özgü akıl ve el kullanma kazanımını vurgulanmaktadır (*National Geographic Kids* 14). Yine tavşan Geronimo’nun dev kulakları; yemeğini yerken kulaklarını pisletmemek için büyük çaba harcıyor. Ama bu kulaklar bazen de işine yarıyor, sevmek istediğinde kulaklarından birini ağzına alıyor ve etrafta hoplamaya başlıyor. Bu sevimli görüntüye kim karşı koyabilir ki! cümleleriyle onu akıllı ve sevimli özellikleriyle insansılaştırılmaktadır (16).

Hayvan karakterler aracılığıyla, ayrıca “şaşırtıcı, inanılmaz” vb. sıfatları kullanılarak keşfetmeye ve maceraya yönelim sağlanmaktadır. Bunu destekleyen verilerin kesinliği “Guinness World Records”tan alınan bilgiler doğrultusunda sunulmaktadır. Tavşan, solucan, kalamar, orangutan, cırcır böceği, yarası, kurbağa, kedi, iguana, sinek, tavuklar, kartal, kirpi, koala, eşek gibi hayvanlara ait “sıradan olmayan” farklılıklar ön plana çıkartılmaktadır. İçerikteki hayvanların birçoğunun sıklıkla ulus devlet sınırları (Türkiye) içinde çocuklar tarafından bazılarının bilindik olmadığı da anlaşılmaktadır. Buna rağmen sıklıkla bu aktörler üzerinde durulması küresel bir dergi özelliğinde olduğunu pekiştirmektedir.

“Şaşırtıcı ve inanılmaz” vurgusu sadece hayvan karakterler için değil, giyim, teknoloji, buluş (Biyonik Yunus, Tişört TV, Parmak Telefon) haberleri için de yapılmakta, yönelimler “süper, hayret, gerçek rekor, garip, tuhaf” sıfatlarıyla verilmektedir (*National Geographic Kids* 5). İçeriklerde de soru sorma yöntemi ile çocukların hayal güçlerini canlandırma çalışmaları yapıldığı izlenebilmektedir. Biyonik Yunus adlı haberde, “Hiç yunus gibi suda uçma ve havaya sıçrama hayali kurdun mu?” sorusuyla bu hayale geçiş başlatılmış olmaktadır.

### **Tasarım Özelliklerinin Kullanımları Yoluyla Özdeşim Sağlama**

#### **1. Renk Kullanımları**

Kitle iletişim araçlarındaki sunulan mesajları çözümlerken ilk önce dilsel kullanımlara şimdi ise görsel kodlara, renklere imajlara bakılmaktadır. Çünkü Jacques Ellul’un da belirttiği gibi artık “sözün düşüşü”nün yaşandığı bir dönemdeyiz ve gerçeği tanımlama da yegane araç dil değil, göz’dür (in Köse 195). Dolayısıyla gözün beğeni oluşturması ve gözün çocuğa mı ya da yetişkin bireye mi ait olduğuna bağlı olarak değişen yönlendirimi söz konusudur. Çocuk gözü için albeni (çekicilik) önemlidir ve dergiler de albeni yaratılması stratejik olarak kullanılmaktadır. Albeninin uygulanması haberin çerçevelenmesi yöntemiyle önemli hale gelmekte ve bu araçların doğru kullanımı ile yönlendirim sağlanabilmektedir.

Albeni, renk, fotoğraf, başlık, illüstrasyon ve harita gibi unsurlar kullanılarak artırılmaktadır. Araştırma veri alanı 2005 yılı Haziran ayının *National Geographic Kids* dergisi ile sağlanmış ve dergi de toplam iç ve dış kapaklar dahil olmak üzere 56 sayfa incelenmiştir. Tasarımsal yaklaşıma göre kullanılacak/kullanılan renkler daha önceden belirlenmiştir. Tüm sayfalar arasında belirli bir disiplin oluşturulduğu için bu renkler orantılı bir şekilde dağıtılmaktadır. Dergide disiplin kurma anlayışı, tasarımın öncüleri sayfasında belirtildiği gibi (Communication Arts 1) tasarımcı Alexey Brodovitch’in çalışmaları sonrasında, tasarım alanında kullanılmaya başlayan bir anlayıştır. Disiplin kurmak, yan yana gelen sayfaları bir bütün olarak kullanmak ve tipki yan yana sayfalarda olduğu gibi dergiyi oluşturan tüm sayfalarında bir bütün oluşturacak şekilde tasarlanması anlamını taşımaktaydı. Ayrıca bir sayfada kullanılan renk ve figürler, diğer sayfalarda da aralıklarla tekrarlanmalıydı. Kullanılan hiçbir öğeye yalnız kalamazdı aksi takdirde disiplin bozulurdu.

*National Geographic Kids* dergisinin renk kullanımlarında konu içeriklerinin belirleyiciliğine göre bir disiplin yaratıldığı da anlaşılmaktadır. Örneğin doğaya ilişkin birçok haberin yeşil, deniz hayvanlarına ilişkin içeriklerin mavi tonlarının ağırlığı içinde verildiği görülebilir. Bu dağılımlar, sayfalar arasında hem monotonluğun kırılması hem de okumayı zevkli hale getirebilmek için önemli bir strateji oluşturmaktadır. Tasarımda fazla renk kullanımının okuyucuyu kargaşaya yönelteceği ve okumayı zorlaştıracacağı bilindiğinden, renkler orantılı dağıtılmak zorundadır.

Renklerin kullanım alanlarını belirlerken, yapılan birçok araştırmadan yola çıkılmaktadır. Örneğin, Teker’in çalışmalarında yapılan deneylerde renklerin bireyin koku ve tat alma duyuları üzerinde etkili olduğu saptanmıştır. Sarı ve yeşilin ekşi, turuncu, sarı ve kırmızının tatlı, mavi ve yeşilin acı, soluk yeşil ve açık mavinin tuzlu tatları çağrıştırdığı, yeşilin çam kokusunu, eflatunun parfüm kokusunu çağrıştırdığı saptanmıştır (in Sağocak 79). Böylesi bir araştırmadan destek alınarak belirli ticari ürünlerin renk tasarımlarında (dergi, gazete, broşür gibi tasarımlar, tekstil vb) bu renk

önceliklerine dikkat edilebileceği söylenebilir. Yine araştırmacı Wilkins’ın çalışmasında sayfa üzerine konulan renkli kapakların görsel stresi ve baş ağrısını azalttığı, - aydınlatma ve metin özellikleri de dikkate alınarak- okul çağındaki çocukların yüzde 25’inde okuma hızını arttırdığı tespit edilmiştir (in Sağocak 80).

*National Geographic Kids* dergisinde de belirtilen sayfalar incelendiğinde yoğunluklu olarak sırasıyla Turuncu, sarı, yeşil, açık mavi, kırmızı, pembe, siyah ve beyaz’ın kullanıldığı anlaşılmaktadır. Turuncu ve sarı renklerin zemin ve çerçeve kullanımlarında yoğunlukta olduğu, kırmızı rengin bilim-teknik, mavi ve yeşil rengin çevre, doğal hayatı korumaya ilişkin haberlerde, siyah ve beyaz rengin ise haberin yazım aşamasında zemin üzerindeki duruma bağlı olarak kullanıldığı anlaşılmaktadır. Renklerin kişiliği yansıttığına ilişkin şu verilere ulaşılmaktadır:

Turuncu rengin: Bilgili, hareket seven, planlı ve sabırsız kişilerin tutkusu. Neşe ve eğlenceyi simgelediği, Sarı rengin, Açık yürekli, canlı, dışa vurumcu, geçimli ve etrafıyla ilgili kişilerin göstergesi olduğu, Yeşil rengin, İnsancıl, hizmet etmeyi seven, bilimsel düşünen, bilinçli, aydın, uyum ve denge peşinde koşanların rengi olduğu, Açık mavi rengin, Yaratıcı, algılama gücü yüksek, hayal gücü gelişmiş, çözüm üretme konusunda becerikli kişilerin rengi olduğu, kırmızı rengin, Tutkulu, enerjik, cesur ve dışa dönük biri olduğu, Pembe renginin, Şefkatli, sevgi dolu, tatlı dilli ve sempatik olunduğunun göstergesi. (Sağocak 89).

*National Geographic Kids* bu renk kullanımını dergi sayfalarında uygulayarak “neşeli, canlı, insancıl, bilimsel düşünen, yaratıcı, hayal gücü gelişmiş, enerjik, cesur, sevgi dolu, tatlı” göstergelerini kullanmaktadır. Bu tasarımsal yaklaşım, çocukların bilgi alımını ve bilgiyle özdeşleşmelerini sağlamayı daha etkili bir duruma dönüştürmektedir. Okuyucu kitle olarak erkek çocuk ve kız çocuğa yönelik renk kullanımlarının her iki çocuk kitlesine de dengeli bir şekilde seslendiği anlaşılmaktadır.

## 2. Fotoğraf kullanımları

Haber fotoğraflarının sayfa içerisinde kullanımları fotoğrafın plan çekimlerine göre düzenlenmektedir. Plan çekimleri, genel, detay (yakın), çok uzak, bel, diz, omuz, yüz, göğüs plan olarak ölçeklendirilmektedir. Haberde ön plana çıkan “aktör”lerin, fotoğraf çekimlerinde eğer yan unsurlar (arka plan görüntüleri) bulunmaktaysa ve bel, diz boy plan çekimleri gerçekleştirilmiş ise, bu plana “genel”, eğer bu unsurlar tam anlamıyla belli olmuyorsa “çok uzak” çekim gerçekleşmiştir denebilir. Yakın çekim fotoğraf tekniği ise habere özne olan aktörün gerek omuz gerek yüz gerekse de göğüs hizasından görüntünün odaklandığı ve okuyucu ile yüz yüze temasın en fazla olduğu konumdur. Yukarıdaki tabloda da görüldüğü gibi, dergide yakın plan çekim tekniğinin kullanıldığı ve omuz, yüz planlarının sıklıkla vurgulandığı görülmektedir. Burada habere konu olan insan ve hayvan aktörlerin okuyucuya verilen mesajı daha etkili bir şekilde sunmalarına olanak verildiği anlaşılmaktadır. Çünkü leoparın sert veya kurbağanın kırmızı/siyah renkteki ilginç gözlerine bakmak çocuk okuyucu üzerinde haberin içeriğini destekleyen büyük bir etki bırakabilmektedir (*National Geographic Kids* 34-kapak). Ayrıca fotoğrafların yakın plan sırasında büyük kullanıldığından hareketle, çocukların bilgileri algılamada görsel unsurlardan yararlanmalarına olanak tanınmaktadır. Büyük fotoğraf çocuk okuyucu için anlamı pekiştiren bir görev üstlenmektedir. Yine yakın planda renk unsuru da daha ön plana çıkabilmektedir.



Kırmızının gözlerde etkililiği, kaplanın derisinin kahverengi tonu ve deseni bu plan çekimde daha çok vurgulayıcıdır. Bu plan çekimlerinde yüz yüze ilişki kurulabildiği için “bakıyormuş, bağırıyormuş, izliyormuş, ağlıyormuş vb” gibi duran fotoğraflar aracılığıyla özdeşim daha kolay olabilmektedir. Örneğin Akdeniz foklarına ilişkin haberde, fok fotoğrafı gözleri üzerinde odaklanan bir şekilde aktarılmaktadır (*National Geographic Kids* 38, Ek 8). Bu da “Akdeniz fokları ailelerini bekliyor” başlıklı haberi destekleyici şekilde sunulduğunu göstermektedir. Gerçekten de hayvan sevgisinin ve sorumluluğunun verildiği bu haberde, fok fotoğrafı özdeşim kurulabilecek şekilde hazırlanmaktadır. “Kirlilik Ortallığı Toplayalım” başlıklı haberde susamuru (*National Geographic Kids* 30-31), “Yaşam Alanı Tahribatı Hayatı Paylaşalım” başlıklı haberde fotoğraftaki jaguar, çocuk ile göz göze olabilecek şekilde tasarlanmıştır.

<b>National Geographic Kids</b>	<b>Fotoğraf Çekim Teknikleri</b>	<b>Sayı</b>
	<b>Genel Plan</b>	<b>17</b>
	<b>Detay (Yakın) Plan</b>	<b>34</b>
	<b>Çok Uzak Çekim</b>	<b>-</b>
	<b>Bel Plan</b>	<b>6</b>
	<b>Diz Plan</b>	<b>3</b>
	<b>Omuz Plan</b>	<b>10</b>
	<b>Yüz Plan</b>	<b>10</b>
	<b>Göğüs Plan</b>	<b>1</b>
	<b>Boy Plan</b>	<b>10</b>
	<b>Harita kullanımı</b>	<b>3</b>
	<b>İllüstrasyon kullanımı</b>	<b>31</b>
<b>Plan Sayısı toplam</b>	<b>91</b>	<b>125</b>

**Tablo 1:** *National Geographic Kids* dergisi fotoğraflarının çekim teknikleri plan sayısı.

Çok uzak çekimlerin kullanılmadığı dergi sayfalarında, genel planın detay plan kullanım sıklığından sonra geldiği anlaşılmaktadır. Genel planlar, özne olan haber aktörlerinin ortam içindeki konumunun belirlenmesi açısından tercih edilebilmektedir. Örneğin, Türk toplumuna yabancı gelebilecek kutup ayısı haberine ilişkin veriler, buzul kütelleri arasındaki görüntüsüyle daha çok belirleyicilik sağlayacaktır (*National Geographic Kids* 28-29).

Ayrıca dergi fotoğrafları gazete fotoğraflarının net, olayı tam olarak anlatabilen özelliklerinden bir dereceye kadar ayrılırlar. Kısacası dergi fotoğraflarında okuyucunun da yorumunu gerektiren, onların duygularını harekete geçiren ve kısmen gerek illüstrasyonlarla gerekse de fotoğraf program teknikleri ile biçimlendirilmiş kullanımlara rastlanmaktadır. Dolayısıyla *National Geographic Kids*’in fotoğraf kullanımlarında da yakın planlı çekimlerinde okuyucunun duygusuna hitap eden ve yorum katılan yaklaşımlar söz konusudur. İnsan fotoğraflarında yüzler gülen ve şaşırmış ifadeli, komik suratlardan oluşturulmuştur. Çocuk bedenleri ise resim boyarken, ödül alırken, şarkı söylerken, ders çalışırken vb. şekillerde eylem halinde

göüntülenmektedir. Çocuklar fotoğraflarda hep kentli kimliği içindedirler ve meraklıdırlar, hareketlidirler.

Hayvan fotoğrafları ise ya eylem fotoğraflarıdır yani kükreyen, diş gösteren vb.dir ya da yüz yüze bakılıyor izlenimi veren “göz odaklı” fotoğraflardır. Hayvanların yanında sıklıkla insan görüntüleri söz konusudur. Bu insanlar haberin içeriğine göre ya dostturlar ya eğiticidirler ya da yardımcıdırlar. Derginin ana eksenini yardımlaşma ve doğal hayatı kurtarma, kentli yaşama uyumu gerektiren bilgiler vb. üzerinden kurulduğu için, insanların çözümsüz kaldığını belirten, dünyanın kötülüklerinin ve hayvanlara eziyet eden insanların olduğunu vb. üzerinde durulmamakta ve fotoğraflarla bu durum desteklenmemektedir. Çocuk birey için gelecek sadece onun taşıdığı sorumluluk ile kurtarılabilecek bir uzamdır ve şu anki durumun çerçevesinin nedenleri çizilmeden yeni bir gerçeklik alanı yaratılma yoluna gidilmektedir. Piaget’e göre 4 yaş itibariyle kavramsal ilerleme artar (in Üstün 137), 8-9 yaş ve sonrasında fiziksel, zihinsel ve duygusal yönden gelişirler, soyut düşünmeye ve sembollerini benimsemeye başlarlar (Köken 19). Dolayısıyla derginin okuyucu yaşının 3-16 yaş arasında olmasından dolayı, gerçeği parçalı olarak algıladığı ve yeniden üretilmiş, yetişkin dünyası tarafından biçimlendirilmiş şekilde kavradığı görülmektedir.

### Sonuç

Küreselleşme, zamanı, mekanı ve kimlikleri etkilemekte ve kentli bireyin zaman ve mekan anlayışını kapitalist ideolojiler çerçevesinde dönüştürmektedir. Kentli yaşam, modern yaşam tarzı olarak algılanmakta ve gündelik yaşamın kurgusu da bu “gerçeklik” üzerinden ele alınmaktadır. Ancak bu alanda yaratılan kimlikler, düşledikleri doğaya ilişkin tasarlanan gerçekliğe bağlı olarak çelişkidir ve bu çelişkiden kurtulamamaktadırlar.

Birey hem bulunduğu mekandan, doğayı tanımak ve içinde yer almak istemekte hem de var olanı mekandan ayıramamaktadır. Dolayısıyla kapitalizmin ona sunduğu mekan görüntülerini, gösterimlerini “mekanın tüketirilmesi” yoluyla da olsa kabul etmekte ve mutluluk (haz) duymaktadır. Bu tüketim, telgraf, telefon, televizyon, sinema, gazete ve dergiler yani teknolojik gelişmeler doğrultusunda hizmet veren kitle iletişim araçları yoluyla zaman ve mekan arasında bir sıkıştırma yapılarak sağlanmaktadır. Araçların sundukları mesajların yoğun olarak kullanılması kitleleri etkilemekte, imajlar kitlesel ölçekte pazarlanabilmektedir. 90’lı yıllarda *National Geographic Türkiye* olarak yetişkinler için dergi pazarına yer alan dergi, Pazar payını artırmayı hedefleyen girişimiyle ve *National Geographic Kids* adıyla çocuk tüketicilere ulaşmaktadır.

Dergi, mekanlarından çok uzakta yer alan birçok imajı sanki kendi yakınındaymış gibi, sorunlara ilişkin sunulan verilerin sanki çözümünü bireysel olarak çözebileceklermiş gibi çocuk okuyuculara, öteki mekanlar hakkında tanıdık bildik kalıplar kullanarak ulaşmaktadır. Bu sunum, kimi zaman hazzı kimi zaman da “yeni” oluşturulan kimlikler temelinde “tüketime” yönelik veriler taşımaktadır. Haber dilini yetişkin dünyasına ait kalıplardan basit, düz, eğlendirici aktarımlara dönüştüren dergi, içeriklerini özne olarak insan ve hayvan üzerinde duran bir yaklaşımla hazırlamaktadır.

Kent yaşamı üzerinden kurulan teknoloji bilgisi “modern çocuk kimliği”ni inşa ederken, bu mekandan uzaklaşıp “farklı” olabilmeyi hedefleyen yeni bir kimlikte sunulmaktadır. Bu da “Kahraman ve Çevreci çocuk kimliği”dir. Kentli yaşamdan doğaya yakınlştırılan çocuk kimliği, gerçeğin kopyası yani hiper-kopyalamalar içinde

bırakılmaktadır. Merak duygusu ve bilgi ögesiyle desteklenen çevre bilinci, çevre kahramanı olan çocuk bireyler, doğal hayatın korunmasına yönelik bilinç vs. postmodern içeriklerin ve kimliklerin oluşturulmasına yönelik bir alanın kurulmasına yönelik girişimlerdir. Çocuk erken yaşlarda böylesi bir sorumluluk içinde bırakılırken, aynı zamanda hayal ve sihir dünyasını tanımlayan TV ve sinema içerikleriyle (Harry Potter) donatılmış haberler ile de karşılaştırılmakta ve gerçek-gerçek olmayan ikilemi arasında bırakılmaktadır. Bu veriler haberin oyunlaştırılmış tasarımları içinde gerek içeriklerle gerekse de renk, fotoğraf ve tasarımsal yaklaşımlarla da desteklenmektedir. Dergi içerik ve fotoğraflarından yola çıkarak çocuk kimliğinin özetle şu şekilde sunulmaktadır.

1. Modern (kentli) çocuk kimliği (Teknolojik bilgiye sahip, meraklı, bilgili)
2. Tüketen çocuk (Filme giden, film CD'si satın alan, bilgisayara sahip olan, kitap, broşür, film sektörüne ait oyuncaklar vb. alan, gezmeyi seven)
3. Gerçekten uzaklaştırılan ve hayal dünyasına yönetilen çocuk
4. Kahraman Çocuk (doğayı seven ve koruyan, doğayı yeşillendiren ve kurtaran, barışı ve güvenliği sağlayan ve koruyan)
5. Sorumluluk sahibi ve bilinçli çocuk

Bu veriler derginin, çocuğun bir yandan hayal dünyasına çekilerek bir yandan da sorumluluk sahibi olma durumu yaratılarak kimlik inşasını oluşturduğu ancak çocuğu tüketim nesnesi olmaktan uzaklaştıramadığı görülmektedir.

### Kaynakça

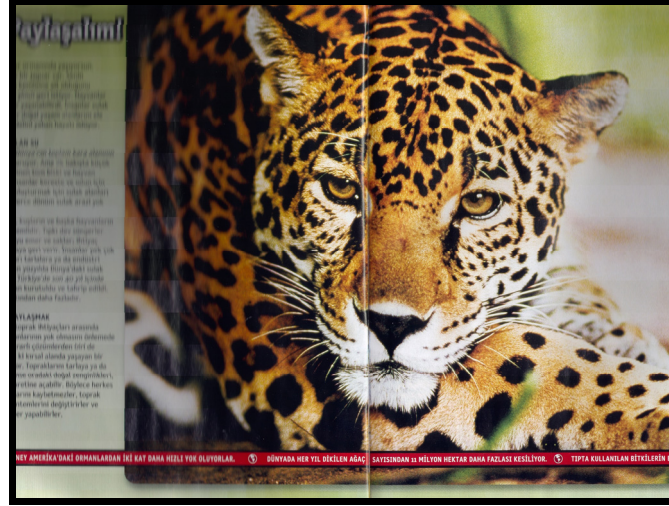
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### Abstract

#### Global Geography, Global Values and Child Identities in American *National Geographic Kids* Magazine

This article focuses on the content of the *National Geographic Kids* magazine which includes such issues as formation of child imagination and the child identity which is shaped by the city life and technology, construction of the deliberate relation between the reservation of natural resources and the “hero” identity, the language of the news which is simplified to reach child concern, and the technical design of the magazine which serves to build child imagination when presenting information on nature and earth. The research contains discourse analysis on *National Geographic Kids*, 2005, June (56 pages, including the covers).



Şekil 1: “Yaşam Alanı Tahribatı: Hayatı Paylaşalım!” başlıklı haber fotoğrafı, *National Geographic Kids* (sayfa 34-35)



Şekil 2: “Harry Potter’ın geleceğini okuduk” başlıklı haber fotoğrafı, *National Geographic Kids* (sayfa 13)





Şekil 3: “Çevreci olmak kolay değildir” başlıklı haber fotoğrafı. *National Geographic Kids* (sayfa 26-27)



Şekil 4: “Bunu çocuklar yaptı: Çevre Kahramanı!” başlıklı haber fotoğrafı. *National Geographic Kids*. (sayfa 39)







Şekil 5: “Bana bir Goril Saldırdı”başlıklı haber fotoğrafı. *National Geographic Kids* (sayfa 10)



Şekil 6: “İngilizcenizi test et, süper hediyeler kazanı!” başlıklı haber fotoğraf. *National Geographic Kids* (sayfa 2)





Şekil 7: National Geographic Kids kapak sayfası.



Şekil 8: “Akdeniz fokları ailelerini bekliyor: Türkiye Kıyılarından bir yalnızlık öyküsü” başlıklı haber fotoğraf. National Geographic Kids (sayfa 38)



**The Strategies of Testimonial Novels  
in Uniting the Center and the Margin:  
A Study on Hiromi Goto's *Chorus Of Mushrooms* and  
Joy Kogawa's *Obasan***

**Aycaan Çetin**

The concepts of *objectivity* and *truth* have been under attack since 1960s. 'Objectivity is a fallacy'; or 'there is not one truth but plurality of truths'; 'fact is fiction' have been some of the mottoes of cultural studies. The twentieth century brought out the belief that it was "humanly impossible" to state a fact. All one can do is to write his/her interpretation of the facts, and these interpretative writings suggested that there was no right or wrong, just opinions on the events. Such quarrels led and still lead the movement toward an expression of social values through explicitly subjective writing. Writers write themselves and their values into their testimonial stories. These testimonial stories seem more vivid and honest than the traditional realist writings because they contain the writer's own truth and beliefs.

The textual forms that aim to reveal explicitly subjective experience can be included in the definition of testimonial literature. The confessional, autobiographical, epistolary and diaristic texts broaden the concept of testimony in literature. Some critics agree that a certain type of testimonial literature is politically important for it serves a socio-political purpose: marginalized writers at the periphery, generally speaking, come to writing as a means of voicing their political dissent. Being a witness, the author is usually conscious of his/her special position when he/she gives an account of events that occur around him/her. It is like giving testimony in the court and seeking justice for the group. Therefore, the testimony is overtly an important concept in these texts for three reasons. First, testimonial texts seek to represent immediately an experience of social and political significance. Second, the concept of testimony gives these texts the capacity to attempt to provide deeper explanations about a subjective experience. The author's personal attempt to arrive at truth through testimony leads him/her to an explanation of "reality" beyond labels and above race and nationality.

Testimonial novels create literary representations and like all literary forms they have the role of *make-believe* in common. The concept of testimony requires a certain level of plausibility caused by verisimilitude. The reader must be "caught up in a story" to believe in the "reality" of the text. It is possible only with the right discourse and technique used to turn an imagination into a testimony. Through this process, testimonial novels produce their own knowledge with an underlying message or a sub-text. However, although testimonial novels assert that they testify the "truth," according to Kendall L. Walton the discourse of the representation does not and cannot simply mirror what exists. The writer uses language to visualize the representation in the minds of the readers. The reader has to animate the possibilities within the limits of the discourse of the representation. At the end there comes the "reality" which varies depending on the limits of the writer and the reader. Eventually, the "reality" of the testimony is constructed around what the reader cannot see and what s/he can see.

Stuart Hall writes that there are three elements that constitute representations in the literary works. They are; (1) common conceptual maps (denotative meanings within a language of a culture), (2) subjective conceptual maps (peculiar to each individual reader), and (3) production of meaning (by the writer). Kendall L. Walton adds to these elements a fourth one which he calls "the reader's response". He believes that there are three important issues that should be explored to understand the nature of literary representations. They are the role representations have in our lives, the purposes representations serve, and the nature of the responses of appreciators. He writes,

The experience of being "caught up in a story," emotionally involved in the world of a novel or play or painting, is central to the appreciation of much fiction, and explaining the nature of this experience is an important task for the aesthetician. It is extraordinarily tempting to suppose that when one is caught up in a story, one loses touch with reality, temporarily, and actually believes in the fiction. (6)

Accordingly, Goto's and Kogawa's novels manage to explain the nature of their experience as Japanese-Canadian people. This experience does not necessarily mirror the "truth." One main objective of the writer is indeed to make the readers believe in the representations. The more the reader believes in the representation, the more s/he appreciates it. This is how a representation works in testimonial novels. Testimony is a fiction. Thus Goto writes, "It is funny how you can shift your memories, braid them with other stories. Come up with a single strand and call it truth" (93).

Third, and perhaps the most important, testimonial literature has the potential to unite center and margins. But how can testimonial literature unite the center and the margins? Do all forms of testimonial literature albeit their differing attitudes have the capacity to unite the center and the margin?

There are four strategies that Hiromi Goto and Joy Kogawa utilize in their testimonial novels to unite their marginalized group and the center. They are, (1) addressing to the readers both from the ethnic group and from the center, (2) displaying the tension between the center and the margin with various dimensions, (3) using modern literary techniques that foster new approaches to representation, and (4) making subjective definitions of how it feels to be "the other" in the novel. In addition to these common strategies, Hiromi Goto also uses humor as a vehicle in order to refract the hegemony of the center in her novel. Hiromi Goto's testimonial novel *Chorus of Mushrooms* is narrated through the women of a Japanese family immigrated to Canada. The principle characters are Naoe, Keiko, and Muriel. They all tell their own stories through their own experiences. The main themes of the novels are assimilation and marginalization. Joy Kogawa's *Obasan* is narrated by Naomi a sansei who loses her parents during the WW II. The novel differs from *Chorus of Mushrooms* because it deals with citizenship and racism in a rather political foreground. The novel is about the unjust treatment of Canadian government to the Japanese-Canadians during and after the war. The novel reveals the traumatic experiences of Japanese Canadian people who are sent to the interior and work camps. All the Japanese Canadian characters in both novels are disappointed, unhappy people in an insecure position. Both novels are open-ended and they do not offer any fixed answer to the questions aroused in the novels

related to marginalization of Japanese-Canadian people. However, they utilize the strategies named above.

Most of the writers on the margins are aware of their “double audience,” a term used by Werner Sollors to indicate the goal of the ethnic writer who seeks to reach the readers of his/her people and the center as well. Accordingly, ethnic writers overtly take the concept of double audience as an opportunity to play a variety of roles. Hiromi Goto and Joy Kogawa are such ethnic writers who confront an imagined double audience composed of ethnic “insiders” (Japanese Canadian people who share similar experiences) and of “outsiders” (Canadian people who can trace their ancestry to the French or British settlers) who are not familiar with the writer’s ethnic group. Goto and Kogawa take the general readers into the mysteries of ethnic life, but at the same time, consciously or not, they begin to function as translators of ethnicity to the center and to the ignorant who are not always from the center but from other ethnic groups as well. Sollors argues that even if their tone may be hostile or aggressive, marginal writers can not help functioning as mediators between the center and the margin for they are merely the advocates of the margin they belong to. In addition to this, Goto’s and Kogawa’s novels have a potential to mediate between the margin and the center because they are published and distributed to the Canadian people which is a proof that they simply manage to address the Canadian readers as a whole. It is fair to say that both novels share common values with the center while giving some inside information about the Japanese immigrant culture. In Werner Sollor’s words, they “put on the ethnic costume,” and “begin to act as a chameleon” (251). In other words, to hold the readers of the margin and the center, they try to fit in both worlds, and in doing so, they play on our awareness of difference and sameness.

Chameleon is a crucial term in ethnic discourse. Hiromi Goto uses “chameleon” as a metaphor in her novel. Acting like a chameleon is an intricate experience for the ethnic groups. Muriel (the sansei) starts to understand his father’s efforts to assimilate himself and his family into the culture of the new world. When she says “He is as blameless as a chameleon changing color” (Goto 32), she endeavors to explain that belonging to the two worlds at the same time has become their nature and they cannot be blamed for having multiple identities. They cannot be blamed for their own personal attempts to assimilate into the stream in which they either drop themselves or are dropped. They know that they can never be Canadians but they can try to fit in their environment like a chameleon. Muriel explains this complicated experience as follows:

My sleep is a place uncluttered of dreams. Who was that silly Chinese philosopher? The one who fell asleep gazing at a butterfly and dreamt that he was a butterfly dreaming that he was a philosopher. And when he woke up, he didn’t know if he was a philosopher or a butterfly. What nonsense. This need to differentiate. Why, he was both, of course. (44)

Muriel believes that unity and diversity can exist at the same time. She can be both Canadian and Japanese Canadian. Therefore Hiromi Goto addresses Japanese Canadian and Canadian readers at the same time. She writes the novel in English and scatters Japanese sentences in the novel. She mixes languages to show how it feels to confront new words in a foreign language. In order to mediate between the two she attempts to deny the adequacy of any existing language. Muriel says, “I am glad I

learned Japanese because now I can juggle two languages and when there isn't one word in English, it will be there in Japanese and if there's something lacking in your tongue, I'll reach for it in English" (54). Muriel suggests bringing her old world language to juggle with the new world language. Muriel's usage of both English and Japanese languages in the same sentence also reinforces her ideas of the indecision about being either Japanese or Canadian. She concludes that she is both.

Explaining the various dimensions of the tension between the margin and the center is another strategy for the ethnic writers to use in order to unite the center and the margin. To achieve this they reveal different ideas, perceptions and political views through different characters in the novels. Hiromi Goto gives voice to three narrators from different generations in the novel each of which interprets the same story in accordance with their own personal testimony. Plurality of narrators lets the readers who are after "the truth," observe the events from different angles, suggesting a plurality of reality. The interpretations, thus, differ in accordance with generation, gender, and personality.

The three narrators in Goto's novel are Naoe (Issei), Keiko (Nisei), and Muriel (Sansei). Naoe/Obachan is the grandmother who represents old world values. She speaks Japanese rather than English, and eats Japanese food (which comes from Japan to a post box she hired secretly and hides it from her daughter). She lives with Japanese rituals of everyday life. She symbolically leaves home in search for identity without saying goodbye to anybody. She says to the reader: "You can not move to a foreign land and call that place home because you parrot the words around you. Find your home inside yourself first. I say. Let your home words grow out from the inside, not the outside in" (48).

The second narrator is Keiko, Naoe's daughter, who represents the second generation Japanese-Canadians. She refuses speaking Japanese, eating Japanese food and wearing Japanese costumes. She chooses to adapt Western life and Canadian values which means to her getting rid of every proof of her being immigrant. She says to the reader, "When I decided to immigrate, I decided to be at home in my new country. You can't be everything at once" (189). She dedicates her life to her daughter and raises her "like a Canadian" rather than a Japanese immigrant. She says,

It is too confusing for a child to juggle two cultures. Two sets of ideals. If you want a child to have a normal and accepted lifestyle, you have to live like everyone else. This has nothing to do with shame in one's own culture, but about being sensible and realistic. If you live in Canada, you should live like a Canadian and that's how I raised my own daughter. It's very simple, really. (189)

She believes that she must sacrifice her ethnic culture to live like a Canadian. Raising her daughter like a "Canadian" is being sensible and realistic. However, it is not as simple as she says. She has to fight against her mother who insists on the superiority of Japanese culture and use of Japanese language. At the same time she has to defend herself against her own daughter who is angry with her for raising her like a Canadian.

Muriel is the third narrator in the novel. She is Keiko's daughter and Naoe's granddaughter. She is the representative of the third generation Japanese-Canadians. She is brought up unaware of her marginalized identity. Therefore, her exclusion from the society and her disappointment with her oriental appearance causes her to blame her



parents. She is angry with her parents who never taught her Japanese and the cultural values of her ethnic heritage since she thinks the language and the culture she shares with the center is not of her choice. She loses her temper after she learns that her father knows Japanese, and she says, “Why—you knew all along! How could you?! When you knew that I wanted to learn. . . God, you must really hate me” (206). She suddenly feels lost in Canadian culture and is in search for an alternative identity. Muriel believes that her father did not teach her Japanese on purpose. Her father tries to explain saying, “My teaching you nothing Japanese had nothing to do with you. And I was very proud of you when you decided to learn it yourself” (206). Muriel’s father believes that it must be the child’s decision to learn Japanese and Japanese culture. He continues his speech,

When we moved to Canada, your Mom and I, we decided it would be best for our children if we let them slip in with everybody else. Sure, we couldn’t change the colour of their hair, or the shape of their face, but we could make sure they didn’t stand out. That they could be as Canadian as everyone around them. As it turned out, you were the only child we had, and that made us even more careful. We wanted only your happiness. We decided, your Mom and I, that we would put Japan behind us and fit more smoothly with the crowd. And from that day, when we decided, neither of us could speak a word in Japanese. (207)

Choice of language is a very important factor in the context of being “the other” and being accepted into the center. It seems to the second generation Japanese Canadians that becoming a Canadian, requires speaking English and its corollary—not speaking Japanese. Muriel a third generation, on the other hand, does not have a choice since she does not know Japanese.

In the following quotation, Naoe, the first generation speaks in Japanese (intentionally for Keiko to hear her) to criticize her daughter’s choice of full assimilation. She also speaks to the English speaking readers in a monologue:

“Gomennasai. Waruine, Obachan wa. Solly. Solly.”

“Ha! Keiko there is method in my madness. I could stand on my head and quote Shakespeare until I had a nosebleed, but to no avail, no one hears my language. So I sit and say the words and will, until the wind or I shall die. Someone, something must stand against this wind and will. I am.” (4-5)

In this part of the novel, the reader cannot help thinking whether Naoe can be so determinant and subtle in her efforts to change the way her daughter adapts her new identity as a “Canadian”. Can she really learn the language even though she resists speaking it? There is not information about her reading books and literature in English. How can she talk about Shakespearean plays? If the writer seeks tolerance through literature why does Naoe disregard Shakespeare? Why does she protest against assimilation so hard?

Differing from the other characters in the novel, Naoe prefers seeing the center as the *other* and thus English as the language of the other. She even attempts to marginalize the center. She explains her dislike of English to Keiko,

My granddaughter, your daughter, Keiko. You taught her no words so she cannot speak, but she calls me Obachan and smiles. . . Muriel does not suit her, Keiko. I call her Murasaki. Purple. She cannot understand the words I speak, but she can read the lines on my brow, the creases beside my mouth. I could speak *the other* to her, but my lips refuse and my tongue swells in revolt. (15)

Goto innovative use of Japanese words and shifting narrators not only put forward the complexity of being Japanese-Canadian in Canada but also develop an alliance between modern literary forms and ethnic subject-matter. Thus as Rita Felski argues modernism was a way to subvert the traditional linearity in literary narration. She writes, "Modernism's disruption of hierarchical syntax and of linear time and plot, is decentering of the knowing and rational subject, and its fascination with the aural and rhythmic qualities of language thus provide the basis for a subversive aesthetic" (195).

Hiromi Goto asserts that refusing to speak Japanese and learning to speak excellent English is not enough for Japanese Canadians to be welcomed into the center. She proves this idea with Muriel's discoveries. Muriel learns that the problem is not their speech. It is rather their smell, their appearance. They are always outsiders no matter how excellent is their enunciation or how flawless is their diction. They are *the other*, because they look different. Naomi thinks to herself; "Strange how these protesters are so much more vehement about Canadian-born Japanese than they are about German-born Germans. I guess it's because we look different. . . They say 'Once a Jap always a Jap,' and that means us. We are the enemy" (98-99).

The third strategy of testimonial literature to unite the margin and the center is attempting to unearth the concept of being "the other" through subjective points of view. Both Hiromi Goto and Joy Kogawa give poignant examples of how it feels being on the margin, being treated as the other.

Arturo Madrid gives a detailed definition of being *the other*. He writes, "Being *the other* means feeling different; is awareness of being distinct; is consciousness of being dissimilar. It means being outside the game, outside the circle, outside the set. It means being on the edges, on the margins, on the periphery" (8). For Muriel, it means the cultural displacement, the feeling of utter loneliness. Muriel empathizes with her mother at the end, and she says to the reader:

I felt for Mom too, you know. Don't get me wrong. You couldn't have a bridge party if you had an immigrant mother who sat muttering beside the door. Who waited for people to enter so she could spit foreign words at them. So Mom made her choices and she lived with the consequences. Mom isn't the wicked mother figure in the Walt Disney cast of good guys and bad guys. It was another thing of parent/child conflict. Add a layer of cultural displacement and the tragedy is complete. (Goto 97-98)

The readers are informed that in order to be accepted into the center, Japanese Canadians have to make sacrifices. Likewise, "Almost all of us," says Naomi, the narrator of *Obasan*, "have shortened names—Tak for Takao, Sue for Sumiko, Mary for Mariko. We all hide our long names as well as we can." (Kogawa, 241). She acknowledges, "We are always uncomfortable when anything is "too Japanese" (261). They have to sacrifice their genuine identities.

Throughout the novel the readers observe Muriel's coming to the consciousness of being different. Muriel learns how it feels to be different, to be outside the game, and to be feared as well, and she learns how to act. When she meets the Vietnamese child, Shane Wu, "with his Asian face" which indicates his oriental origin, she herself avoided from becoming friends with him because of his appearance. Muriel confesses to the reader: ". . . and I never talked with him in my entire life. He never talked with me. Instinct born of fear, I knew that being seen with him would lessen my chances of being in the popular crowd. That Oriental people in single doses were well enough, but any hint of a group and it was all over" (Goto 125). This is a learned behavior.

"Otherness means feeling excluded, closed out, precluded, even disdained and scorned. It produces a sense of isolation, of apartness, of disconnectedness, of alienation" (Madrid 8). The narrator of *Obasan* is always reminded of her being different by her peers during her childhood. Children often make fun of her and she feels humiliated. "How come you got such a flat face, Naomi? Steamroller run over ya?" (Kogawa 241). "Sometimes," she confesses, "I feel a prickly sensation at the back of my head and a tiny chill like a needle on my neck. Or the area around my eyes gets stinging hot and I wonder if it shows I'm about to cry, not that I ever do" (241). Such childhood experiences cause Naomi to feel apart from the other children. Such experiences have long-term effects on her and she has an isolated and disconnected life even when she is thirty four years-old.

Both novels give the reader plausible examples of internalized marginalization through self-hatred of the marginalized people. Existing stereotypes about one's race may lead him/her to deny his/her identity; especially when the traits that are attributed to one group of people do not add allure to him/her. What Muriel writes in her diary proves that there are such Japanese Canadians who deny their own race and ethnic identity. She writes in her diary:

I met this guy at the airport in the departures area. Where are you going, he said. Japan, I said. Back to the 'ole homeland, huh, he said. I just shrugged and smiled a bit. You know, he said, you're pretty cute for a Nip. He said. Most Nips are pretty damn ugly. All that inbreeding. Even now. He said. Well, have a good one. He said. And boarded his plane. And I felt really funny inside, him saying Nip and everything. Because he was one too. (Goto 53)

The excerpt shows that the Japanese Canadian man Muriel meets at the airport ludicrously develops a white point of view toward Japanese-Canadians to find them ugly. He preposterously seems to adapt the tastes, aesthetic and cultural values of the center. However, it is impossible for him to get rid of the tracks of his race.

The fourth strategy that testimonial novels utilize to unite the center and the margin is their attempt at connecting history with literature. This is a strategy that the writers tend to use in order to strengthen the plausibility of their assertions about the "truth" they represented in the novels. Historical texts are nonliterary texts and they assert that they are "objective" when reflecting the "real". Like any other literary text, testimonial novels also suffer from the problem of plausibility. In fact, any textual representation (literary or nonliterary) is structurally fictitious since they have to use language which is an invented structure itself. Colin Lyas argues that there is a structured world prior to the work of the artist; and the artist's job is to make his/her

picture resemble the structured world. However, a collection of words in a literary work does not visually resemble any world. Literary works in some ways *match* the world. This notion of matching the world in literary texts has a meaning analogous to the pictorial representation's mirroring the world. In testimonial novels there is a correspondence to the real world. However, as Lyas writes, explaining a literary work's relation to the "facts" can be available only when "it is alleged that what is said in the work corresponds to the facts of the world in the way in which an assertion made in nonliterary contexts is thought to be true if it corresponds to the facts as they really are" (176). This is why Goto's and Kogawa's testimonial novels make use of history. Although there is always an implication that there can be no actual persons, events, and things in the world that actually correspond to the persons, events, and things depicted in the literary fictions, testimonial novels use historical texts and discourses to strengthen the level of verisimilitude and plausibility in the novels.

Recent critics agree on the view that neither history nor literature can singly have a power to illuminate. Ethnic writers set a new standard for ethnic history and historical analysis with their novels. Especially Kogawa's novel attempts to create a political agenda that charts the collective identity of the Japanese minority in Canada. She cites pages from documents, newspaper articles with accurate names and dates, diaries, and letters in the novel. Therefore, her novel opens up a study of ethnic literature to primary documents with sociological and historical implications. In other words, her novel suggests an examination of the novel with the social history together to reach an entire realm of collective life of the Japanese-Canadians.

Kogawa's protagonist and narrator Naomi is a timid and quiet woman who lives alone. She does not share her feelings with anybody although she empathizes with the people around her. One day she learns "the truth" about her family history the elders try to keep from her as a secret. She learns that her mother had to leave Canada and was killed in Nagasaki in the atom bomb attack. Their house in Vancouver was taken by the government and the family was sent to concentration camps. Canadian government separated the family members and sent women and children in one camp, and men to another. After the war they were released but many died because of the inappropriate conditions in the camps and those who survived lost their jobs, money, and homes. Her brother remains crippled. They are poor and marginalized people at the end.

She silently observes how the lives of the other Japanese immigrant people gradually turn into unpleasant imprisonment in Canada, and this is what Naomi reveals to the reader,

The clouds are shape of our new prison walls—untouchable, impersonal, random. There are no other people in the entire world. We work together all day. At night we eat and sleep. We hardly talk anymore... The cameraphone does not sing. Down the miles we are obedient as machines in this odd ballet without accompaniment of flute or song. (236)

They are beaten at the end. As Kogawa writes, "Together, from out of another dream or from nowhere, the man and woman arrive. Their arrival is as indistinct as the fog. There is no language. Everything is accepted" (33-34). In Hiromi Goto's novel, silence is also an indicator of "being beaten". Naoe chooses to speak to show that she is not beaten. She says, "Of course, there was a time when I was grim and silent. It's only when you

are truly beaten there is nothing to say but breathe" (19). She believes that silence means submissiveness. Naomi believes in the same idea and she says in *Obasan*,

We are the silences that speak from stone. We are the despised rendered voiceless, stripped of car, radio, camera, and every means of communication, a trainload of eyes covered with mud and spittle.  
We are the Issei and the Nisei and the Sansei, the Japanese Canadians. We disappear into the future undemanding as dew. (132)

Testimonial literature is one way to break the silence for the immigrant societies. That Joy Kogawa's narrator questions testimonial literature's potential of uniting the center and the margin is a sign of her belief in testimonial novel's power. For her, testimonial novel cannot bring their loss back. She writes,

But what good they do, I do not know—those little black typewritten words—rain words, cloud droppings. They do not touch us where we are planted here in Alberta, our roots clawing the sudden prairie air. The words are not made flesh. Trains do not carry us home. Ships do not return again. All my prayers disappear into space. (Kogawa 226)

Testimonial literature functions as breaking the silence and thus calls the center and the margin for "healing" the wounds. "Hatred can not heal" is one big message in Kogawa's novel for the reader on both sides. Naomi, then, chooses to forget the past since she knows that remembering the bad she can not unite herself with the center. On the other hand, Aunt Emily alerts her and keeps saying "You have to remember. . . Denial is gangrene" (60). Aunt Emily functions to symbolize the group of immigrant people who believe that if one forgets the unjust applications of the center, this would only bring a greater silence to the margins. Therefore, she continuously reminds Naomi about the unjust political applications of Canadian government against Japanese-Canadian people during and after the World War II.

Aunt Emily is depicted as a steady character who never gives up her cause. She always brings some new documents and files to show Naomi in order to prove that she is right in her arguments albeit Naomi never suspects their truth. By citing these documents in the novel Joy Kogawa brings out "historical facts" from Aunt Emily's standpoint. Aunt Emily enthusiastically and intentionally collects certain types of documents to foster a political action. Aunt Emily's documents and letters lead Naomi to find herself, in Homi K. Bhabha's words,

. . . in the moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion. For there is a sense of disorientation, a disturbance of direction, in the 'beyond': an expletory, restless movement—here and there, on all sides, hither and thither, back and forth. (1)

She is torn between her childhood traumas and her present peace at risk. She knows that Canadian policies were the reason for her unhappy childhood, for the deaths, permanent injuries, and splits in her family, and for the poverty her people suffer from. There is not

a timeline that she can follow up to frame herself a safe path to walk through. If she starts to remember the past it seems to her that it will be impossible to frame herself a secure future freed from doubt and hatred. She speaks to herself in the novel to reveal the painful process:

Aunt Emily, are you a surgeon cutting at my scalp with your folders and filling cards and your insistence on knowing all? The memory drains down the sides of my face, but it isn't enough, is it? It's your hands in my abdomen, pulling the growth from the lining of my walls, but bring back the anesthetist turn on the ether clamp down the gas mask bring on the chloroform when will this operation be over Aunt Em? (Kogawa 232)

Kogawa uses a metaphor of a surgical operation when she is describing her agony. Naomi wishes this operation to end as soon as possible. She is in an insecure position and her peace of mind is unstable. In *Chorus of Mushrooms*, Muriel feels almost in the same way. Both writers want their readers to see their fear of the "insecure future". Muriel is a younger character than Naomi. She is a high school student but she can observe everything around her. She can define her feelings, and like Naomi she attempts to describe her situation with a metaphor:

There isn't a time line. It's not a linear equation. You start in the middle and unfold outward from there. It's not a flat surface that you walk back and forth on. It's like being inside a ball that isn't exactly a ball, but is really made up of thousands and thousands of small panels. And on each panel, there is a mirror, but each mirror reflects something different. And from where you crouch, if you turn your head up or around or down or sideways, you can see something new, something old, or something you've forgotten. (Goto 132)

Muriel explains how she feels with a ball metaphor. The quotation indicates the uncertainty of Muriel's position and identity in Canada. She does not feel safe and she is not comfortable in her actions. She feels as if she is in a ball and all her movements will lead the ball to roll which will automatically take the ground under her feet. Small mirrors are the symbol of various identities and the traits that people attribute to Muriel. She likes some of her reflections on the mirror while some can be destroying reminding her who she does not choose to be. She does not know what is waiting for her. She is exposed to some mirrors without consent. And this uncertainty is the main problem of the characters in Goto's and Kogawa's novels.

Kogawa attempts to show the roots of the problem. She argues that what is done is done, but the problem still exists; now somebody should offer a solution. Observing that Obasan (Naomi's aunt who raised Naomi and her brother after they lost their parents during the war) turns into a silent and disconnected woman, she says,

I can cry for Obasan, who has turned to stone. But what then? Uncle does not rise up and return to his boats. Dead bones do not take on flesh. What is done, Aunt Emily, is done, is it not? And no doubt it will all happen again, over and over with different faces and names, variations on the same theme. "Nothing but the lowest motives of greed, selfishness, and hatred have been brought forward to defend these disgraceful Orders," the Globe and Mail noted. Greed, selfishness,

and hatred remain as constant as the human condition, do they not? Or are you thinking that through lobbying and legislation, speechmaking and storytelling, we can extricate ourselves from our foolish ways? Is there evidence for optimism? (238)

It is obvious that Kogawa is highly aware of the power of her testimonial novel. She is raising the question of human selfishness and greed. This is the problem of humanity not peculiar to a single government or race. She asks the readers if they believe that marginalized people can release themselves from their subordinated position through storytelling, speechmaking, or lobbying. She wants to know where the reader is. She asks us, where do you stand? Is there evidence for optimism? Hiromi Goto, on the other hand, seems to know the right answer to this question and she finishes the fourth chapter with these sentences: "An immigrant story with a happy ending. Nothing is impossible. Within reason, of course" (212).

There is one more strategy that Hiromi Goto uses in her novel to unite the margin and the center. It is humor. Her use of a humorous tone when handling such trans-cultural concepts as citizenship, diaspora, assimilation, isolation and immigrant identity controls the levels of seriousness in the novel in a natural way. Humor makes her characters sympathetic human beings. Smiling or in some places laughing at the characters' tragicomic episodes and reactions let the reader reduce them into "normal" human beings rather than unknown immigrant people to be feared. Humor is a unifying entity. It is the proof of one's wit. Only clever people can laugh at a subtle joke. This leads Goto's characters to be accepted into a larger group as "one of us." It can be argued that humor reflects and perpetuates cultural diversity, but it can also create a semblance of a society as a whole. Those who laugh at the same jokes find similarities in their way of thinking and evaluating. That is why politicians use humor to attract voters. In the right hands humor can create fresh bonds and a new unity. Hiromi Goto's humor comes from the tension between the opposites such as the ideal and the real, the dream and the nightmare, optimism and despair, expectation and failure. They all mirror the contradictions within Canadian multinational culture. The humor Goto uses is the representative of the ethnic humor and focuses on cultural hegemony. Her use of humor about her people's position in Canada attempts to refract the power of the hegemony by laughter.

In conclusion, Hiromi Goto and Joy Kogawa seek to work out the tensions between the center and the margin through testimonial writing with different and sometimes contradictory purposes. Some of their common goals are to make entreaty for tolerance, to educate Japanese-Canadian people who sought to improve their public image, to provide a personalized vision of assimilation and ethnic Canadianization, to protest against racial oppression, and to form a community of public discourse and debate.

Testimonial literature opens up a space for these writers on the margin to reveal their opinions. Most writers on the margins attempt to suggest that, if the center lets the margins work together to break the silence, all the Canadian institutions will inevitably reflect the diversity of Canadian society. This is a way to assure unity in diversity. Like Arturo Madrid, they address the reader: "Let us join together to expand, not to close the circle" (Madrid 11).

The growth of testimonial literature puts Japanese Canadian writers in an influential position as cultural commentators, which is a remarkable development for the Japanese minority group who faced imposing barriers to developing a public identity and a political voice in the form of nationality policies that made them aliens. A deeper understanding of the Japanese Canadian social history can be achieved and Japanese Canadian testimonial writings emerge from the private testimonial realm of the margin to reach the public sphere of mainstream. Testimonial literature provides singular and communal selfhood in terms of new identities and innovative sites of collaboration in a transnational world. They have the power to unite the margins and the center with their awareness and use of "double audience," innovative literary techniques, various dimensions of the tension between the margin and the center and explaining how it feels to be the other in their own perspective and unique narrative styles.

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### Özet

**Tanıklık Eden Romanların Merkez ve Marjini Birleştirme Stratejileri:  
Hiromi Goto'nun *Chorus of Mushroom* ve Joy Kogawa'nın *Obasan*  
Adlı Romanları Üzerine bir Çalışma**

Tanıklık eden romanlar toplumsal değerler ve bireysel deneyimleri öznel bakış açısıyla ele alırlar. Birinci tekil şahsın anlattığı, itirafta bulunan, etnik kimliğin yüklediği tecrübeleri ve sırları açıklayan, günlük tutar bir tarzda olay örgüsü kurgulayan ve otobiyografik bir yapıya sahip olan tüm romanlar tanıklık eden romanlar kapsamındadır. Bu romanlardaki tanıklık olgusu üç sebeple önemlidir: (1) tarihi, toplumsal ve politik bir deneyimin önemini edebi temsil yoluyla kitlelere aktarırlar, (2) tanıklık olgusu bu metinlere özünde öznel olan bir deneyim hakkında derinlemesine açıklamalar sunma ve kendini savunma hakkı vermektedir, (3) etnik yazarın olayların gerçekliğine tanıklık etmesinden kaynaklanan üst bakış sayesinde ırk ve vatandaşlık olgularının ötesinde evrensel bir gerçeklik durumunu ortaya koyma çabalarını meşrulaştırmaktadır. Hiromi Goto ve Joy Kogawa da bu çerçevede tanıklık eden romanları ile merkez ve marjini birleştirmeye yönelik dört strateji kullanmışlardır. Bunlar, bu iki yazarın romanlarında hem etnik grubun üyeleri hem de merkezdeki bireylere hitap etmeleri, farklı boyutlarıyla merkez ve marjin arasındaki gerginliği tanımlamaya çalışmaları, modern edebi teknikleri kullanarak temsil sorununa yeni bir boyut kazandırmaları ve "öteki" olma durumunun evrensel boyuttaki insani yönünü açıklama girişimleridir.



## Countervailing Movements of Time and Space: Narrative Structure of *Heart of Darkness*

Lan Dong

Closely related to Joseph Conrad's adventurous experiences in the Congo, *Heart of Darkness* was first produced in a serial form and published as a novel in the spring of 1899. As a text that has been commented on and studied for years, this novel has called upon various critical perspectives. Among them, some critical essays denounce the racial, colonial, and imperial content and implications within this novel. Those comments are usually based on the idea that Conrad describes a "dark" and "primitive" Africa as the polar opposite of a "bright" and "civilized" Europe in his novel. In other words, the main target being attacked by a number of criticisms is the binary of European enlightenment and African savageness exemplified in Conrad's book. One prominent example of such criticism comes from Nigerian writer Chinua Achebe who once named Conrad "a bloody racist" in his well-known essay "An Image of Africa: Racism in Conrad's *Heart of Darkness*" (1977). According to Achebe's reading and interpretation, "*Heart of Darkness* projects the image of Africa as 'the other world,' the antithesis of Europe and therefore of civilization, a place where man's vaunted intelligence and refinement are finally mocked by triumphant bestiality" (Achebe 3). Achebe's argument that criticizes *Heart of Darkness* as a Euro-centric racist text includes at least two major aspects: the "otherness" and voicelessness of native Africans who are depersonalized and dehumanized as a grotesque mob among the dark jungles in Conrad's novel. Achebe accuses Conrad of being a racist mainly because Conrad creates an African "other" who is observed and vocalized by European explorers in his literary text for the construction and definition of the European "self" based on "western desire and need" (Achebe 3). Indeed, the examples of European binary hierarchies can be easily gleaned from Conrad's novel: light versus darkness, civilized versus primitive, white versus black, to name only a few.

After Achebe's essay was published, a number of critics and scholars wrote in response, either supporting or rejecting Achebe's critique. Wilson Harris from Guyana, for example, wrote to defend Conrad "as a fellow novelist, from Achebe's attack" (Kimbrough "Introduction" xv-xvi). Similarly, to respond to Achebe's critique and to break through the framework of reading Conrad's fiction as a representation of European colonialism, Cedric Watts's essay, "'A Bloody Racist': About Achebe's View of Conrad," develops the idea that *Heart of Darkness* could be considered as a literary piece of "anti-imperialism." Furthermore, Patrick Brantlinger proposes an argument focusing on the ambiguity in Conrad's book and at the same time sums up the opposite critical opinions on *Heart of Darkness* as exemplified by Achebe and Watt. Brantlinger concludes that "Conrad knew that his story was ambiguous: he stresses that ambiguity at every opportunity, so that labeling it 'anti-imperialist' is as unsatisfactory as condemning it for being 'racist'" (Brantlinger 286). To put it another way, Conrad's novel is complicated rather than monolithic in the context of colonialism and imperialism; it is multi-faceted rather than binary.

Given the criticism on the political contents and implications of *Heart of Darkness* predominantly along the trajectory of colonialism and imperialism in the various arguments mentioned above, I would like to raise the following questions in my exploration of Conrad's novel. Is it possible for us to read *Heart of Darkness* in a post-Achebe climate? Is it possible to develop another level of understanding, for example, around the concept of the transnational rather than the colonial, in reading *Heart of Darkness*? If there is the possibility of interpreting this text from another distinct perspective, what is the value of the book as well as of the interpretation?

Focusing on Conrad's racism as it is represented in *Heart of Darkness*, Achebe's argument does not articulate the distinctions between the narrative frames of the author (Conrad), the first-person frame-narrator ("I"), and the main storyteller (Marlow) in Conrad's text. As far as I am concerned, however, the shifting perspectives of different narrators and the temporal and spatial structures of their narratives provide readers with another possibility, that of approaching the novel as a multi-layered text. As a matter of fact, all the narrators who appear in the novel tell their stories about Mr. Kurtz in a first-person narrative. In this sense, every storyteller adopts the framework of "I am telling my story." To avoid confusion surrounding the internal circles of first-person narrative, this article uses "I," "my," and "me" to refer to the frame-narrator who starts the whole book. The book posits Mr. Kurtz at the center of the narrative universe and extends tales about him to a number of circles: from Marlow's storytelling (which frames a few circles of narratives by other characters), to "my" retelling, and then to Conrad's narrative as the author within and beyond the written words.

At the beginning of his book, *Culture and Imperialism* (1993), Edward Said reminds us that Conrad himself was a subject of colonialism in the fact that he was born in Russian-occupied Poland, migrated to France for education, and later became a naturalized British citizen. To introduce the themes of his book, Said raises some crucial questions that occupy significant positions in contemporary debate about the residue of imperialism in literary works: what is said, how it is said, by whom, where, and for whom (Said 21). I agree with Said that it is the form of the narrative that enables Conrad's novel to include "two possible arguments, two visions, in the postcolonial world that succeeded his" (Said 25). As Said observes, one of the arguments "allows the old imperial enterprise full scope to play itself out conventionally, to render the world as official European or Western imperialism saw it, and to consolidate itself after World War Two" (Said 25). However, there is another "considerably less objectionable possibility." This second argument "sees itself as Conrad saw his own narratives, local to a time and place, neither unconditionally true nor unqualifiedly certain" (Said 25). Said's questions and argument call for us to pay close attention to both form and content in literary texts in our interpretation and criticism. Following Said's lead but to explore further, I find it necessary to examine the time(s) and space(s) that a literary text dwells in and that the text implies within its particular form and content.

Most scholars and critics mentioned earlier seem to be concerned with the political implication and problematics of Conrad's work; that is, their criticism mostly focuses on the content of Conrad's book. What attracts me the most, however, is the form of the book. To be more specific, I am intrigued by the circular narrative mode in which shifting points of view and changing locations in time and space construct the retrospective yet chronological sequences of the narration. Bakhtin adopted the idea of

“space-time” from Albert Einstein’s “Theory of Relativity” and invented the term *chronotope* to express the inseparability of space and time, taking time as the fourth dimension of space (Bakhtin 84). Following his discussion on the “literary artistic chronotope,” I examine the intersection of temporal and spatial indicators in Conrad’s controversial fiction. According to my understanding, the widely cited paragraph from *Heart of Darkness* that has been critiqued as a problematic representation of “primitive” “dark” Africa provides a good example to elaborate the complicated, and sometimes controversial, perception of time and space in the novel.

Going up that river was like traveling back to the earliest beginnings of the world, when vegetation rioted on the earth and the big trees were kings... There were moments when one’s past came back to one, as it will sometimes when you have not a moment to spare to yourself; but it came in the shape of an unrestful and noisy dream remembered with wonder amongst the overwhelming realities of this strange world of plants and water and silence. (Conrad 36-37)

Here Marlow, moving forward in his voyage and up the Congo River, is simultaneously a traveler going backward to the “earliest beginnings of the world.” The countervailing movements of time within the novel become particularly intriguing if they are associated with similarly countervailing movements in space. Marlow’s journey on board as well as in his narrative in and up the Congo River is also a movement back and out towards a surrounding context of Europe. Such multi-dimensional movements of time and space help to structure and at the same time are structured by the multiple layers of narrative in Conrad’s book. They also contribute to its belonging to transnational fiction.

By considering *Heart of Darkness* as transnational here, I refer to the novel’s trans-temporal and trans-spatial structure in narrative in particular. As I read through *Heart of Darkness*, it is noticeable that there is more than one narrative voice and various versions of narratives that are telling and retelling the story. Thus, there is a constantly shifting point of view in the narration. The first-person narrator “I” starts the whole story on a cruising yawl, the *Nellie*, at the Sea-reach of the Thames near Gravesend. Soon Charlie Marlow takes over the position of the first-person storyteller while the Director of the Company (Captain and host of the *Nellie*), the Lawyer, the Accountant, and the frame-narrator “I” are the audience. Marlow is represented as a character with a special identity at his first appearance in the book: a seaman and a wanderer, whose location is connected with the sea landscape rather than the politically and culturally demarcated territories on the land. In the “Author’s Note” to the collection *Youth: A Narrative and Two Other Stories* that includes *Heart of Darkness*, Conrad addresses Marlow as the one who is “supposed to be all sorts of things: a clever screen, a mere device, a ‘personator,’ a familiar spirit, a whispering ‘daemon,’” while he considers himself, the writer, as “a meditated plan for his capture” (Conrad 3). At the point of departure in the novel, the first-person frame-narrator “I” provides brief descriptions of the surrounding context of Europe and of the major storyteller Marlow. Such brief descriptive intersections dispersed throughout the book, on the one hand, frame Marlow’s stories within “my” narrative. On the other hand, such a device includes multiple versions of tales told by other characters that are set up in various times and locations into a larger and complex temporal and spatial framework. In this

sense, Conrad constructs in his fiction a world “being made and unmade more or less all the time” (Said 29).

“The *Nellie*, a cruising yawl, swung to her anchor without a flutter of the sails and was at rest...The Sea-reach of the Thames stretched before us like the beginning of an interminable waterway” (Conrad 7). If the frame-narrator’s narrative is located now in a mobile territory – a boat on European waterway – Marlow’s story-to-follow is framed by changing locations on land and in water in Europe and Africa at various moments of time. “Marlow sat cross-legged right aft, leaning against the mizzen-mast. He had sunken cheeks, a yellow complexion, a straight back, an ascetic aspect, and with his arms dropped, the palms of hands outwards, resembled an idol” (Conrad 7). In such a Buddha-like posture, Marlow takes over the first-person narrator’s position from the frame-narrator and starts the story about his voyage into the “heart of darkness,” which at least implies double meaning in its references to both Europe and Africa. “And this also...has been one of the dark places of the earth” (Conrad 9). The “also” here indicates that his journey towards the “heart of darkness” in Africa is simultaneously away from, and perhaps also towards, another “heart of darkness” in Europe until the novel ends with the following sentence: “The offing was barred by a black band of clouds, and the tranquil waterway leading to the uttermost ends of the earth flowed somber under an overcast sky – seemed to lead into the heart of an immense darkness” (Conrad 76).

In her discussion on Mandelstam’s love of Dante’s poetry, Wai Chee Dimock considers literature as a continuum that “extends across space and time, messing up territorial sovereignty and numerical chronology” (174).

The apparent unity of the chronological date gives way to a plurality of operative nows. These nows are not discretely or uniformly slotted; they do not all line up on the same synchronic plane. They owe their shapes to the irregular compass of words: words with different antecedents, different extensions of meaning. (Dimock 174)

Dimock’s concern with literature as a continuum concentrates on the connection between the reader and the writer through the text, in written or oral forms. I agree with her that literature, being “timeful” rather than “timeless,” crosses territorial boundaries. Literature unsettles territorial sovereignty and a regime of simultaneity. “It holds out to its readers dimensions of space and time so far-flung and so deeply recessional that they can never be made to coincide with the synchronic plane of the geopolitical map” (Dimock 175). Dimock’s statement here is focused on the reader. Yet, my analysis of *Heart of Darkness* is focused on the intimacy between the narrators, including characters in the novel, and Conrad, the author. The first few pages of the story set up the basic narrative pattern in the novel from the very beginning. The stories are mainly told by Marlow with the frame-narrator’s short remarks or depictions interlaced to structure a temporal discrepancy as well as temporal connections between “now” and “then,” namely the present and the past. Such structuring also extends to the spatial landscape crossing the national and geographical boundaries to embrace not only both Europe and Africa as symbolized by the Thames and the Congo River respectively, but also land and water landscapes.

As the plots develop in the book, readers meet the other characters whom Marlow encounters in his adventure in the Congo, including the Company's chief accountant, the General Manager of the Central Station, the Manager's uncle, and the harlequin-like Russian. All of them present their stories about Mr. Kurtz within Marlow's narrative. As Marlow tells and retells their versions of Mr. Kurtz, he becomes the destination of Marlow's voyage up the Congo River. Such complexity in the form of fiction shows one of the features of the modernity of Conrad's writing. If we observe the shifting roles of the narrators in the sequences of the book, we can see a shift from the frame-narrator "I" to Marlow and then to a number of people in the remote continent who provide tales about Mr. Kurtz to Marlow based on their personal encounters with or hearsay about him. If we look at these narratives according to their chronological order, however, it would turn into a reverse series of sequences of retelling and recreation. The chronological structure would be based on accounts of those characters who tell stories to Marlow first. Then there is Marlow's reorganized and reframed narrative. After that, "my" story appears as a follow-up of "my" experience of being among the listeners to Marlow on the *Nellie*. The following schema shows the narrators pushing the development of the novel in two opposite directions.

**Narrators in the sequences of the novel:**

The frame-narrator "I" (no time and place specified) →→ Marlow (at dusk in August on a cruising yawl on the Thames) →→ a number of narrators (at various locations in the Congo in the past)

**Narrators in the sequences of chronological order:**

The frame-narrator "I" (no time and place specified) ←← Marlow (at dusk in August on a cruising yawl on the Thames) ←← a number of narrators (at various locations in the Congo in the past)

The time structure of *Heart of Darkness* appears to be generally retrospective. As far as I understand, nevertheless, there are both forward and backward movements in terms of time in Conrad's book. On the one hand, Marlow's (as well as the frame-narrator's) narrative traces back into the past, recollecting memory. Moreover, each person from the group who tell stories about Mr. Kurtz in the Congo is also moving backward along the chronological line to recall their experiences and to articulate their memories. All these narrative units within units could be considered moving backward in the light of time. On the other hand, Marlow's retold stories are structured according to the forward movement of time, which follows his voyage going further and further into the jungle world. Within the circle of his adventure in the Congo, Marlow and his narrative are moving forward in time and at the same time moving up the Congo River. Furthermore, his journey to the Congo also involves the binary of outside and inside. As the steamboat takes Marlow deeper and deeper inside the territory of the Congo towards the "heart of darkness," it is also a journey further and further away from and simultaneously towards the metropolitan center of Europe, where the novel starts and ends. Thus, to envision Marlow's journey as one only towards the Congo is limited as one merely towards Europe.

Rather, there are multiple layers of the journeys in *Heart of Darkness*: Marlow's actual journey up-river to Kurtz and the Inner Station, the larger journey for the

audience in the novel that is led by Marlow's narrative, and finally the journey for readers from civilized Europe back to the beginning of creation and then back to Europe. In analyzing the complicated voyage from the perspective of the narrative structure of the book, what concerns me the most is how the narratives by Conrad, the frame-narrator, Marlow, and other narrators are structured to construct a complex and controversial framework that encompasses various locations on the land and in water as well as distinct perceptions of time.

The following schema might provide a simplified series of movements in narration that includes various locations both in time and in space.

Narrator(s)  
Location  
Event

The frame-narrator  
The *Nellie* on the Thames (Europe)  
the frame-narrator's narrative  
↓

-----  
Marlow  
Europe  
Marlow's pursuit of the position to be a skipper with the help of his aunt  
↓

-----  
Marlow  
A French steamer on the Congo River passing Gran' Bassam and Little Popo  
Marlow's voyage in the Congo  
↓

-----  
Marlow  
A little sea-going steamer at the mouth of the Congo River  
Marlow's voyage in the Congo  
↓

-----  
Marlow and the chief accountant  
The Company's Station on the coast  
The chief accountant, as the first among the narrators Marlow encounters in the Congo, telling stories about Mr. Kurtz  
↓

-----  
Marlow, the General Manager, and his uncle  
The Central Station  
Marlow's retelling of the overheard conversation between the uncle and nephew concerning Mr. Kurtz  
↓

-----  
Marlow and the "harlequin" Russian  
A hut of reeds some fifty miles below the Inner Station



The Russian telling the stories about Mr. Kurtz

↓

Marlow and the “harlequin” Russian  
Eight miles from the Inner Station  
The heavy fog

↓

Marlow  
The Inner Station  
Marlow’s encounter with Mr. Kurtz who is dying

↓

Marlow  
The head of an island downstream on the Congo River  
Marlow’s voyage leaving the Congo and Kurtz’s disappearance

↓

Marlow  
Brussels (Europe)  
Marlow’s visit of “The Intended”

↓

Marlow and the frame-narrator  
The *Nellie* on the Thames  
*Stories of Marlow’s experiences and about Mr. Kurtz*

As I mentioned earlier, the novel begins with “my” narrative set up on the *Nellie* on the Thames and turns into Marlow’s story across time and space. In his discussion on *Heart of Darkness*, Said points out, “whatever is lost or elided or even simply made up in Marlow’s immensely compelling recitation is compensated for in the narrative’s sheer historical momentum, the temporal forward movement – with digressions, descriptions, exciting encounters, and all” (Said 23). Marlow’s narrative starts from his story of pursuing an appointment to be a skipper of a river steamboat in the Congo through the personal connections of his aunt. Marlow departs with a French steamer on which he spends thirty days navigating upstream towards the mouth of the Congo River, passing by various trading places such as Gran’ Bassam and Little Popo. At the mouth of “the big river,” Marlow changes his passage onto a little sea-going steamer to continue his two-hundred-mile journey further upward in order to reach the steamboat assigned to him, which is anchored at the Central Station. Accompanied by a Swedish captain on board, Marlow arrives at the Company’s station on the coast and meets the chief accountant, who is the first among the characters in the Congo to provide Marlow with stories about Mr. Kurtz. This white man in “a high, starched collar, white cuffs, a light alpaca jacket, snowy trousers, a clean necktie, and varnished boots,” no hat, hair “parted, brushed, oiled” remarks on one of the ten days of Marlow’s staying with him: “In the interior you will no doubt meet Mr. Kurtz” (Conrad 21, 22). Marlow is informed by him that Kurtz is a first-class agent, a very remarkable person, who is at

that time in charge of a trading-post “at the very bottom of there”; who “sends in as much ivory as all the others put together”; who is going to be a “somebody in the Administration before long”, according to the intention of “the Council in Europe” (Conrad 22). If later in the novel Kurtz becomes a voice that crosses boundaries of time and space haunting Marlow as well as his narrative, the chief accountant’s brief and vague description introduces this character onto the stage.

When Marlow finally reaches the Central Station after a fifteen-day voyage by land and water from the Company’s Station, his original destination and travel itinerary have dramatically changed because the steamboat that he was to be in charge of has sunken down to the bottom of the river two days before his arrival. During the two months it takes to restore his steamer from the wreck, Marlow has the opportunity to hear more stories and anecdotes about Kurtz from the General Manager and his uncle. The General Manager, who is “commonplace in complexion, in feature, in manners, and in voice,” appears to feel weary and irritable because of the news that Mr. Kurtz is ill, thus signifying that a very important station is “in jeopardy” (Conrad 25). The narrative here is not always directed to Marlow but rather the disjointed and half-heard conversation between uncle and nephew. In this way, the name of Kurtz becomes more and more an inevitable word for Marlow and is always linked to “ivory” by the General Manager and his uncle. This uncle is a young, gentlemanly, aristocratic first-class agent as well as a yellow-faced and widowed foreman – “a boiler-maker by trade” and “a good worker” (Conrad 31). Gradually he becomes a voice on Marlow’s expedition along with a new destination for him when he travels further and further into the unknown darkness. In an accidental eavesdropping of the conversation between the uncle and the nephew (the General Manager), Marlow’s narrative addresses for the first time Kurtz’s social identity in the European apparatus as “an English half-caste clerk” from a half-English mother and a half-French father. To this extent, all of Europe “contributes to the making of Kurtz” – a voice, an idea, and a symbol – thus providing the center of the narrative structure for the whole novel (Conrad 35, 50).

Sailing further up the Congo River as the captain of his steamboat, Marlow admits that his journey has turned into a voyage towards Kurtz as it penetrates deeper and deeper into the “heart of darkness.” Some fifty miles below the Inner Station, Marlow and his crew come upon a deserted hut of reeds that is one of the places where water landscape is connected with space on the land. “Were we to let go our hold of the bottom, we would be absolutely in the air – in space. We wouldn’t be able to tell where we were going to – whether up or down stream or across – till we fetched against one bank or the other – and then we wouldn’t know at first which it was” (Conrad 43). Just before they reach Kurtz’s territory – the Inner Station – they are caught in a heavy and impenetrable fog that blurs the boundaries between land and water, inside and outside, up and down, and forward and backward.

The metaphorical way of representing Kurtz as a transcendent voice further complicates the narrative framework of time and space in *Heart of Darkness*. The harlequin-like Russian, Kurtz’s “last disciple,” exclaims that “You don’t talk with that man – you listen to him” (Conrad 53). In the admiring recollection of this harlequin-like Russian, Kurtz uses his voice to mark his territory within the dark, deep interior, and up the Congo River. “‘My ivory’...’My Intended, my ivory, my station, my river, my...’ everything belonged to him...” (Conrad 49). Through the relayed narratives,

Kurtz is symbolized as an everlasting trans-temporal and trans-spatial voice that crosses the boundaries between now and then, here and there, and the past and the present for Marlow, for “me,” and perhaps for Conrad, too.

A voice. He was very little more than a voice. And I heard – him – it – this voice – other voices – all of them were so little more than voices – and the memory of that time itself lingers around me, impalpable, like a dying vibration of one immense jabber, silly, atrocious, sordid, savage, or simply mean without any kind of sense... (Conrad 48-49)

I argue that it is Marlow rather than the half-savage Russian who is Kurtz’s very last disciple. Given the realization that Kurtz has passed out all of his hands – “his soul, his body, his station, his plans, his ivory, his career” (Conrad 71) – Marlow, together with his voyage and narrative, becomes the carrier of the “discoursed” Kurtz. Even though Marlow does not go to join Kurtz “there” and “then,” he remains “to dream the nightmare out to the end and to show my loyalty to Kurtz once more” (Conrad 69). The dramatic scene where Marlow visits Kurtz’s Intended in Brussels further emphasizes the symbolic meaning of Kurtz as a voice transcending time and space:

The room seemed to have grown darker as if all the sad light of the cloudy evening had taken refuge on her forehead...I perceived she was one of those creatures that are not the playthings of Time. For her he had died only yesterday. And by Jove, the impression was so powerful that for me too he seemed to have died only yesterday – nay, this very minute. I saw her and him in the same instant of time – his death and her sorrow – I saw her sorrow in the very moment of his death...I saw them together – I heard them together. (Conrad 73)

Marlow’s *chronotope* at this very moment in “here and now” is replaced by or fused into Kurtz’s *chronotope* “there and then.” For Marlow, it is hard to make the distinction between the instant of time when he is in the metropolitan center in Europe with the Intended and the moment when he was on his expedition in the Congo. His version is different and disjunctive.

In his introduction to the Norton edition, Robert Kimbrough proposes that the difference between Conrad’s earlier fiction and *Heart of Darkness* is that the earlier narratives are usually objective, descriptive, and thematically clear while *Heart of Darkness* “tends to be interior, suggestively analytic, and highly psychological.” To put it another way, *Heart of Darkness* introduces a new mode in Conrad’s fictional writing: the symbolic (Kimbrough “Introduction” ix). In the light of symbolizing the countervailing movements and intersections of time and space, *Heart of Darkness* has interesting concerns about different times coexisting and about Kurtz’s metaphorical transformation into a voice in its narrative.

Through Marlow’s brief encounter with the natives engaged to work on board, Conrad addresses the possibility of different times existing in the same space in his novel. As Marlow talks about the “natives” working on board, he says: “I don’t think a single one of them had any clear idea of time as we at the end of countless ages have. They still belonged to the beginnings of time – had no inherited experience to teach them, as it were” (Conrad 42). First and foremost, different times or different

perceptions of time could coexist at a certain moment. In the case of Marlow's voyage on the Congo River, European time and time for the natives – namely, the time “at the end of countless ages” and the time at the “beginning” – coexist at the very same moment in the narrative. The earth for everybody is “only a standing place.” Most people are “neither one nor the other. The earth for us is a place to live in” (Conrad 50). Secondly, such seemingly controversial co-existence happens in a mobile territory: a steamboat as the extension of the land, a part of the water landscape, and a link bridging water and land, voyaging on the river. Furthermore, people who belong to different times dwell in the same space at one moment. Such a temporal moment contains distinct implications for all humanity depending on the time and space in which one lives. Thus, there is a larger framework of time-space in the novel. If, as Homi Bhabha problematizes, “national time becomes concrete and visible in the chronotope of the local, particular, graphic, from beginning to end” (Bhabha 143), one might consider the *chronotope* (time and space) in *Heart of Darkness* as abstract and changing beyond the political and geographical boundaries so that it exists on the transnational level.

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### Özet

#### **Zaman ve Mekâna Karşılık Gelen Hareketler: *Karanlığın Kalbine Yolculuk*'un Anlatısal Yapısı**

Bu makale, Joseph Conrad'ın *Karanlığın Kalbine Yolculuk* adlı romanının politik içerik ve anlamları üzerine yapılmış olan ve özellikle de sömürgeleşme ve emperyalizm üzerine odaklanan eleştirilerin kısa bir özeti ile başlamaktadır ve şu soruları sormaktadır: (1) *Karanlığın Kalbine Yolculuk* romanını Achebe sonrası iklimde okumak mümkün müdür? (2) Bu romanı okuyarak başka bir anlama düzeyi, mesela sömürgeci yerine ulus-ötesi olgusu çevresinde, geliştirmek mümkün müdür? (3) Başka bir bakış açısından yorumu yapıldığında kitabın değeri nedir? Akademisyenler ve eleştirmenler Conrad'ın romanının içeriğine ilişkin çeşitli görüşler üzerinde durmuşlardır. Bu makale hepsinden farklı olarak biçim üzerinde durmaktadır. Makale, değişen anlatıcı perspektifleri ve öykülerin geçici ve uzamsal yapılarını çözümleyerek romana çok katmanlı bir metin olarak yaklaşmaktadır. Makale aynı zamanda içinde zaman ve mekânla değişen bakış açısı ve düenden bugüne anlatı sıralamasının kronolojik düzende oluşturulduğu dairesel öykü biçimine de değinmektedir. Bu süreç içinde, Conrad'ın bu tartışma yaratan eserindeki zaman ve uzam ibrelerinin kesişmesini çözümlemekteyiz. Makalenin argümanı *Karanlığın Kalbine Yolculuk*'taki "mekân-zaman" ilişkisinin siyasal ve coğrafi sınırların ötesinde soyut ve değişken ve böylelikle ulus-ötesi bir seviyede varlığını sürdüren bir olgu olduğunu ileri sürmektedir.



## The Western Patriarchal Impulse<sup>1</sup>

Dimple Godiwala

*Maybe the target nowadays is not to discover what we are, but to refuse what we are. We have to imagine and to build up what we could be to get rid of [a] political 'double bind', which is the simultaneous individualization and totalization of modern power structures. The conclusion would be that the political, ethical, social, philosophical problem of our days is not to try and liberate the individual from the state, and from the state's institutions, but to liberate us both from the state and from the type of individualization which is linked to the state. **We have to promote new forms of subjectivity through refusal of this kind of individuality which has been imposed upon us for several centuries.***

Michel Foucault, *The Subject and Power*  
emphasis mine.

### *i. Patriarchy and the (western) patriarchal impulse*

*'[W]hom does discourse serve?'*

*Alessandro Fontana and Pasquale Pasquino to Michel Foucault in 'Truth and Power'*

Contemporary western feminists often speak of what they call 'Patriarchy' in monolithic terms. The patriarchy, however, is not necessarily a huge, impenetrable, political, corporate, or social structure which is intractably indivisible and uniform. This article calls upon Foucault's notion of discourse in *The Archaeology of Knowledge* and other texts, using it as an analytical tool in an examination of the nature of western patriarchy. Often conceptualized as a monolith, patriarchy's conceptually complex and pervasive nature is unravelled and dismantled. The pervasiveness of this regime of thought is theorized as occupying one long patriarchal *episteme*, and the twentieth century's remarkable feminist epistemic transgression is theoretically accounted for. However, as white women are incorporated into the patriarchy as full members, non-white subjects in the west are still largely excluded from discourse.

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<sup>1</sup> This article develops from my book, *Breaking the Bounds*, 2003.

The idea of Foucauldian discourse, rather than escaping or avoiding all interpretation (as he himself put it), can be turned to the analysis of patriarchy, which has also conceptually challenged definition. Like discourse which is 'language that has already made history'<sup>2</sup>, patriarchy consists of concepts reified via language to become history. The notion of discourse can be used as a tool to analyse systems of domination and power, like patriarchy, colonialism and capitalism. Thus, to deconstruct the nature of western patriarchy, one can, via Michel Foucault, regard it as a complex, interactive web of intermingling or disparate and discrete discursive and post-discursive<sup>3</sup> cultural practices, acts, techniques and methods. Ideals of masculinist and, later, cultural superiority achieved immanence in the articulation, documentation and institutional setting up of these methods. By the 18<sup>th</sup> century, the notions of a purely masculinist superiority gave way to notions of white and racial superiority which inhered in the very production, accumulation, circulation and functioning of discourses and were instrumental in establishing, consolidating and implementing these ideas which permeated the social body.<sup>4</sup> As an example of this let us consider the 20<sup>th</sup>-century Freudian and Lacanian schools of psychoanalysis. These can be regarded as statements which contribute to the construction of one (theoretically discrete) discursive field (psychoanalysis) which is generally supportive of notions of a phallocracy; however, these statements also contribute as events in the formation of, *e.g.*, late twentieth-century literary criticism, thus intermingling with and permeating critical literary discourse amongst other fields.<sup>5</sup> Both women and men use psychoanalysis as a tool for critical analysis. This example helps us securely grasp the conceptual apparatus of Foucauldian discourse: it exists as a matrix of fields (the discursive matrix); the boundaries of each amorphous discourse in the matrix are constantly able to shift and be re-allocated and appointed to another discourse whilst still being circumscribed by the original discourse. The entire in a given (historical) moment forms the *episteme*. Thus *régimes*<sup>6</sup> of thought produce 'truths' which are maintained over time. This 'double-conditioning' allows for certain notions to achieve immanence within the social field, and through the continual temporal variations in the matrices of transformations such ideals get concretized (reified) and are perceived as 'natural law'.<sup>7</sup> Patriarchy's

<sup>2</sup> Robert Young, 'Foucault in Tunisia', in *Postcolonialism: An Historical Introduction*, Routledge, 2001. pp. 399-400.

<sup>3</sup> By 'post-discursive cultural practices' I mean those cultural practices which are reified and concretized in institutional frameworks, either consciously or unconsciously, *e.g.*, apartheid or gender discrimination.

<sup>4</sup> Cf 'Two Lectures', in *Power/Knowledge*, ed. Colin Gordon, The Harvester Press limited, 1980. p.93. 'We are subjected to the production of truth through power and we cannot exercise power except through the production of truth.'

<sup>5</sup> Foucault himself used the term 'discourse' in various ways in the writing of *Archaeology of Knowledge*. He used it variously as 'the general domain of all statements, [...] an individualizable group of statements, [or] as a regulated practice that accounts for a certain number of statements'. Michel Foucault, *The Archaeology of Knowledge*, trans. A.M. Sheridan Smith, Tavistock Publications, 1972. p. 80.

<sup>6</sup> *régime* can be variously translated as flow, force field, rule or law.

<sup>7</sup> See Michel Foucault, *The History of Sexuality: Volume I*, trans. Robert Hurley, Penguin Books, 1990. pp.97-102. Cf. Foucault, 'Two Lectures'. Foucault gives the example of the way that



repressive and regulatory structure becomes immanent as self-reifying masculinist and culturally hierarchical power.

If patriarchy is regarded monolithically as a discourse (a system of formation), Foucault's discourses would then become statements in the formation of the master discourse of the patriarchy. These statements would be related within the discursive field of the patriarchy, arising in conditions in and under which it is possible for these particular enunciations (discursive events) to take place. Foucault emphasizes that there is no temporal point of origin, but rather, the system of formation be regarded as a system of rules. These rules come into operation, *i.e.*, underlie, every instance of transformation, enumeration and at every new development or modification of a strategy to ensure that even with every change in and to the discourse, and in spite of intersection with and influence of other discourses and practices, it is still ever this same discourse with a regularity which is maintained over time. 'It is not an atemporal form, but a schema of correspondence between several temporal series.' There is a certain schema of correspondences which is maintained diachronically rather than synchronically. Thus does the system of western patriarchy maintain and sustain itself as its rules are always and forever transcribed within it and come into operation 'at every temporal point of its existence.'<sup>8</sup> These 'rules' are not necessarily written or articulated, but exist as a *condition* at the prediscursive level: a condition which aids in the formation of the particular system of thought. It is a 'silent murmuring, the inexhaustible speech that animates from within the voice that one hears [...] the tiny, invisible text' which enables the appearance of one statement rather than another.<sup>9</sup> This prediscursive condition, this silent invisible text is what I call '*the (western) patriarchal impulse*', an impulse which unifies and sustains statements within disparate discourses (statements of the master discourse), forming the seemingly atemporal continuities and unities which support the truth régimes of *male as well as cultural* superiority, domination and control, and through which social cohesion is achieved. Thus the statements are legitimated by the unifying and regularizing nature of the patriarchal impulse which is not necessarily male, but differentiated, doubly-conditioned and located in subject positions and discourses. The *patriarchal impulse* and the concomitant *colonial impulse* are enmeshed in social structures - these are interlaced through a whole range of institutions, economic requirements and political issues of social regulation.<sup>10</sup> The patriarchal impulse is imbricated in the very fabric of what we call society.

Foucault describes power as neither an institution nor a structure but 'the name that one attributes to a complex strategical situation in a given society.'<sup>11</sup> It is those techniques and procedures which are *necessary* and *important* to the social body. If a

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psychoanalysis has been used as a totality which has 'proved a hindrance to research'. He goes on to speak of the need for and the validity of local criticism/s which are 'not dependant on the approval of the established régimes of thought' and the need to valorize subjugated knowledges. p.81.

<sup>8</sup> See *Archaeology*, p.74.

<sup>9</sup> *Archaeology*, p.27.

<sup>10</sup> Cf. 'Two Lectures', p.109.

<sup>11</sup> *The History of Sexuality: Volume I*, p.93.

technique is politically useful, if it lends itself to economic profit it becomes colonized and maintained by global mechanisms and the entire state system (hence, the third in the triad of impulses: the capitalist impulse). The patriarchal impulse, then, is *also* the name of that 'multiplicity of force relations' which has been immanent in the sphere of western discourse(s) through the centuries; it is that process which has strengthened and supported the regimes of patriarchal domination and control as constituted within discourses; it is that strategy whose general design or institutional crystallization is embodied in the state apparatus, in the formulation of the law, in the various social hegemonies; it is that strategy which has enabled its own maintenance by being useful and of economic importance and profit.<sup>12</sup>

This *patriarchal impulse*, which is concomitant the *colonial impulse* and the *capitalist impulse*, has been the moving substratum of force relations inherent within western discourse(s). These knowledges produce and are produced by social practices, forms of subjectivity, and power relations which constitute the unconscious and conscious and emotional life of the subjects of, and those subjected by, these discourses. Thus, over centuries of western history, minds and bodies have been infiltrated by this shifting substratum of patriarchal power - the patriarchal impulse - as it has been 'permanent, repetitious, inert and self-reproducing'.<sup>13</sup> It is within *the general system of formation* of what one terms the patriarchy, that the discourses which constitute it are formed and transformed.<sup>14</sup> Like 'war' and 'politics' which Foucault explains as two discrete yet overlapping strategies for the deployment of force relations which are 'unbalanced, heterogeneous, unstable, and tense',<sup>15</sup> the patriarchal impulse, the colonial impulse, and the capitalist impulse, have been pervasive as a strategy throughout the western social, political, economic and intellectual body.<sup>16</sup>

Sustained within dominant western discourses through centuries, the patriarchal impulse is continually reinforced, reinvented and thereby reified as a timeless truth statement. Compare Althusser's Ideological State Apparatuses<sup>17</sup> which would be *the*

<sup>12</sup> cf. Foucault, *The History of Sexuality*: Volume I, pp.92-3.

<sup>13</sup> *The History of Sexuality: Volume I*, p.93. Here, Foucault is speaking of attitudes to and the regulation of sex and sexuality. These would be constituted as part of, and as an effect of, I would argue, *the same strategy*, that same invisible text which inscribes the patriarchal impulse with, as this case reveals, rules prescribing heterosexism.

<sup>14</sup> cf. Foucault - the *level* of the archive and its rules. *Archaeology*, p.130. Also see 'Truth and Power', where Foucault explains that it is not a matter of locating everything on one level, but realising that there is a whole order of levels of events 'differing in amplitude, chronological breadth, and capacity to produce effects'. In *Power/Knowledge: Selected Interviews and Other Writings, 1972-1977*, ed. Colin Gordon, Harvester Press Ltd, 1980. p.114. Reprinted in *The Foucault Reader*, ed. Paul Rabinow, Penguin, 1984. p.56.

<sup>15</sup> *The History of Sexuality*: Volume I, p.93.

<sup>16</sup> Foucault often uses war, battle, politics as points of reference as his concept of history is one 'of struggles, of strategies and tactics' rather than language (meaning), semiotics (communication) or a dialectic (which he sees as an evasion of conflict). See 'Truth and Power', pp.56-57. Cf. the earlier 'Two Lectures' where he explains history as a form of war. p.114.

<sup>17</sup> Louis Althusser, *Lenin and Philosophy and other essays*, trans. Ben Brewster, Monthly Review Press, 1971. see pp.127-186. Althusser calls ideology a social formation and, in a conflation of Marx and Freud, said ideology had no history (was 'eternal'). Foucault himself acknowledges this

*apparatuses of containment* of the web of discourses. These ISAs maintain and sustain the discourse of patriarchy regardless of the class holding State Power. In the Althusserian sense then, the patriarchal impulse could be referred to, albeit monolithically or as a totality, as the ideology of gender, which has, in the West, been often maintained with the aid of the colonial impulse which here becomes the ideology of race relations, and the capitalist impulse, which can be read as the ideology of economic profit. It is through Foucault that these notions can be apprehended most fully. His hypothesis on the nature of power dismantles the monolithic nature of Althusser's theories as Foucault is lateral in his strategy of studying the techniques and tactics of domination, forms of subjection and subjugation, the inflections and utilisations of localised systems, and his readings of strategic apparatuses is complex and differentiated. Deleuze and Guattari's analysis is similar: like Reich (*The Mass Psychology of Fascism*) who established that fascism was a collective fantasy of the masses, and via Ronald D. Laing, who analysed psychological disorder as a cultural system where the individual (schizophrenic) took on the dysfunction of the entire society (capitalism), Deleuze and Guattari's *Anti-Oedipus: Capitalism and Schizophrenia* offers a reading of the functioning of patriarchy.<sup>18</sup> Patriarchy can, via Deleuze, be read as a desiring machine born and maintained by the perverse and collective desire of the *socius*. To synthesize Deleuze briefly, desiring-production, which is the same as social-production, is a group fantasy. However, two types of group fantasy are possible because 'two different readings of this identity are possible, depending upon whether the desiring machines are regarded from the point of view of the [...] masses'<sup>19</sup> (the Foucauldian network of intermingling discourses; knowledge) or [...] from the point of view of the elementary forces of desire' (Foucault's force field of power; the patriarchal/colonial/capitalist impulse). Thus, they continue, 'revolutionary desire' can be '*plugged into the existing social field as a source of energy*' (thus effecting the epistemic rupture). This is the point where the horizontality of Foucault's genealogy and the simplistic basis of Deleuzian hypothesis become most clear. To describe change and transformation as effected by a *sudden* surge of electrical-like energy into the machine of the social body is surely facile. The nature of what constitutes individuals and subjects is surely too complex to be likened to a machine which couples in linear fashion with sources of energy and, in itself, sounds inert and lifeless.<sup>20</sup> By contrast, Foucault explains rapid transformations in discourse as a sign of *modification in the rules of formation* of statements. It is not, he continues, a change in content, nor a change in theoretical form, but a question of what *governs* statements and the way they *govern* each other so as to constitute a set of propositions which are scientifically acceptable, verifiable or, indeed, falsifiable by scientific procedures. The

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when he remarked on the question of power in an interview: 'on the Marxist side, [power] was posed only in terms of the state apparatus.' 'Truth and Power', p.57.

<sup>18</sup> And, indeed, by Robert Young's extension, a reading, also, of colonialism, which is imbricated within my notion of the Western patriarchal impulse. See *Colonial Desire: Hybridity in Theory, Culture and Race*, Routledge, 1995. pp.166-174.

<sup>19</sup> mass can be read as body (of knowledge), volume.

<sup>20</sup> See Gilles Deleuze and Félix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia, Volume I*, [1972], trans. Robert Hurley, Mark Seem, and Helen Lane, Athlone, 1984. pp.22-36.

internal *régime* of power which circulates within discourses at certain moments undergoes a global modification.<sup>21</sup>

## ii. Shifts and Transformations

In contrast to the totalizing and homogenizing theories of Althusser and Deleuze, Michel Foucault's genealogy is trans-discursive and truly horizontal in its applications. The laterality and subtlety of Foucauldian analysis is apparent as he explicates shifts in discourse, lending himself easily to feminist and indeed, postcolonial interpretation.<sup>22</sup>

The network of discursive fields (substrated by the dominant western impulses) has always contained points of resistance, but, prior to the movement seeking the enfranchisement of women, these have been isolated: 'the points, knots, or focuses of resistance are spread over time and space at varying densities, at times mobilizing groups or individuals in a definitive way (...)'<sup>23</sup> It is in the twentieth-century that the 'great radical rupture' within the patriarchal system of formation gathers momentum. As an analogy to this greater rupture, this splicing within patriarchal systems, I offer the example of Kristevan psychoanalytic methods which are a resistance to the phallogocentricity of the Freudian and Lacanian schools whilst conterminous with the discourse of psychoanalysis which can be named a patriarchal discourse.<sup>24</sup> The rules for resistance or refusal are inscribed within discourse itself, and come from within it. Thus, the Kristevan resistance is *to the patriarchal impulse within the discourse* and not to the discourse of psychoanalysis itself, within which her work is constituted.<sup>25</sup> Feminists who speak of 'overthrowing the patriarchy' are speaking of overthrowing the very system of formation that they, as subjects, are constituted in. Instead, feminist strategies, whether radical or materialist or any other, can only *resist the patriarchal impulse within* the social, economic, political and intellectual bodies and discourses they are part of, and not Patriarchy itself.<sup>26</sup>

<sup>21</sup> This lucid explication is offered in his interview with his Italian translators and editors, Alessandro Fontana and Pasquale Pasquino. 'Truth and Power', in *Power/Knowledge*. p.112. Cf. Lois McNay who defines Foucauldian transformation as a 'sudden and complete rupture'. *Foucault: A Critical Introduction*, Polity Press, 1994. pp. 64-5 and 56-7. This is a complete misreading; Foucault emphasizes that '[t]he idea of a single break suddenly, at a given moment, dividing all discursive formations, interrupting them in a single moment [...] *such an idea cannot be sustained*'. *Archaeology of Knowledge*, p. 175. My emphasis.

<sup>22</sup> See Robert Young, 'Foucault in Tunisia', in *Postcolonialism: An Historical Introduction*, Routledge, 2001. pp. 395-410.

<sup>23</sup> The History of Sexuality: Volume I, p. 96.

<sup>24</sup> See, e.g., Jane Gallop, *Feminism and Psychoanalysis: The Daughter's Seduction*, Macmillan Press, 1982.

<sup>25</sup> Although of course, Kristeva has been read as aiding that very phallogocacy she seeks to subvert by valorizing the maternal body and reinscribing the institution of motherhood as compulsory for women. This gives the institution a permanent legitimization in which 'the female body is required to assume maternity as the essence of itself and the law of its desire'. Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity*, Routledge, 1990. p.92-3.

<sup>26</sup> Richard Rorty (Spivak's 'trivialist') speaks of what feminists term 'masculinism': 'so thoroughly built into everything we do or say in contemporary society that it looks as if only some really massive intellectual change could budge it. [...] Masculinism [or e.e.cummings']

At various historical moments there have been resistances to this prediscursive condition, the silent invisible text which underlies all the workings of the system/s of formation. These shifts have not, until the nineteenth-century, affected the underlying notions of male and cultural superiority and domination to female and/or racial others. These notions neither receded nor diminished with what may be seen as distinct historical shifts. The break in the notions of equality produced by The French Revolution and The American Declaration of Independence - *liberté, égalité* and *fraternité* for all - were conterminous with the statements which led to the formulation of the ideas of Nation, Nationalism and Other-Worlding.<sup>27</sup> Although the popular slogans called for an end to aristocratic systems, the nation-state was viewed as ideal and ethnic homogeneity and racial purity was advocated by thinkers such as Immanuel Kant<sup>28</sup>, Louis Agassiz and Arthur Gobineau.<sup>29</sup> Thus, the underlying condition inscribed within the system of formation of western discourses kept the rules of gender *as well as cultural superiority* a constant through the significant variations, even breaks, within the western social, political, economic and intellectual body. Thus the patriarchal impulse (conjoined with the colonial impulse) remained as a constant, and, within the web of discursive fields is multifariously reinforced and continually reinvented thereby maintaining its ability to present itself as a timeless and natural category.<sup>30</sup> The primary

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‘manunkind’] is a much bigger and fiercer monster than any of the little, parochial monsters with which pragmatists and deconstructionists struggle. For masculinism is the defense of the people who have been on top since the beginning of history [sic] against attempts to topple them; that sort of monster is very adaptable, and I suspect it can survive almost as well in an anti-logocentric as in a logocentric philosophical environment.’ ‘Feminism, Ideology, and Deconstruction: a Pragmatist View’, *Hypatia* Vol. 8 No. 2, Spring 1993.

<sup>27</sup> See Werner Sollors, ‘The Idea of Ethnicity’ (from *The Invention of Ethnicity*), in *The Fontana Post-modernism Reader*, ed. Walter Truett Anderson, Fontana, 1995; Werner Sollors, ‘Who is Ethnic?’ (from *Beyond Ethnicity: Consent and Descent in American Culture*) and Aijaz Ahmad, ‘Jameson’s Rhetoric of Otherness and the “National Allegory”’, in *The Post-Colonial Studies Reader*, ed. Bill Ashcroft, Gareth Griffiths, Helen Tiffin, Routledge, 1995.

<sup>28</sup> Immanuel Kant, *Anthropology from a Pragmatic Point of View* (1796-98), trans. V.L. Dowdell, Southern Illinois University Press, 1978, p.236. As quoted in Chetan Bhatt, ‘Primordial Being’, *Radical Philosophy*, No.100, March/April 2000, p.30.

<sup>29</sup> Sollors, ‘The Idea of Ethnicity’. The racial theories of Gobineau and Agassiz have also been excellently de-constructed in Robert Young’s *Colonial Desire: Hybridity in Theory, Culture and Race*, Routledge, 1995.

<sup>30</sup> The genealogy of what I call the colonial impulse or imperative which substrates ‘culture’ is to be found in *Colonial Desire*. Young unearths the colonial impulse (‘colonial desire’) as a text which substrates western ‘culture’ (see chapters 2, 3 and 4), ‘the conflictual structures generated by [...] imbalances of power are consistently articulated through points of tension and forms of difference [...] transformed into mutually defining metaphors that mutate within intricate webs of surreptitious cultural values that are then internalized by those whom they define’. p.xii. Also see p. 60 where Young describes the transference of genderized cultural values onto race, thus establishing colonial desire (the colonial impulse/ imperative) as a subtext imbricated within western patriarchies (p.162).

agency of the reinforcement of the patriarchal impulse is Language<sup>31</sup> through which knowledge (*savoir*) translates itself into discourse. Thus unmasked, patriarchy is revealed as an invention which continually reinvents itself as it is concretized and solidified over centuries of reinforcement and reification.

It is feminism, or, indeed, feminism/s (which draws attention to feminism as a plural site of differentiated subjectivities), that has managed to disrupt, albeit gradually and over a century, the discursive regimes of patriarchy to an extent which enables one to speak of feminism as having effected an epistemological break. The status of women prior to suffrage (in Britain, the movement lasted from 1860s to 1928 when full suffrage was won) is certainly starkly different from the status of women today, in terms of an inclusion in all areas of public life.<sup>32</sup> The transformation in western male discourse is perhaps best demonstrated by looking at the attitude of two seminal Marxists to gender: the first is Engels in *The Origin of the Family, Private Property, and The State* (1884) whose idealistic speculations on the existence of a prehistoric matriarchate are grounded only by the acknowledgement that the wife is the proletariat to the husband's bourgeoisie.<sup>33</sup> Engels' references to the status of women, however, exist on the margins of his primary discourse (The Marx and Engels Project, if one might call it that) and his comments are as invisible as the suffragists practising good behaviour to win the right to a full participation. In short, nobody took any notice. A century later, Britain's leading Marxist, following Jean-Paul Sartre in declaring that the only valuable 'debates' postmodernism has given us are those of race and gender, proceeds to subsume these within the definition of *Marxist* practice, thus valorizing them in the only absolute way he is able to imagine.<sup>34</sup> The difference is that Terry Eagleton's utterance is instantly validated by the plethora of Other texts amongst which his articulation becomes one among many and settles almost immediately as a contribution to the three debates (which have already and often been subsumed in practice if not in articulation: think of an Indian postcolonial Marxist feminist) rather than a formulation of a new one. The point is that discourse - specifically that of the western male - has been ruptured by the dual practice of feminism and postcolonialism, and, in the space of a few years (or

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<sup>31</sup> There has been a great deal of research into what has been variously defined as 'man-made language'. See Dale Spender, *Man Made Language*, Hélène Cixous' '*écriture féminine*' in 'The Laugh of The Medusa', as well as Suzanne Romaine, Julia Kristeva, among others.

<sup>32</sup> This is certainly *not* to claim that women have in any measure achieved a full equality, as gender discrimination does exist in institutionalized forms. It is merely to claim that, *e.g.*, Virginia Woolf's ideal of having a room of one's own and a sum to get by on, is easily achievable by many women today if, indeed, they see this as an ideal life. That certainly points to a difference in societal status and a kind of freedom unavailable to so many a century ago.

<sup>33</sup> I am grateful to Barbara Alice Mann for pointing out that Engels was working from a close reading of Lewis Henry Morgan, *League of the Haudenosaunee* (1851) and more importantly (as far as Engels was concerned), Morgan's *Ancient Society* (1877). Both were considered leading anthropological studies in their day, and the League still is, largely because Morgan's ghost writer was Ely Parker a Seneca Chief. In both studies, Morgan largely detailed Iroquian society, which was, and still is, matriarchal.

<sup>34</sup> Terry Eagleton, *The Illusions of Postmodernism*, Blackwell Publishers, 1995.

gradually over the century if one takes into account the murmurings of the Chartists and suffrage and Engels) is transformed to a very large extent.<sup>35</sup>

As Foucault explains transformations in discourse: Discourse has a 'permeability' and a 'mobility'. The matrix of discourses which make up the episteme 'move to the rhythm of events [at a] level of 'evential' *engagement*'. Thus it becomes possible for there to occur a transformation, a succession which follows its own rules. There are several possible (non-hierarchical) 'levels' in the density of the discourse. At a certain level of engagement, one discursive formation is substituted for another.<sup>36</sup> A shift is affected by transformations which take place at *different levels* in the discursive formation. These are *mutations* which are non-chronological and non-linear. This sort of transformation can be detected by noting a displacement of boundaries (as in the change in history to include *herstory*); the new position and new role of the speaking subject in the discourse (woman's space; the agency of the subaltern subject; the Kristevan *hysteric*; the Deleuzian *schizo*); new functions of language with respect to objects (*Man Made Language*); new forms of localization and circulation of the discourse in the society (Gender Studies; Race Studies; Queer Studies). An epistemic rupture leads to a reversal in the hierarchical order (Margaret Thatcher becomes Prime Minister in 1979).<sup>37</sup>

'The disappearance of one positivity and the emergence of another implies several types of transformation' (*AOK*) and, when read as feminism's rupture to patriarchy we see this is true as the changes in society wrought by the rise in women's consciousness and their inclusion in the public space has affected several changes in the structure of the social body and its practices. Thus different elements of the system of patriarchy are transformed; the characteristic relations of the system undergo change; and the relations between different positivities also change. Old interdiscursive configurations are decomposed and modified as a place emerges for another discursive formation. The new formation is *a modification of the old* and not 'a whole world of absolutely new objects, enunciations, concepts and theoretical choices [...] fully armed and fully organized'. Not all elements of the discourse are altered. It changes gradually, so 'statements are governed by new rules of formation' and 'each transformation may have its own particular index of temporal 'viscosity'.'<sup>38</sup>

Like Foucault's example of epistemic rupture, the French Revolution, feminism 'functions as a complex, articulated, describable group of transformations that left a number of positivities intact (e.g., women's biological reproductive role; the colonial

<sup>35</sup> Cf. Robert Young, *Torn Halves: Political Conflict in Literary and Cultural Theory*, Manchester University Press, 1996. p.89. '[T]he pressure of feminism, and more recently Black Studies, has meant that today the political cannot be ignored by anyone and may be responsible for the white male retreat into Marxism. Marxism can compete with feminism and Black Studies in so far as it offers to return literary criticism to its traditional moral function, *but can, more covertly, also act as a defence against them.*' My emphasis.

<sup>36</sup> *Archaeology*, p.167-175.

<sup>37</sup> Cf. Michel Foucault, 'History, Discourse and Discontinuity' in *Foucault Live: Collected Interviews 1961-1984*, ed. Sylvère Lotringer, trans. Lysa Hochroth and John Johnston, Semiotext(e), 1989. p.37.

<sup>38</sup> *Archaeology*, p.167-175.

impulse), fixed for a number of others rules that are still with us (the Houses of Parliament still have a preponderance of men-only toilets in the tradition of male dominated politics; white women practice race discrimination as well as their masters did), and also established positivities that have recently disappeared or are still disappearing before our eyes (such as compulsory heterosexuality, or at least the formation of a politically legitimized space for lesbians and gays; or consider that heterosexual men increasingly share in domestic housework).<sup>39</sup>

It is also possible to understand how feminism succeeded in permeating the centuries old patriarchal system via Deleuze and Guattari's hypothesis.<sup>40</sup> Feminism's collective consciousness-raising can be seen as a collective fantasy, a desire which entered into every nook and cranny of the social body affecting a change in the fixed order of things. Although Deleuzian desire seems to be 'sudden' it is apparent that it took nearly a century of women organizing themselves in a collective way to be incorporated into previously male spaces. The institution of the theatre, an example of Deleuzian anti-production, was for centuries a fixed order of society, which provided a framework for possible social relations, but was itself unaffected by women writing theatre. Suffrage plays, written for and performed to the militant suffragettes, were never regarded as theatre proper and did not enter the discursive matrix which constituted theatre until the mid-80s when feminists unearthed heretofore buried suffragette drama texts.<sup>41</sup> Critical dramatic discourse of their period never mentions them. However, the group fantasy of women demanding equal rights which gathered force over a period of time changed social relations allowing the revolutionary essence of women's desire to affect and change the established order in theatre in a non-chronological, non-linear way.<sup>42</sup>

Feminism's second wave has affected a rupture in intellectual discourse as, for the first time in western history women are "allowed" to enter en masse. Through centuries of repression via the pervasive truth regimes of patriarchy, the formation of feminist discourse is a response, a construction of a new form of subjectivity *enabled by structural changes* in society (the vote, equal education, women's rights over their bodies, and so on). The transformation is a complex one as the patriarchal impulse is a structural rule embedded deep within the very rules of transformation - and I can offer one example which will make visible the institutional valorization of feminist discourse and its *simultaneous and instant marginalization* as a discourse of the Other - that of the academic discipline called Gender Studies. By constituting women as a separate 'subject' within the academic discipline of the Humanities the other disciplines have the freedom to continue to be male-dominated. Similarly, in literary criticism, feminist theory and post-colonial theory are separate concerns, seeming to exist apart from any

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<sup>39</sup> Cf. *Archaeology*, p.177.

<sup>40</sup> Anti-Oedipus.

<sup>41</sup> Dale Spender et al., *How the Vote Was Won and Other Suffragette Plays*, Methuen, 1985; Sheila Stowell, *A Stage of Their Own: Feminist Playwrights of the Suffrage Era*, Manchester University Press, 1992.

<sup>42</sup> For a complete appraisal of how British feminist dramatists broke the bounds of the patriarchal malestream, see Dimple Godiwala, *Breaking the Bounds: British Feminist Dramatists Writing in the Mainstream since c. 1980*, Peter Lang, 2003.



other readings of literature. This lets male and white students off the hook as they don't need to integrate any other subject position in their reading, whilst female and non-white students continue to feel like outsiders in texts. Undeniably, however, feminism, or rather the issue of women does become assimilated into mainstream discourses which had hitherto elided the subject of gender.<sup>43</sup> Thus historical, social, psychological and cultural discourses have had to acknowledge the presence and participation of woman, whereas the structural rule which makes race discrimination possible still operates as white woman becomes a full member of her patriarchy. Woman now exists within discourse, having effected an epistemological break and transformed a centuries old subjectivity of man/ male/ masculine orientated discourse, as both continue to occupy the still-patriarchal discursive field.

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<sup>43</sup> I am thinking of the historian, Eric Hobsbawm. *The Short Twentieth Century* is an example of the discourse of history having, willy-nilly, to take up the strand of gender as *integral to* the history of a century, whilst his first three volumes make no attempt to be inclusive. See Eric Hobsbawm, *The Age of Revolution [Europe] 1789-1848*, Weidenfeld and Nicolson, 1962; *The Age of Capital 1848-1875*, Weidenfeld and Nicolson, 1975; *The Age of Empire 1875-1914*, Weidenfeld and Nicolson, 1987; *The Age of Extremes: The Short Twentieth Century 1914-1991*, Michael Joseph, 1994.

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## Özet

### Batının Ataerkil Güç Birliği

Bu makale Foucault'nun *Bilginin Arkeolojisi* adlı kitabındaki ve diğer metinlerindeki söylem olgusuna başvurmakta ve onu batının ataerkil doğasını incelemeye yönelik bir çözümleme aracı olarak kullanmaktadır. Genellikle tekyapı (monolit) olarak kavramlaştırılan ataerkil kavram olarak karmaşık ve yaygın doğası çözülmüş ve parçalara ayrılmıştır. Bu düşünce rejiminin yaygınlaşması uzun ve tek bir dönemi kapsayan ataerkil bir *episteme* (bilgi) olarak teorileştirilmektedir ve yirminci yüzyılın çarpıcı örnekler veren bilgiye yönelik feminist ihlalin nedenini de yine teorik bağlamda açıklamaktadır. Fakat beyaz kadınlar ataerkilliğe tam üyeler olarak dahil edilirken, batıdaki beyaz olmayan özneler hala geniş kitleler halinde söylemin dışında bırakılmaktadır.

## **Recent Native American Drama and Film: Negotiations through Time and Culture**

**William Over**

### **Political Context**

A heightened concern for social justice among Native Americans began with the mobilization around key events in the 1960's and 1970's. The most important of these were the second Wounded Knee protest occupation in 1974 and the Trail of Broken Treaties march on Washington, DC in 1975. This activism within the United States inspired in turn the growth of indigenous movements worldwide. Such seminal actions, coupled with the general reawakening of identitarian concerns throughout the world during the same decades, created a diffusionary effect. Dissenting indigenous groups discerned a common predicament created by processes of modernization throughout the world. They recognized that commonality in turn led to fruitful organizational structures, such as the founding of many nongovernmental organizations (NGOs) recognized by the United Nations (see Wilmer 35). Some of these proved particularly effective for enlistment in the cause of human rights and self-determination issues, and, perhaps most controversial of all, in the formation of self-development agendas. Most important among such organizations were the International Indian Treaty Council, formed through the American Indian Movement (AIM) in 1974, and the World Council of Indigenous Peoples, formed the following year.

The new mandate for indigenous self-determination and other autonomous concerns did not lead immediately to sustained dramatic production, either through new theatrical forms or in the cinema, as it did within other contemporary liberation movements. However, beginning in the 1970s a more critical awareness of mainstream cultural influences among Native American theorists set the background for, if not stimulate the development of, plays and films. Almost immediately, critical advocacy became quite cogent and confrontational, most notably through indigenous writer/activists such as Ward Churchill, Vine Deloria, and Annette Jaimes. Churchill and Jaimes worked within U.S. academe, teaching at the University of Colorado's Center for Studies of Ethnicity and Race in America (CSERA) at Boulder. Such new institutions provided critical voices heretofore unavailable to indigenous theorists. Their academic status has made educated mainstream culture decidedly more sensitive to the issues and dilemmas of Native American life, particularly when confronted with modern and postmodern cultural formations.

Voices directly critical of traditional European-American stereotypical responses to Native Americans and their culture have forced issues of difference and complexity before the mainstream consciousness in recent decades. Non-indigenous writers who were perceived by the wider culture as projecting "authentic" voices of indigenous groups, what Churchill ironically terms "friends of the Indians" (Churchill 51), have been critically reappraised, with the result that a less naive, less stereotyped approach to Native American life is more widely appreciated by First World academics and activists. Still, hundreds of years of self-serving stereotypical thinking has not

succeeded in breaking over-determined conceptions among the broad populace of Native American groups. Certainly there is a much greater awareness of the cultural expropriation of indigenous identities by well-meaning--or not so well-meaning--popular writers, filmmakers, and journalists. Still, negative images of indigenous culture persist, no doubt in part because of the still powerful influence of the frontier "cowboys and Indians" mystique within U.S. culture, a reconstruction known throughout the world. Consequently, Native Americans, representing by far the oldest culture within the United States, remain the least understood and recognized group. Paralleling this lack of discernment within mainstream culture is a degree of invisibility and ambiguity experienced by many Native Americans themselves, who of course can be equally influenced by the powerful cultural and economic institutions of the United States.

In the international sphere, self-determination, self-development, and other issues of autonomy for indigenous groups have generated intense debate within legal and diplomatic institutions (Cornthassel and Primeau). Despite such activism, indigenous literary forms that contain social justice themes remain somewhat distant from these arguments, which in fact respond much more to the vagaries of international bureaucracy than is immediately apparent. Recent Native American literary interest is centered on the novel, which is the preferred form of such respected writers as Leslie Silko, N. Scott Momaday, Louise Erdrich, Louis Owens, and Gordon Henry Jr. Even so, there exists an incipient playwrighting movement. Native American dramatists have arisen both at the grassroots level and at universities in the western U.S. Although writing for relatively limited audiences, they often project a compelling discourse of indigenous concerns.

Typically, a playwright will write with a particular local audience in mind, be recognized and produced by a mainstream academic or regional theatre institution largely supported by non-indigenous theatregoers, and then become anthologized by a respected commercial or university press. Eventually, she or he may find a small but important educated audience in university classrooms and theatres. Concerned less or not at all with the legality and strategizing of international law and human rights groups, Native American drama generally avoids specific political issues with its host government in favor of conflicts arising from self-identity, cultural hybridity, negative cultural images, and an eroding traditional *ethos*. In addition, certain spheres of culture have become popular subject matter. Women have been particularly interested in theatrical presentation, writing and appearing in plays about contemporary indigenous life as it affects women and the family.

The relatively apolitical--or non-partisan--approach of most recent Native American drama contrasts with the highly critical and argumentative essay form favored by indigenous theorists in the U.S., who typically critique fiction, films, and visual art in order to clarify a social condition or to correct politically based misconceptions. However, the Native American playwright's lack of interest in onstage dialectic, in, for instance, the famous "purpose, passion, discussion" approach of Shavian dialogue for socially based plays, does not imply a lack of political consciousness. On the contrary, dramas centering on the indigenous family and its immediate social environment often expose implicitly the cultural and economic forces of the dominant culture. Stereotyping and common prejudice deeply affect the family members; their daily hopes and dreams are tied problematically to the centripetal forces of mainstream cultural forms. Often

traditional Native American cultural associations enable the characters in their struggle for meaning. For example, the natural landscape is often featured in these plays, though not in the deterministic way developed by the early twentieth-century Naturalism movement of mainstream theatre. Rather, characters refer to nature and natural sites as sustaining, albeit endangered, features of cultural identity and spiritual insight. Native American filmmakers in particular are more likely to engage a Shavian dialectic approach with their characters, though particular political solutions are also ignored or, as in the case of *Powwow Highway*, discussed below, considered only as past event.

The indirect approach to political theme in Native American drama contrasts with the drama of other indigenous movements worldwide. In Australia, for example, playwrights such as Jack Davis produce rhetorically based plays about land rights, degrees of aboriginal autonomy, and the conscious erasure of indigenous history by the dominant majority (Davis). The more issue-oriented drama of Australia attests in part to a different history of indigenous treatment. In Australia, the systematic attempt to assimilate aboriginals began under government mandate in the early twentieth century, in ways similar to federal government attempts in the U.S. Individuals were raised by selected white families with the intent of biological and cultural absorption. Light skinned people were prohibited from marrying dark-skinned individuals, and so on. Such practices later inspired an interest in the negative results of cultural dislocation as it has affected indigenous identity in Australia. Moreover, after World War II, significant attention was given to the concept of “aboriginality,” a theoretical activity that perhaps motivated aboriginals to create issue-based political drama. Critics such as Marcia Langton (1993) have argued against any notion of the “fixity” of aboriginal identity.

Interest in the problem of self-identity for a relatively powerless minority in Australia parallels concerns for cultural integrity in U.S. indigenous writing. An important genre for such explorations has been stage and screen drama. Although Native American drama has recently received a degree of institutional acknowledgment within university theatre departments, regional theatres, and in off-Broadway New York, mainstream U.S. culture remains unaware of such activity, a situation lamented by critics such as Churchill, who observes the dominance of white writers among the popularizers of contemporary Native American life. Inevitably, such writing, while often well-intentioned, remains at least one step removed from social and political understanding. The penchant for Europeanizing the most profound elements of indigenous American culture has long existed, as Ernst Cassirer made clear in his seminal study of language and myth. For example, mainstream notions of “the Great Spirit” attributed to several indigenous groups throughout the continental U.S. proved to be inaccurate reifications of difficult spiritual concepts, attempts to substitute a personal, original being for what in fact was non-substantial notions distributable over many substances of nature (Cassirer 66-70).

Native American drama in the 1990s followed its own course, avoiding both the issue-related plays of Australian aboriginal stagecraft and the emphasis on myth and ritual apparent in postcolonial Nigerian drama. In this respect it also differed from recent Native American novels, which often incorporate ritualistic themes, structures, and symbols. While U.S. indigenous stage plays make allusion to religious concepts and practices, these remain parenthetical to the stage action and even to the expressed

motivations of the characters. Present circumstances and future possibilities, rather than a conscious historical or cultural past, propel the characters. Typically, the action remains unresolved, the fate of particular characters ambivalent or uncertain. Still, individuals retain a degree of hope. Nihilism and social determinism are kept at a distance--a quality that generally parallels traditional mainstream world views in U.S. literature--and neither indigenous religion nor Christianity is entirely rejected (or accepted) without reservation. Whether this middle view is informed by a balanced appreciation of human existence inherent in Native American life, or rather the result of more recent and specific social and economic influences, is open to question.

The middle view has received some recent critical attention. Paula Gunn Allen finds ritual and mythic elements in recent Native American novels a distancing device to prevent "colonial or exploitative" mindsets (79). On the other hand, Simon Ortiz finds no conflict in the use of Eurocentric literary forms. He affirms "the creative ability of Indian people to gather in many forms of the socio-political colonizing force which beset them" making "these forms meaningful in their own terms" (8). Native American playwrights and screenwriters exploit European genres with less emphasis on mythopoeic forms, finding realism an appropriate vehicle for indigenous audiences familiar with U.S. entertainment media--film, videodrama, radio--using them to engage Indian and European cultural tensions. This approach is apparent in Terry Gomez's first full-length play, *Inter-Tribal*.

#### **A Seamless Understanding: *Inter-Tribal***

With roots in the Comanche Nation of Oklahoma, Terry Gomez was raised in a progressive urban American culture, San Francisco, and attended the University of New Mexico and the Institute of American Indian Arts in Santa Fe. She writes, "This play is not a pageant, although it contains scenes from a pow-wow, and one actor is wearing his Indian clothes. This play is not mythology. It is more about symbolism and finding humor in tragedy" (Perkins and Uno 199). While *Inter-Tribal* (1994) celebrates the American Indian struggle and affirms the under-valued contributions of women to this history, its main focus remains intergenerational relationships, a perspective that allows for the exploration of contemporary Native American lifestyles and inner lives that confront contradictory needs and obligations. Pressing social issues remain in the foreground, but partisan political commitments are entirely absent, except as an unspoken urge toward ethnic and feminist goals. In this regard, the Brechtian view that conventional plots and character relationships in the drama inhibit significant social critique may be applied to questions of the play's effectiveness.

The women of *Inter-Tribal* inhabit a world where Western social coding combines with a traditional ethos based on the transmission of wisdom between the generations. Baby, a late teenager who dresses as a typical mainstream youth, is pursued by her grandmother, Hattie, who has raised her alone. Hattie follows Baby into a pool hall filled with men who look suspiciously upon the older woman. Baby's desire to enter mainstream culture is centered on her respect for her friend Joyce, an older, more socially sophisticated Indian woman who dresses glamorously in mainstream clothing but suffers from alcoholism. Joyce has loved her boyfriend Two-Step since she was a teenager, but he is married with children and will only meet Joyce at night to avoid detection. When Two-Step tells Joyce that he will never leave his wife because of the

children, Joyce leaves the pool hall in despair, defiantly giving up her goal of twelve-step rehabilitation. Harley, a local acquaintance, tries to seduce Joyce while she is angry; when she refuses, he rapes her. The final scene in Hattie's house reveals Baby's early loss of a child and Hattie's attempt to give her granddaughter inner strength by reminding her of the heritage of an Indian woman. The play ends on a hopeful note when Hattie allows Joyce and Baby to live with her while Joyce recovers from the rape.

Hattie and Baby function as *raisonneuse* and *protégé* within the argument of the play. Hattie's awareness of the negative stereotypes threatening Native American culture is counterbalanced by her commitment to the enduring patience and strength of her traditional culture. Progressively Christian as well as indigenous in her religious outlook, Hattie cautions Baby that she is far from "the wise old medicine woman who can give you the meaning of life while we sit and do bead-work" (Gomez 213). Rather, her life-long experiences reveal a profound hybridity that combines feminist discourse, civil rights, a repressive boarding school period that separated her from her grandparents, and an enlightened Christianity. She tells Baby that these experiences gave her a strong sense of self, rather than a compliant acceptance of dominant culture: "I was taught that the white way was the best way to live, it took me years to figure out that who I really am is all of these things [indigenous, mainstream, and individual experience]" (213). Hattie's experience of the white world has not prevented a prospective view of life, one where a positive hybridity becomes a seamless understanding of justice and human dignity despite economic hardships and social prejudice.

Gomez avoids to a degree the complacent resolution Bertolt Brecht rejected in the commercial theatre by substituting a strong reference to group solidarity. Thus there is an unexpected reconciliation between Joyce, representing the temptations of mainstream culture and Indian vulnerability, and Hattie and Baby, who embody the continuity of intergenerational life. After Baby angrily accuses Hattie of lacking compassion for Joyce's victimization, Joyce appears at their home to accept Hattie's invitation to stay for her recovery. Hattie gives Joyce and Baby her own bed, thereby replacing their generation for her own within the Indian household. This gesture of goodwill is explained in Hattie's speech to Baby that justifies the continuance of Native American culture and particularly women's lives as reconcilers and nurturers of that tradition.

I do the best I can. I'm not perfect.... I'm a woman who has been brought up learning about the woman's lib, the civil rights movement, why, we were allowed the vote just after I was born.... I do the best I can. I was taught that the white way was the best way to live, it took me years to figure out that who I really am is all of these things. The main thing I realize is that Indians survive. We have so many things against us, and we are alive! Every generation knows more of the white way, but we old folk have to hurry and teach you all we can. Show how to be proud of yourselves. We are beautiful people. We don't deserve all that we have been through. (213-214)

Hattie's reaffirmation of her roots replaces the happy ending of conventional drama, where social degradation is overcome only by contrived endings or a dedicated but distant public sector. Gomez retains a didactic orientation in the resolution by

associating Joyce's plight with the commonality of obstacles to self-esteem. Baby laments, "There are things like what happened to Joyce, unemployment, drugs and alcohol abuse, even when our own people make it they forget where they come from" (214). Hattie's strength offers Joyce another chance and Baby a positive image of perseverance. Throughout the play inward endurance, rather than outward circumstance, offers redemption. Gomez's characters speak in the manner of William Saroyan's lost misfits, who maintain hope despite rejection and hardship. Like these, Gomez's people acknowledge their sorrows and express new visions of fulfillment, despite overwhelming circumstances. Although her characters seem unconcerned with partisan movements and particular reforms, they are highly conscious of the snares the dominant culture has presented to Native Americans, and of their own vulnerabilities and strengths. Diane Glancy's play, *Weebjob*, offers a similar prescription for endurance, but her comic approach adds a dimension of irony to the understanding of social justice for Native Americans.

#### **Future Alternatives: *Weebjob***

Choosing a variant on a traditional European comic plot allows Glancy to present a positive and affirming social statement of Native American life while keeping the threat of loss of identity and economic exploitation near at hand. She bypasses Brecht's contention that conventionality in the theatre prevents productive political thought by reversing the classical triangular love plot of comedy. Rather than offering two young lovers the opportunity to marry over a father's selfish wishes, *Weebjob* allows an intergenerational marriage with the father's blessing. In this way Glancy confirms Indian solidarity and maintains hope through a renewed commitment between the generations.

The father, Weebjob (the name alludes to the biblical father who suffers a legion of misfortunes) is a stubborn, impractical but amiable figure who "always seems to be at a crossroads in his life" (Glancy 170). His wife Sweet Grass loves him but has taken to living with her sister because Weebjob "takes her for granted" (170). His daughter Sweet Potato has left the reservation several times for other parts of New Mexico in search of herself. These problems plague Weebjob, but he is most bothered by his best friend's wish to marry his daughter. Pick Up is close to Weebjob, but is in love with Sweet Potato. These threats to the integrity of the small Mescalero Apache community are not as bad as the over-reactive Weebjob imagines. Sweet Grass confesses to her daughter that being Weebjob's wife "feels right....I see him as the man he wants to be, even when he falls short of it" (182). This faith in her husband is paralleled by Sweet Potato's trust in Pick Up, who, though a generation older, can offer her a happiness her younger suitors cannot. "Pick up makes me feel happy. He's someone to hold on to when there's nowhere for me, no place I really fit" (183).

Unsure of his faith in the endurance of love, Weebjob feels adrift. His son tells him that he is "like one of the trees in the nursery truck with your roots wrapped in a bag of sand" (183). Weebjob overcomes self-doubt by discerning the healing power of his wife's love. "I will watch Sweet Grass weave—making form out of all those stands of wool, then I can make sense of everything again" (183). Like *Inter-Tribal*, Glancy's comedy promotes women as sustainers of community and organizers of the reality that imbues cultural identity. The family is united in the ending with the wedding ceremony



of Pick Up and Sweet Potato, which harmonizes King James biblical language and native religious expression. The family's cultural hybridity becomes a seamless fabric, like the organizing and sustaining power that unifies the generations. This image of social fulfillment is traditional to European comic endings, but Glancy reverses the classic comedy love triangle where the generations are placed in opposition to one another with the father figure as "blocking character". Typically the father prevents his daughter or son from marrying the young lover for the sake of an older friend or business associate. However, by resolving the comic plot with an intergenerational wedding, Glancy underscores the strength of native heritage centered on family structure.

Gomez and Glancy comprehend a vital and fulfilling culture, independent of, though not fully distinct from the dominant order of the world's superpower. Their characters possess an astute awareness of their own vulnerability as members of an indigenous minority who carry the over-determined roles cast by the larger society: drunken Indian, wise old squaw, wild warrior, nature sage, stoic medicine man, noble savage. Gerald Vizenor comments on the tendency of Native American writers to replicate these powerful stereotypes as "simulatives of dominance." What Vizenor looks for is a native writing that critiques such hegemonic constructions through irony and what he terms "Indian simulations of the tropes of transmotion and survivance" (134). The neologisms "transmotion" and "survivance" are meant to define the capacity of Native American culture to adapt creatively and positively under the threat of mainstream centripetal forces. Vizenor's theory intends not so much to reclaim an identity obscured by loss and dislocation as to develop those existing elements of native culture that uphold a uniquely alternative way of life within a majority culture. In this view Native Americans become not victimized minority members but upholders of the values of social justice, community solidarity, and ecological awareness. Gomez and Glancy present similar advocates as important *raisonneurs* in their plays.

### **Memory and Quest: *Smoke Signals***

Strong father figures are absent from the families of *Inter-Tribal* but reaffirmed in *Weebjob*. The meaning and importance of the fatherly role is much more intimately explored in Sherman Alexie's film *Smoke Signals* (1997), based on his short story collection, *The Lone Ranger and Tonto Fistfight in Heaven*. A winner of two awards at the 1998 Sundance Film Festival, the film uses comic elements and a uniquely Native American sense of self-deprecation to probe the effects on two young men who confront a world without fathers. *Smoke Signals* became the first film written by a Native American to receive wide distribution. The film represents more than the back-handed compliment elicited from James Sterngold, who offers the ongoing stereotypical thinking directly challenged by recent Native American writing: "[*Smoke Signals*] is a step by a new generation of Indian artists toward finding an idiom for exploring their individual and cultural identities without resorting to self-pity, political correctness or Hollywood clichés" (12). Just how the issues of self-pity and political correctness figure in American Indian writing and filmmaking in the U.S. Sterngold does not explain. In fact, Chris Eyre, the film's director, has created a rare verisimilitude through closely acted ensemble performances and dialogue carefully inspired by Alexie's stories. As with Gomez and Glancy, Eyre and Alexie have avoided articulating political programs

and systemic social agendas, relying instead on the relationality of the characters to carry social commentary. In this respect the film is masterfully effective, chiefly because the satirical wit of the characters is rendered more incisive by their strikingly original performances, which abolish the limited views of mainstream culture towards Native Americans.

Two young Coeur d'Alene Indian men, Thomas and Victor, grow up together without fathers. Thomas, short and bespectacled, his hair unfashionably braided and wearing an incongruous dark broadcloth suit, was rescued as an infant from his burning home by Victor's father, who could not save Thomas's parents. Victor grew up witnessing his father's violence against himself and his mother. When his mother demands that her husband stop drinking, he deserts the family and moves permanently to Arizona. Victor's anger increases as he grows into manhood; he remains on the reservation without meaningful work and protective of his mother. When news arrives that Victor's father has died suddenly in Arizona, Thomas offers Victor his savings money if he is allowed to go along with him to claim his father's ashes. Victor accepts the deal, knowing that Thomas will annoy him with made-up stories of people and events from the past and present. On the bus, Thomas probes Victor about his feelings for his lost father, but Victor angrily rejects his queries.

In a desert trailer camp Victor and Thomas meet Suzie Song, a young Indian woman who had lived with Victor's father until his heart attack. She encourages Victor to accept his father's love for him, telling him that he stopped drinking and talked about his wife and son continually. Victor also learns about his father's deep remorse from accidentally causing the fire that killed Thomas's parents while drunk. On the trip home, Thomas and Victor witness an auto accident, and Victor runs miles into town to find help. At first accused of the accident, they are released by the police when the wife of the perpetrator reveals her husband's guilt. Victor's heroic efforts to save the accident victims reminds him of his father's love for Thomas and himself when he rescues both boys from the fire years before. For the first time able to move beyond his own anger, Victor shares his father's ashes with Thomas, stating that he must let things die for life to go on. Thomas receives the ashes as a precious gift, feeling the loss of his own father's death. Both throw the ashes into a cascading river while a voice-over asks the question, "How do we forgive our fathers?"

Although its plot involves a private quest for the lost father, *Smoke Signals* in fact presents a tapestry of Native American reservation life interwoven with stories of the moral imagination. Over Victor's objections, Thomas persistently tells stories of recent interpersonal encounters that become life-affirming reflections on the native dilemma within a wider world that has separated and forgotten reservation life. Thomas often places himself and those closest to him in situations of fulfillment or happiness. His tale of a journey to a white-water river where he contemplates suicide ends when Victor's father, who becomes the fallen savior figure in the film, prevents his death by inviting him to a fast-food restaurant for breakfast. Thomas's description of their hearty breakfast together becomes a meal of redemption. Thomas has thus twice been saved by Victor's father, who performs these saving acts in a land of no jobs, no futures, and a broken family life for Native Americans.

Another affirming figure is Victor's mother, who, in Thomas's tale, has only enough fry dough for fifty Indians at a meal for one hundred guests. She raises a loaf

above her head and divides it in two, thus providing bread for everyone. As in Christ's miracle of the fishes and loaves, everyone is served when everyone shares. Thomas wryly notes how simple a solution can be. Victor's mother is a loving and caring figure whose supportive presence throughout the film is overlooked by her son in his anger over his father's abandonment. Throughout their journey together in search of the father, Thomas's stories gently remind Victor of how much he has been loved by many people, an action that eventually overcomes the latter's disillusionment and cynicism.

Fantasy thus becomes a means to manage reality on the bus journey south. When Thomas demands a story from Suzie, she asks him if he wants the truth or lies. "Both," he replies with an appreciative smile. Without parents now, Thomas has learned to cherish what little life has to offer. His understanding of the importance of human relations is evident in his active pursuit of Victor's friendship, even when Victor turns against the world. When Victor asks whether he has better things to do with his money than buy two bus tickets to find Victor's father, Thomas responds knowingly, "What do you need with money on a reservation?" The young men are a study in contrasts, Thomas embodying wise contentment through a positive imagination, and Victor representing a restless search beyond familiar horizons.

If Thomas delves deeply into life's perplexities, constructing his own group identities and self-images, Victor remains the outward realist, challenging mainstream cultural ideals and prejudices. In the bus he berates Thomas for wearing braids, a dark suit, and especially a broad smile, which will only bring the contempt of the non-Indian world around them. When Victor reminds him of the Native American male's warrior tradition, Thomas lets his hair flow freely and discards his suit. At the same time, however, Thomas reminds Victor that their ancestors were fishers, not warriors. The dialectic of defensive cynicism and imaginative openness continues throughout the journey, as Victor mocks Thomas for watching *Dances with Wolves* two hundred times, while Thomas confronts Victor with the latter's self-destructive bitterness and apathy. Near the end of the bus ride, the good-natured Thomas uncharacteristically reproaches Victor for not believing in anything, especially the value of human relationships.

Victor backs away when Suzie presents him with the urn of his father's ashes. Thomas takes the ashes eagerly, knowing how valuable fathers are, even if only in memory. When Suzie reveals to Victor that his father felt remorse because he accidentally set fire to the house of Thomas's parents, Victor begins to understand the contradictions within his father, why he embraced him but also kept him at a distance. When Victor saves the life of the car accident victim by running a long distance for help, he repeats his father's role as savior. Still, the father figure in *Smoke Signals* is presented ambivalently and precariously. Thus, for example, the tensions that drove him away from his wife and son are never fully explained, nor are his heart attack or suicide.

The forces separating and uniting individuals on the reservation are contradictory and illusive, but the understanding Thomas and Victor find in the end points to the continuation of Indian culture on the reservation. The river sequence of plunging rapids in the final episode of the film does not seek to explain human existence so much as reveal its compelling complexity. Like the river, life passes and only memory endures. Thomas's tall tales serve as a running chorus pointing to the inexplicable in human life and providing substance and meaning for events that otherwise would leave only pain

for those concerned. Victor's vow to "let things die" as he shares his father's ashes with Thomas opens the possibility for a new and more promising life.

The way in which outward circumstances affect inner lives reaffirms Native American identity in *Smoke Signals*. As such, the film resists the dominant culture, which has repeatedly sought to reduce Indian ontology through oversimplification (see Churchill 230). By astutely uncovering the deeper conflicts existing between individuals in community, Alexie and Eyre offer a lyrical example of contemporary Native American culture. Moreover, by revealing the inner struggle of their characters, they expose the relationship between reservation life and elusive empowerment. Thomas and Victor are displaced from their seats on the bus by two middle-aged white men, whose arrogant self-assurance forces the young men to move to the back of the bus in silence, a narrative event analogous to the wider displacement of Native Americans from both their own and mainstream cultures. For once Thomas is without a tale giving a positive interpretation to the humiliating action. The whole confrontation momentarily disrupts the journey of the young men towards personal realization and acceptance, just as the 400-year spiritual and physical displacement of Native American culture in the U.S. has frequently inhibited a personal quest for meaning. Reference to this displacement is made repeatedly in the film. Such allusions often take the positive form of humorous self-deprecation--as opposed to self-effacement, for example, Thomas's observation that the only thing more pitiful than cowboys killing Indians in the movies is Indians watching movies about cowboys killing Indians. Other characters also reveal a penchant for insightful commentary. Thus Victor's mother off-handedly remarks that only bad things happen when Indians sign documents. The film's political references can also convey a certain pride mixed with irony, as when the tribal radio station WREZ announces each morning, "It's a great day to be indigenous!" when in fact reservation conversation is rife with references to alienation and displacement.

The film's opening sequence shows the radio announcer at a crossroads of the only highway through the reservation. He reports on who passes by in what vehicle, their arguments, and their companions. This small-town humor establishes a tightly woven community, its local eccentrics and hangers-on. Two young reservation women drive their aging car backwards out of necessity, a memorable trope for the Native American counter-culture and its resourceful alternatives. Eyre's portrait of two men without fathers renders a deep depth-of-field that encompasses the alcoholism and dispiriting poverty alongside the intimacy and community feeling of contemporary reservation life.

### **Recovering Identity**

Less introspective but no less political in theme is Jonathan Wack's *Powwow Highway* (1988), a serious exposé of reservation conditions within an appropriate comic form. Like *Smoke Signals*, the film involves a journey in search of identity, but its scope is wider, including the recovery of native heritage, which becomes the sought-after "medicine" for its characters. Philbert, an amiable reservation Cheyenne, takes his rusty Buick to New Mexico with his activist friend Red Bow. The poor housing and bad working conditions on the reservation threaten the dignity and well-being of the community, but the high jinks of the travelers' quest serves to overcome despair with exuberance and spirit. To be sure, this cancellation at times threatens to push the film

into the Hollywood road movie formula. Still, the comic by-play and lighthearted treatment of real reservation deprivations interfere with the message only to a degree. The comedy in fact often expresses a positive exuberance that keeps disillusionment at bay. The film's main characters are likable without being two-dimensional "non-threatening Indians." Their motivations derive from the urge to recover a lost past through a journey of discovery.

What would otherwise be taken to be anti-social behavior is so focused in the film's storyline that it works as a form of defense against the dominant culture threatening at every turn the characters' mission of cultural recovery. The roundabout trip to New Mexico becomes a journey into a Native American past denied or undervalued by mainstream culture. The power of collective memory is a strong theme in the film. As Martha Banta observes in reference to the suppression of marginalized culture, "Memory is the agent that verifies the existence of the past, but also required for memory's crucial work are material evidence and material transmitters for that evidence" (175). Although the film's resolution is not fully effective as social statement, the issue of recovering lost Native American religious artifacts while enduring the social predicament caused by such loss is particularly telling in Wack's filmmaking. *Powwow Highway* succeeds despite its Hollywood orientation and plot inconsistencies, perhaps in part because its theme of Native American recovery is so significant.

While *Smoke Signals* and *Powwow Highway* explore the social and moral dimensions of identity, Michael Apted's *Thunderheart* (1992) sacrifices such concerns to an incongruous commercial formula. Surprisingly, the film follows the director's own probing documentary about civil disobedience at the Pine Ridge Indian Reservation in South Dakota during the 1970's. While Apted's *Incident at Oglala* featuring the Indian activist Leonard Peltier, is an accurate and uncompromising account of federal overreaction to civil protest and reservation exploitation, *Thunderheart* compromises such honesty with a crime/action plot wherein Native American culture is exoticized and sentimentalized. While the wry humor of the (actor) Graham Greene character to some extent offers an ironic commentary on white misconceptions of native culture, his dialogue is silent on the major events of the film--the white intrusion and needless violence for and against the Indian protest movement. Kilmer, a young, part-Sioux FBI agent, is awakened to his heritage while on assignment, however, this realization remains underdeveloped and never interferes with his institutional agenda. The complacency of the film's premise reinforces stereotypes of native violence while often featuring white characters instead of representing two-dimensional Indian personalities, who are given only one-liner witticisms to advocate their cause.

### **Hollywood Tries Harder**

Robert Franklin Gish describes Kevin Costner's tremendously influential *Dances with Wolves* (1990) as "commercial slickness and rampant romanticism" (80). Certainly, the celebrity-studded Hollywood blockbuster was widely criticized by both Indian and non-Indian viewers for its reliance on stereotypical views of native culture and caricature of cavalry troopers. The expansive American prairie was stunningly represented by panoramic cinematography and a symphonic sound track, features that offered familiar conceptions of a romanticized Old West. Although Costner's voiceover descriptions of Sioux virtues are at times unnecessarily utopian and absolute, the film

cannot be easily dismissed as frivolous and exploitative. In fact, it is in many ways a forceful expression of human commonality and a cogent argument against prejudice and exploitation. Its theme goes beyond correcting European misconceptions of Native Americans. It suggests what Gish later asks in his essay, "What else is the New History, the New Ethnicity, other than the old democracy?" (85).

Sickened by the continual slaughter of the Civil War, Dunbar, a young Union officer, accepts an assignment to contact Sioux in the Dakota territory. His first encounters with a tribal scouting party present a study in intercultural communication. Sioux attitudes towards whites are shown to be as misconceived as European-American views of Native Americans. As Dunbar is accepted into the buffalo hunting group, his future father-in-law, Kicking Bird, befriends him. Both men learn from each other. Just as the wolf learns to accept food from Dunbar under his urging--"Come on, you can do this!"--so Dunbar and Kicking Bird learn to cross forbidden social boundaries. They exchange important information and gifts. Winds-in-his-Hair, initially mistrustful of all whites, learns to trust Dunbar when the officer helps the community against Pawnee rivals and federal units who seek their confinement. As Dunbar reluctantly leaves forever the Sioux camp, Winds-in-his-Hair calls to him in the most poignant moment of the film, "Do you see that I am your friend? Do you see that I am your friend always?"

Overcoming group restrictions for the sake of a wider connectivity is the main matter of *Dances with Wolves*, rather than the uncovering of Native American life, which the film handles unevenly, although with moments of insight and intimacy. The wide popularity of the film has attracted more negative criticism than positive, perhaps understandably, since three-dimensional glimpses of American Indian life have been practically non-existent in American theatre and cinema. Even Arthur Kopit's celebrated play *Indians* (1969) is more about Buffalo Bill's betrayal and conflicted inner life than about Indians themselves. While far from impoverished, Costner's message suffers from a serious structural shortcoming. Dunbar's beloved, Stands-with-Fist, is not Indian at all, but a full white woman raised by the Sioux after her own parents were killed by another tribe. Thus, a level of interracial and intercultural intimacy is prohibited in the film. The story of a white being raised by Indians is not new to American Romantic narrative, and Costner's counter-hegemonic theme is compromised significantly. Interracial closeness is restricted to platonic friendships in the film, and the boundaries between Indian and white are maintained to a considerable extent despite a critical theme that attempts the transgression of boundaries.

The influence of *Dances with Wolves* on both American Indian and mainstream cultures has been considerable. In fact Victor scolds Thomas in *Smoke Signals* for viewing the film "two hundred times." More broadly, the intertextuality of Native literature since the rise of The American Indian Movement (AIM) and what has often been termed The New Ethnicity has been informed by cultural integrity and preservation, but equally as much by concerns for the kind of significant intercultural dialogue attempted in *Dances with Wolves*. Dunbar's egalitarian friendship with the Sioux is by far the film's most important social contribution.

### Political Implications

Of course, more is needed than cross-cultural dialogue to effect structural change in indigenous American life. What is so far missing in American Indian cinema and

theatre is an expression of the kind of community-based social thinking and sustained pragmatic planning advocated by such figures as Paulo Freire, whose movement has sought to link social theory to narratives of human freedom (see *Pedagogy of the Oppressed*). Native American drama has located a strong sense of tradition in the family and has narrated a search for roots in a geographical and imaginary past, but this has been undertaken by circumventing the kind of discourse necessary for effective political organization. Wack's *Powwow Highway* raises issues of social degradation and the mismanagement of corrupt Indian leaders and enterprisers, but these stories are sidelined in the film in favor of Philbert's personal quest for a warrior identity and "tokens" of his healing medicine. His transformation remains an individual achievement and does not carry over into the wider Idaho Cheyenne community. Though Red Bow possesses the political awareness Philbert lacks, he is too consumed by personal issues of anger to advocate grassroots organizing. Red Bow's bitterness flares into anger in scenes that have a comic rather than political import. To this extent the film plays with negative stereotypes of Indians as violent and impulsive. Though some characters allude to their involvement in the Wounded Knee protest incident, and Philbert stops his Buick to view the Fort Robinson sight, where Cheyenne were forcibly detained by the government in the nineteenth century, the activist struggle remains a past event only momentarily remembered.

Philbert's journey to self-respect and Dunbar's way to greater intercultural understanding and solidarity have no immediate political consequences. Dunbar and Stands-with-Fist separate permanently from the Sioux winter encampment at the end of the film, leaving the intervention of the white power structure behind. In fact, the narrative voiceover describes the eventual confinement of the plains Sioux with no mention of an ongoing struggle. History ends in these films with a retreat into personal lives and a mixed message of individual triumph but group enclosure. Similarly, Gomez and Glancy present families brought together under the threat of social degradation and alienating power formations, but these native triumphs remain at the familial level, with no suggestion of particular issues around which group unity can form. Generally missing in these narratives is the sort of oppositional consciousness brought to bear by advocacy projects that broaden the participation of individuals to control the conditions of their existence (see West 184-185). Also generally missing is a sense of what James Ruppert defines as "mediation": "two-voiced discourse that appropriates one audience's discourse to force its own cognitive reorientation" (20-21). For Ruppert, this approach for Native Americans becomes necessary within a powerful mainstream culture with universalizing agendas. To this end, a more critical orientation towards mainstream culture can only enhance American Indian narratives of identity.

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## Özet

### **Yakın Zaman Yerli-Amerikalı Drama ve Filmi: Zaman ve Kültür Üzerinden Anlaşma**

Yerli-Amerikalı kimlik söylemleri ve kültürler-arası çatışma olgusu son dönemlerde sahnede ve ekranlarda kendini göstermektedir. Bu oyunlar, hem yerel hem



de ana akıma dair kültürel oluşumları ne tümüyle kabul eden ne de reddeden “orta yol” adına dogmatik söylemlerden ve açık siyasal dokundurmalarından uzak durmuşlardır. Vurgu, kültürler arası çevrelere verdikleri karmaşık psikolojik ve davranışsal tepkileriyle bireysel karakterler üzerine yerleştirilmiştir. Yerli-Amerikan dinsel görüşlere ilişkin sık sık göndermeler yapılmasına rağmen, karakterler geleneksel ve çağdaş ana akım düşünce ve kurumlarına karşı benzer tepkileri vermektedirler. Sonuç, Amerikan kültürünün merkez çekim güç alanlarını açığa çıkaran zengin ve zorlayıcı bir Yerli-Amerikan kimlik sunumudur.



**Elizabeth Singer Rowe (1674-1737):  
Usurping a Poetic Tradition on Behalf of a Usurping Monarch<sup>1</sup>**

**Kamille Stone**

In the last twelve years of the seventeenth century in England, appropriation can be understood as a characteristically Whig activity. On the national political scene, appropriation began with the Settlement of 1688, by which William of Orange was crowned the King of England at James II's abdication of the throne. This change of power led to religious requisitions, such as shifts in the church calendar and the literature surrounding it. The Fast Day sermons each 30 January, originating in remembrance of King Charles I's self-sacrifice for the Church of England, were overshadowed by the new appointment of 31 January as a day for giving thanks to God for William III's saving the nation from arbitrary tyranny. As a consequence of these political and religious changes, the virtuous image of Charles, the Royal Martyr, who emerged as a cult figure in popular literature and iconography during his defeat in the 1640s, started being used to lend credibility to both the Revolutionary agenda and the Jacobite cause, as both their concerns were played out in the press. For those people who would seize the chance, the time for commandeering had arrived—even among the literati and common readership of the nation, where, as this essay will argue, appropriation occurred in the women's literary canon. The 1690s literary requisition would have women's poetry led by a new mistress, the Whig, Elizabeth Singer Rowe (1674-1737), whose use of poetic devices from the Royalist verse tradition moved friendship verses out of the mid-century Civil War legacy into the new climate of party politics.

While the work of Elizabeth Singer Rowe received little attention from twentieth-century literary critics, very recent studies on her contemporary popular success serve to locate Rowe's work within a larger context of eighteenth-century literature by women. In *Women, Authorship and Literary Culture, 1690-1740* (2003), Sarah Prescott discusses Rowe's success as a provincial writer whose virtuous reputation would provide a respectable "model of the woman writer" for the eighteenth-century literary marketplace (12). Prescott's concern with establishing Rowe's career as a literary precedent explores her support system (Rowe's "Provincial Networks, Dissenting Connections and Noble Friends"), and therefore, Rowe's major influences, such as Katherine Philips (1631-1664), are barely mentioned after the introduction (167). Prescott's study does, however, establish a crucial place for Rowe as a public figure and Whig poet. Also of importance to the critical understanding of Rowe is *The Rise and Fall of the Woman of Letters* (2004), in which Norma Clarke discusses Rowe's work as a "mid-century model," alongside a vast assembly of literary figures from Eliza Haywood to Mary Hays, as part of the "rise" of the woman writer (v). While Clarke's

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study differs from that of Prescott in her focus on the importance of gender and in her exploration of Rowe's influences, including Philips, Margaret Cavendish and Aphra Behn, the political concerns of these writers remain outside the bounds of the book. So where Prescott explores a political and provincial context for Rowe to the exclusion of gender or literary influences, Clarke makes room for literary precedence and the gendered canon to the exclusion of Rowe's importance as a political writer. With this essay, I offer a corrective to both studies, first, by limiting the period of interest to the seventeenth century, where, I will argue, Rowe's literary identity was actually rooted and, second, by trying to determine the ways in which Rowe's verses sought to interact with that century's political and gendered tradition of poetry. In order to achieve this contextualized understanding of Rowe's work, I will examine three mutually supportive elements at work in Rowe's verses on friendship: her popular success as the inheritor of Katherine Philips's poetic tradition, her revision of mid-seventeenth-century literary themes fashionable at the Stuart court, and her use of these Royalist implements to champion King William III. By focusing on these three cooperating strands in Rowe's poetry, this essay demonstrates how female poetry of the 1690s mirrored the appropriating political atmosphere of late-seventeenth-century England.

#### **Katherine Philips's Successor is Named**

Katherine Philips, despite her Puritan upbringing, Presbyterian schooling and Parliamentary husband, announced her Royalist sympathies in her writings during the Interregnum by utilizing themes of kingship and queenship and, at the Restoration, by targeting members of the Stuart court for her audience. She is often hailed as the most important woman poet of seventeenth-century Britain, as her friendship poetry inspired not only the admiration of her contemporaries but also emulation by women writers for several generations. The preface to Rowe's first collection of poetry, *Poems on Several Occasions* (1696), claimed on behalf of the poet an ancestry of female wits superior to men, beginning with Boudicca, continuing with Katherine Philips and culminating, of course, in Rowe. In the same volume, an anonymous dedicatory poem deemed Rowe a reincarnation of Philips, with all the virtue and poetic integrity Philips represented, as "*In thee we see the Chaste Orinda live*" (a7<sup>v</sup>). Similarly, in Thomas Rowe's poem "To Daphnis, an Epistle," Rowe was credited with bringing together the best of Behn and Philips, as the "fire" of the former and "purity" of the latter culminated in Rowe's own contribution to an already celebrated tradition of women's writing (Theophilus Rowe 276-283). Rowe's public persona further supported her claim on Philips's poetic inheritance, with a reputation for unrivalled piety similar to that of the so-called "matchless Orinda," as well as having been, like Philips, a writer living away from the literary circles of London and the court. So by the time of Rowe's death, after which her *Miscellaneous Works in Prose and Verse* (1739) was published, Rowe's editors began rehearsing this positioning of her as crucial to the formation of the female tradition of poetry initiated by Philips. This leadership role further shaped the literary productivity of the Whig poet's own female emulators and secured her hagiography.

Rowe's first published volume of poetry in 1696 was largely the product of her verses already printed in John Dunton's *Athenian Mercury*, a Whig periodical frequently featuring her work as that of "The Pindaric Lady." Rowe's status as Philips's artistic inheritor was shaped in this debut collection by the order of poems. As her

Christian faith was the focus of most of her creative energy, as well being the primary occupation of her life, an order of poems that was more representative of her work would begin with one of her many devotional poems. Or, as her overtly political verses served to secure a periodical-reading audience for her work in the first place, an order of poems could have begun with one of her well-known Whig or anti-Jacobite verses. Instead, however, the reader is introduced to Rowe's verses with the following poem, reprinted in full here:

*Platonick Love*

I.

So Angels Love and all the rest is dross,  
Contracted, selfish, sensitive and gross.  
Unlike to this, all free and unconfin'd,  
Is that bright flame I bear thy brighter mind.

II.

No stragling with, or symptom of desire,  
Comes near the Limits of the holy fire;  
Yet 'tis intense and active, tho so fine;  
For all my pure immortal part is thine.

III.

Why should I then the Heav'nly spark controul,  
Since there's no brighter Ray in all my Soul,  
Why should I blush to indulge the noble flame,  
For which even friendship's a degrading name.

IV.

Nor is the greatness of my Love to thee,  
A sacrilege unto the Deity,  
Can I th' enticing stream almost adore,  
And not respect its lovely fountain more? (Elizabeth Singer Rowe 1-2)

By introducing her collection with this poem, Rowe clearly positioned herself within the already familiar and appreciated traditions of friendship poetry and Platonic love, thereby staking the claim as Philips's successor. The feelings of friendship are presented as an extension of "the holy fire" of love between humans and God, much like in the friendship verses of Katherine Philips, where relationships with women provide the poet with a quasi-religious experience under, what she calls, "the sacred name of friend" (Thomas 147, line 48). Just as Philips describes her same-sex affection as "Inspired with a flame divine," Rowe's "Heav'nly spark" of affection is part of her "Soul," and as such, its "greatness," rather than being "sacrilege," is presented as an opportunity to rehearse her love for God (line 47). Scholarship has determined that Rowe's friendship verses "decidedly complicate her pious image," a criticism that Rowe seems to have anticipated (Williamson 112). Defending herself against those who would regard her "indulge[nce]" in this same-sex love as the worship of a false idol, she creates a metaphor for friendship that makes it continuous with her faith: "Can I th' enticing stream almost adore, / And not respect its lovely fountain more?" Like a rivulet to its source, the speaker's "intense and active" love for her friend is a derivative of her love for God, allowing her to offer the friend the same "pure immortal part" of herself, her innermost untainted divinity, that she would reserve for God. Like Philips, then, Rowe's

conception of friendship interacts with religious faith and works to bolster her relationship with the divine, something we will see developed in her work.

However, while the subject matter of this poem places it within the tradition of friendship poetry and while Rowe's gender and the contemporary praise of her work prompt an obvious comparison with Philips, aesthetically speaking, it is difficult, in this instance, for the literary critic to position Rowe as Philips's successor. In "*Platonick Love*," there is very little reference to an actual recipient of her love, other than one reference to "thee," a "thine" and another to "thy bright mind." There is no celebration of a specific individual. Neither is there any hint of lover's agitation or the anxiety of the distressed mid-seventeenth-century lover-poet. "*Platonick Love*," instead, concerns itself with the abstract idea of friendship, complete with a list of the concept's basic components. The speaker's distance from the subject allows her to manoeuvre between the elements of Platonic love without the angst (or titillation) of ungovernable infatuation. The first couplet sets the matter-of-fact tone of the emotionally removed commentator: "So Angels Love and all the rest is dross, / Contracted, selfish, sensitive and gross." With no exalted human subject for whom to pine, the task of defining Platonic love (that of "Angels") against heterosexual love ("dross") receives summary treatment. The aesthetic discontinuities between the poets are compounded when one also considers the differing political motives of their friendship verses, for the separation of forty years between Philips and Rowe removes the latter from more than just the emotional immediacy of the friendship theme. A Williamite publishing her work in a Whig periodical, Rowe's contemporary success at modelling herself as Philips's literary heir indicates that the codified Royalism of Philips's friendship poetry had not lost its potency by the 1690s, as the verses themselves were still familiar and the poet still a literary icon. However, the Royalist drive for community so crucial to Caroline court verse and that of its imitators was undermined by Rowe's appropriation of friendship themes.

#### **A Heroic Woman for the 1690s**

As discussed by Carol Barash in *English Women's Poetry, 1649-1714: Politics, Community, and Linguistic Authority* (1996), Katherine Philips reconfigured the Catholic Queen Henrietta Maria's court fashions of love, divinity and female community as literary motifs for her friendship verses in the 1650s. Devout Humanism, Henrietta Maria's particular form of Catholicism, brought to the English court its focus on beauty, love and figurations of the adored Virgin Mary. This kind of Catholicism was combined with the imported fashions of *préciosité*, a salon culture centring on the ideal *femme forte*, or heroic woman, a female figure supported by French romance literature, which was also increasingly popular in England. The heroic woman was esteemed for her outstanding beauty and virtue and empowered with the feminist social responsibility of uplifting those around her to harmonic moral interaction. At the Caroline court, these imported cultural elements translated into the Religion of Love, which repeatedly played out its amorous scenarios in masques and verses. Barash has explained that the *précieuses'* ideal of female heroism then provided a template for the next generations of Royalist women writers to create a mythical community, both political and religious, around Mary of Modena and later, upon the death of Mary II, around Anne Stuart also. This approach to women's poetry finds the *femme forte* to be a

Jacobite née Royalist motif used to demonstrate a particular partisan support that skips Queen Mary II, thereby focusing on the task of legitimizing those female icons who are loyal to the legacy of the Stuart cause. However, while Barash isolates the heroic woman's sphere of influence to Royalist or Tory women writers, I argue that an examination of whiggish Rowe's friendship verses finds the motif employed successfully and to critical acclaim on the other side of the political spectrum as well. Despite being a Dissenter and a Whig, Rowe further reworked the very same Catholic-inspired concepts, contemporizing them to suit the present political climate, regardless of how offensive their political or religious origins may have been to her own religious faith or its adherents.

In "To Celinda," Rowe reassembles the *précieuses* ideal, maintaining its gender politics while abandoning its Catholic origins and Royalist agenda:

To Celinda

I.

I Can't, *Celinda*, say, I love,  
But rather I adore,  
When with transported eyes I view,  
Your *shining* merits o're.

II.

A fame so spotless and sterne,  
*A virtue so refin'd;*  
And thoughts as great, as e're was yet  
Graspt by a *female mind*.

III.

There love and honour drest, in all,  
Their *genuin charms* appear,  
And with a pleasing force at once  
They conquer and indear.

IV.

*Celestial* flames are scarce more bright,  
Than those your worth inspires,  
So Angels love and so they burn  
In just such *holy fires*.

V.

Then let's my dear *Celinda* thus  
Blest in our selves contemn  
The treacherous and deluding Arts,  
Of those *base things call'd men*. (27-28)

The use, by a Williamite, of such a traditionally Royalist literary fashion as the heroic woman in a periodical that seeks to legitimize the current ruler is in itself a political act. The *Athenian Mercury*'s use of poetry can be understood as an artistic avenue for the naturalization of, what those opposing the Settlement would consider to be, a usurping party supporting a usurping monarch. The speaker is in the position not just to love but to "adore" Celinda, and that adoration is played out in the second to last stanza when the poet's love of heaven ("Celestial flames"), explored rapturously in other verses of the same volume, compares almost unfavourably to the poet's extraordinary love for

Celinda. The love object “inspires” a burning kind of love with an intensity only replicated by Angels, the beings closest to the concentrated source of all love. The qualities for which Celinda is valued are requisite for the mythic woman warrior of the *femme forte* tradition: she has refined virtue (“Celinda,” like “celestial”), great thoughts and honour, all of which “with a pleasing force at once / . . . conquer.” So, although at first it would appear that, as in the poem “*Platonick Love*,” the love object is only a passive recipient of the gaze, as the speaker “view[s], / Your *shining* merits o’re,” actually Celinda is engaging in a militaristic defeat of her devotee. Such woman worship is conspicuously reminiscent of the Caroline court and its imitators and therefore, by definition, obviously not a motif one would expect to be associated with supporters of William and Mary. Therefore, Rowe’s appropriation of both the heroic woman tradition and friendship poetry combined with her status as Philips’ successor should all be understood as her own re-enactment of William’s appropriation of the crown in 1688. By assuming the authority of authorship in a Royalist poetic tradition, Rowe sympathetically rehearsed her king’s commandeering of the seat of power and the Whigs’ seizure of governance over the country.

#### King William III’s Versifying Defender

From the success of Rowe’s poetry, it is evident that the popularity of Philips’ poetic themes as political currency freed them up for modernization and adaptation to new and completely different political and religious agendas. Perhaps the best example of this revision of the friendship tradition is in Rowe’s “To Madam S---- at the Court”:

##### I.

Come prithee leave the Courts,  
*And range the Fields with me;*  
 A thousand pretty Rural sports  
 I’le here invent for thee.

##### II.

Involv’d in *blissful innocence*  
 Wee’l spend the shining day,  
 Untoucht with that mean influence  
 The duller world obey.

##### III.

About the flowry Plains wee’l rove,  
*As gay and unconfin’d:*  
 As are inspir’d by thee and love  
*The salesys of my mind.*

##### IV.

Now seated by a lovely Stream,  
 Where beauteous Mermaids haunt;  
 My Song while *William* is my Theam,  
 Shall them and thee inchant.

##### V.

Then in some gentle soft retreat;  
*Secure as Venus Groves,*  
 We’l all the charming things repeat,  
*That introduc’d our loves.*



## VI.

I'll pluck fresh Garlands for thy brows,  
*Sweet as a Zephirs breath.*  
 As fair and well design'd as those  
 The Elisyum Lovers wreath.

## VII.

And like those happy Lovers we,  
 As careless and as blest;  
 Shall in each others converse be  
 Of the whole world possest.

## VIII.

Then prethee *Phyllis leave the Courts,*  
 And range the Fields with me;  
 Since I so many harmless sports  
 Can here procure for thee. (46-48)

Having isolated a love object for participation in the literary tradition of friendship, Rowe offers Madam S a retreat from court life. She proposes their co-creation of an inner world that exists separate from the "duller world," which though "confin'd" to them, is ruled by the ventures of the poet's mind. Similar to the nature of friendship in Philips's love poems from Orinda to Lucasia, where platonic love finds that "Joys as these by motion multiply," this speaker, too, desires physical interaction, such as "rov[ing]," "rang[ing]" and all those "pretty Rural sports / I'll here invent for thee," as well as time for affectionate utterances (Thomas 153-156, line 35). And, similar to the act of conversing ("speak[ing] our love") so crucial to Orinda's appreciation of Lucasia, the poet here desires that "in some gentle soft retreat / . . . We'll all the charming things repeat, / *That introduc'd our loves*" (line 1). Conversation in same-sex friendship poetry is an initiation into potentially amorous activity and further exchanges. Rowe likens their relationship to that of "Lovers" who possess everything "in each others converse," just as Philips celebrated "free and deare converse" as the sphere in which the love of friends is exchanged (line 74). Also as in the Lucasia poems, where Orinda begins by declaring that her intentions are only to "worship" Lucasia's "mind" finally to decide that such limited and distant affection is "miser[ly]," the speaker here insists on the disinterestedness of her affection, calling for "*blissful innocence*" and "harmless sports," while at the same time positioning herself as the suitor (Thomas 101-102, lines 15, 13; Thomas 153-156, lines 21, 20). It is the speaker, not the beloved, determining what their harmless sports shall be, allowing the object of her love to be another passive source of inspiration. As the active lover, the speaker does the plucking of garlands for Madam's brows as well as the entertaining; however, it is the speaker's proposal for entertainment that contemporizes the friendship tradition here.

In the most removed and tranquil of settings, "seated by a lovely Stream, / Where Mermaids haunt," the lover-poet seeks to enchant Madam S and the mermaids with songs about King William III. By the time Rowe composed this poem, she had already established herself through the *Athenian Mercury* as the nation's premier versifying public defender of the Settlement of 1688. Her ownership of William as "my Theam" in the above lines is a reference to her poems "Upon King William Passing the Boyn" and "A Pindarick Poem on Habbakuk," both of which are responded to

repeatedly in the *Athenian Mercury* and helped the Athenians to package Rowe “as a Protestant whiggish mascot to prove to the readers of the *Mercury* that virtue—specifically feminine virtue—and Whig sentiments were not mutually exclusive” (Prescott 155-156). In response to Rowe’s political verses, the Athenians versified on her abilities as a political writer, introducing her as Philips’s living legacy before her first selection of verses was even compiled. The Athenians outline her role as a poet:

Sure thou by *Heaven-inspir’d*, art sent  
 To make the *Kings* and *Nations Foes* repent,  
 To *melt* each *Stubborn Rebel* down,  
 Or the Almighty’s *hov’ring Vengeance* show,  
 Arm’d with his *glittering Spear* and *dreadful Bow*,  
 And yet *more dreadful Frown*.  
 Ah wou’d they *hear*! Ah wou’d they *try*  
 Th’ *exhaustless Mercy* yet in store  
 From *Earths* and *Heavens* offended *Majesty*,  
 Both calmly ask, *Why will they dye*?  
 Ah! Wou’d they *Repent*, and *sin no more*! (Rowe 21-26, Stanza 1)

Established as heaven’s proselytising representative, Rowe is presented by the Athenians as the provider of a divine conscience for those who would attempt a transgression of William’s rule. First, Rowe’s own representation of William as a God (“Secure, and Threatning as a *Martial God*”) is reconfigured with William as a mortal continuation of the Christian God (Rowe 30-33). Then, to support the conflation of the King and God, and thereby support the relationship between the Church and the State, the Athenians include the traditional Christian points of interaction between God and man, such as repentance, mercy and sin, as if affronting William and affronting God should be understood as interchangeable acts. “*Earths* and *Heavens* offended *Majesty*,” therefore, can be avoided by “sin[ning] no more.”

After establishing the Whig foundation for Rowe’s credibility as a political poet, the Athenians go on to formulate a gendered mission and identity for her work. Building on the ability to “melt” rebels into submission, Rowe is implored by her devoted male readers, “Oh Virgin! Touch thy Lyre,” as if her versifying would be enough to reform the wayward (Stanza 2). In dark, sensualized imagery, the Athenians wonder:

What *Fiend* [is] so stubborn to refuse  
 The *soft*, yet *powerful Charms* of thy *Celestial Muse*?  
 What *gentle Thoughts* will they *inspire*!  
 How will thy *Voice*, how will thy *Hand*,  
 Black *Rebel-Legions* to the Deep Command!  
 Black *Rebel-Legions* murmuring take their flight,  
 And sink away to conscious *Shades of everlasting Night*:  
 While those they *left*, *amazed stand*,  
 And scarce *believe* themselves to find  
*Cloath’d*, calm, and in a *better Mind*. (Rowe 21-26, Stanza 2).

Milonic legions of rebels are commanded, like reformed lovers, by Rowe’s charms, voice and hand to either seep away into the night or stay to be amazed, bettered, calmed

and clothed. Rowe's extraordinary power to clothe the rebel legions is, on the most obvious level, a reference to Christ's exorcism of Legion, which leaves the possessed man suddenly "clothed, and in his right minde" (Mark V:15). For this milieu, however, Legion had another political meaning that moved it forward from Milton's rebelling factions and Biblical instruction. When Rowe asked in *The Athenian Mercury*, if it could be true that "A Prince as Great, and wondrous Good" as William could have enemies and if so, who could they be, she was answered: "Their name is legion" (Dunton 135). The poetic result was then a series of verses on the incomprehensible villainy of Jacobites.

Despite Rowe's credibility as a political poet, her command of the Legions in the lines above was gendered into a sensual event. Projecting onto Rowe an agenda to reform others moved her into the realm of female greatness: "into *wide Eternity*," where "Chaste *Orinda*'s Soul shall meet with thine" and they will "in the *Heaven of Poetry* for ever shine" (Rowe lines 60, 61, 63). The subject of this poem was meant to be the commendation of Rowe both for her insights into William's virile authority and her ability to convey these insights persuasively. And yet, the Athenians reduced her distinction to the maintenance of her virtue, for

'Tis that, 'tis that alone must make you truly great,  
Not all your Beauty equal to your Wit,  
(For sure a Soul so fine  
Wou'd ne'r possess a Body less divine)[.] (ll. 67-70)

The Athenians' efforts at highlighting her otherworldly qualifications as a poet are almost undermined by the concomitant reference to the presumed divine beauty of her body. The elision of Rowe's poetic identity with her exemplary soul and body is similar to Abraham Cowley's notorious verse commendation of Katherine Philips, where he stressed the "bright[ness]" of her "inward vertue" (Philips c1<sup>r</sup>). Cowley confessed his disappointment over other female poets because of their lack of virtue: "They talk of Sappho, but, alas! The shame / Ill manners soil the lustre of her fame." The praises by the Athenians and Cowley demonstrate that the most comfortable avenue through which a female poet could be praised was her virtue, regarded by these male poets as fundamental to a *female* poet's ability to compose verses. And just as Cowley's defining portrait of Katherine Philips helped to shape the nature of her reputation, the Athenians appear to have desired the same effect when they reduced Rowe to writer with "a Soul so fine" housed by "a Body [no] less divine."

In the presentation of Rowe by her male editors and mentors, then, post-1688 England was offered a Philips-like literary icon to serve as the premier Whig monarchical defender, national bard and proselytizer of friendship. There are elements missing in the work of Rowe, however, that were crucial to the success of mid-century Royalist friendship poetry, such as friends' shared longing for an absent king/lover figure, the joint reflexivity of an urgent, interactive affection for one another, the social responsibility of friendship as a "usefull instrument" with which the friends endeavor to "teach the world heroique things" and the mutual responsibility of upholding one another's virtue as "panting centinell[s] over each other's souls" (Thomas 107, lines 7, 39, 40). Nevertheless, other aspects of Royalist friendship poetry are present in Rowe's poetry, such as use of the heroic woman tradition and the use of same-sex friendship as

a political tool. Despite Rowe's creatively Whig adoption of Catholic and Royalist devices, assigning her a firm place in the tradition of friendship poetry is problematic, not so much because her political loyalties differ from those of other friendship writers, but because the friendship motif in Rowe's verses seems to lack the original intensity that made Philips's "heav[ing] to reflection" so compelling (Thomas 153-156, line 72). Yet, regardless of the discontinuities between the poets' aesthetic (or personal) approaches to friendship, Rowe achieved fame as the national versifying advocate of the Settlement of 1688 by employing the same characteristically Whig methods of appropriation that allowed her foreign prince to achieve hero status as monarch and Protestant defender.

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**Özet****Elizabeth Singer Rowe (1674-1737):  
Hükümdarı Zorla Ele Geçirmek Adına Şiirsel Geleneği Gasp etmek**

Bu makale, Elizabeth Singer Rowe'un, Katherine Philips'in şiirsel geleneğinin takipçisi olarak kazandığı popüler başarısını, onyedinci yüzyıl ortalarındaki Stuart sarayında moda olan edebi temaları yeniden ele alışını ve Parlamentonun meşru olan Stuart varisinin yerini alması için seçtiği Kral Üçüncü William'ı destekleyen bu tarz krala bağlılık temalarını kendine mal etmesini inceleyerek, onun erken şiirlerini ele alırken siyasal anlamda bağlamsallaştırılmış bir anlayış geliştirmeyi amaçlamaktadır. Bu makale, Rowe'un şiirlerine ilişkin bu üç konu üzerine odaklanarak, 1690'lar İngiltere'sinde bazı kadınlar tarafından yazılmış şiirlerin ödenek almanın siyasal atmosferini nasıl yansıttıklarını ortaya koymaktadır.





**Figure 1:** King William III, after Peter Lely. National Portrait Gallery, London, England. On 1 July 1690 at the Battle of the Boyne, William III won a decisive victory against dethroned James Stuart, thereby validating his image as the Protestant defender.







**Figure 2:** King William III on horseback by unknown artist, circa 1609. National Portrait Gallery, London, England. The representation of William III as the nation's Protestant hero was rehearsed in art and literature, as can be seen in the adoring verses Rowe.



**Language and Power**  
**in**  
**Aldous Huxley's *Brave New World***

**Kıvılcım Subaşı**

In the first chapter of her seminal work *A Vindication of the Rights of Woman* (1792), Mary Wollstonecraft suggests that there are two types of thinking in a human being--thinking what you are told to think, and thinking for yourself. The first type of thinking often develops when individuals are taught "blind submission" to forms of belief, either at college or in societies. They are told what to think and they learn to "obsequiously respect the opinion" of people in power (Wollstonecraft 102). That, Wollstonecraft says, is not the way for reason to develop. Societies that insist on people believing what they are told are "idle and vicious" (Wollstonecraft 99). Wollstonecraft argues that individuals should be allowed to develop independently - not only employing their reason, but by using their passions, so that, by struggling with them, they might attain a degree of knowledge denied to other living beings. Yet this is no easy task: Wollstonecraft admits that "the mind must be strong that resolutely forms its own principles; for a kind of intellectual cowardice prevails which makes many men shrink from the task, or only do it by halves" (96). However, this is the only way in which individuals can maintain their freedom and resist the "splendid slavery" of absolute rule. (96).

Such ideas were not only important at the time when *A Vindication of the Rights of Woman* was first published (only three years after the French Revolution), but they also exerted a particular significance during the middle of the twentieth century, at a time when many European states were being transformed into dictatorships. In his essay "Propaganda in a Democratic Society" (1958), Aldous Huxley suggests that many individuals have become so seduced by the words of their rulers that they appear to have sacrificed their capacity to think:

In their propaganda today's dictators rely for the most part on repetition, suppression and rationalization – the repetition of catchwords which they wish to be accepted as true, the suppression of facts which they wish to be ignored, the arousal and rationalization of passions which may be used in the interests of the Party or the State. As the art and science of manipulation come to be better understood, the dictators of the future will doubtless learn to combine these techniques with the non-stop distractions which, in the West, are now threatening to drown in a sea of irrelevance the rational propaganda essential to the maintenance of individual liberty and the survival of democratic institutions (Huxley, "Democratic", 268).

This paper will show this process in operation by analyzing Huxley's most famous novel *Brave New World* (1931). It will begin by showing how individuals in the World State have been taught "blind submission" (to use Mary Wollstonecraft's term). This is achieved in two ways - first, by the use of propaganda wherein the sound, rather

than the sense of words assumes most importance; and second, by the calculated exploitation of the belief (characteristic of many western societies) that scientific facts cannot be argued with and cannot be disputed since they are accepted to be 'objective'. By combining these two strategies, Mond, the Director of the World State, transforms scientific facts into propaganda - something which, as Wollstonecraft argues in *A Vindication of the Rights of Woman*, encourages people to "obsequiously respect the opinion" of those in power. This strategy is not only characteristic of totalitarian states, but of the scientific community in general. As Aronowitz argues: "[S]cience is a type of discourse with special languages, rules of investigation, and forms of inquiry that determine the form of the result. Together, these constitute elements of an ideology that is accepted by the scientific community, and to the extent this ideology becomes hegemonic in the larger social context, that is accepted as 'truth'" (Aronowitz 148). In such a world, there can be no opportunity for individuals to test the validity of what they are being told through the exercise of their reason or their imagination (or passions, as Wollstonecraft puts it).

However, this paper will conclude by suggesting that there is a way to resist the power of the World State. The solution is in the reader's hands; they must, according to Wollstonecraft, avoid "intellectual cowardice" (96), and be prepared to question, challenge, and most importantly resist what the author is telling them. In other words, they should be prepared to question the belief that scientific facts cannot be disputed and thereby create new perspectives for themselves that can be tested against experience. Only then will they successfully resist the blandishments of propaganda; and hopefully transform society from something "idle and vicious" (Wollstonecraft 99) into a community of thinking individuals.

How does power express itself in most societies? Power, to institutionalists, is largely defined by its coercive nature. To add to this concept, it might be useful to borrow from other approaches to construct a more robust understanding of power beyond its coercive nature. The Marxist theorist Antonio Gramsci argued that power stems from the idea of hegemony, based on the assumption that government and state cannot enforce control over any particular class or structure simply by force; they have to adopt more subtle methods. These may include intellectual or moral leadership, manipulation and consensus as distinguished from armed force (Hainsworth para 1). The process of gaining hegemony within an institution, a class faction or the capitalist system itself is partly a play of power, influence and social psychology: hegemony occurs if and when there is widespread acceptance of the key principles and political ideas of a leading class faction or constellation of interests. Hegemony is an economic, political and social construct that expresses itself in norms, institutions, and mechanisms which lay down general rules of behaviour for the people; rules which support the dominant mode of production.

This process is manifestly at work in *Brave New World*, where the rulers of the World State enforce their authority through social psychology – chiefly through the manipulation of language - and thereby encouraging people to accept their ideas. The principal proponent of this policy is Mond, someone who is not only in conflict with the other characters but also opposed to Enlightenment values – in other words, those values which place emphasis on individuals and their capacity for self-determination. He is not only the ruler of the World State, but also seeks to control people by means of

the linguistic manipulation referred to above – specifically by emphasizing the sound rather than the sense of words.<sup>1</sup> To do this, he uses certain techniques such as repetition, alliteration, emphasis on sibilance and/or sound fricatives, and creating sentences with multiple subordinate clauses that have a hypnopaediac or lulling effect on the listeners:

And if ever, by some unlucky chance, anything unpleasant should somehow happen, why, there's always soma to give you a holiday from the facts. And there's always soma to calm your anger, to reconcile you to your enemies, to make you patient and long-suffering. In the past you could only accomplish these things by making a great effort and after years of hard moral training. Now, you swallow two or three half-gramme tablets, and there you are. Anybody can be virtuous now. You can carry at least half your morality about in a bottle. Christianity without tears—that's what soma is (Huxley, *Brave*, 213).

In this speech, Mond talks about the benefits of soma, a drug taken by the World State citizens to remove their worries and anxieties; a kind of narcotic. Yet, the way he speaks also has a similarly narcotic effect as it is presented in the repetition of the pronoun “you,” or the deliberate use of alliterations “should somehow,” plus the sentences with multiple clauses, deliberately designed to have a persuasive effect (“to calm your anger, to reconcile you, to make you patient”). Clearly he perceives himself as a figure of authority who can make people do whatever he wants.

On another occasion, Mond describes the advantages of the Bokanovsky Process through which individuals are created and classified according to the social needs of the government:

He raised a hand; his expression was solemn. “Bokanovsky's Process is one of the major instruments of social stability!”

*Major instruments of social stability.*

Standard men and women; in uniform batches. The whole of a small factory staffed with the products of a single bokanovskified egg.

“Ninety-six identical twins working ninety-six identical machines!” The voice was almost tremulous with enthusiasm. “You really know where you are. For the first time in history.” He quoted the planetary motto. “Community, Identity, Stability.” (Huxley, *Brave*, 18).

Mond emphasizes his point with the use of multiple sibilants (“instruments of social stability!”); but this is precisely the point – Mond believes that it is not necessary to explain himself. To do so would be to encourage his listeners to think for themselves. In this speech, Mond also identifies the planetary slogan - Community, Identity and Stability – which may recall the motto of the French Revolution (Liberty, Equality, Fraternity). For Mond, however, this phrase has no meaning other than to serve as another rhetorical device – the use of multiple nouns or adjectives in one sentence, designed to put a message across to the people of the World State. Other examples from

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<sup>1</sup> “Of all the futuristic visions Huxley presents in *Brave New World*, it is his depiction of a language that has been almost completely stripped of real meaning that is most terrifying [...] Huxley portrays a society that has impoverished language by suppressing meaning...” (Sisk 33).

the novel include: "Mother, monogamy, romance"; "No wonder these poor pre-moderns were mad and wicked and miserable. Their world didn't allow them to take things easily, didn't allow them to be sane, virtuous, happy" (Huxley, *Brave*, 47); "The corpses of a thousand thousand thousand men and women would be hard to bury or burn." (Huxley, *Brave*, 48).

The rulers of the World State employ other strategies to keep control over their citizens - most notably the use of scientific language. At one point the Director explains the process of Bokanovskification to his students:

"Bokanovsky's Process," repeated the Director, and the students underlined the words in their little notebooks.

One egg, one embryo, one adult-normality. But a bokanovskified egg will bud, will proliferate, will divide. From eight to ninety-six buds, and every bud will grow into a perfectly formed embryo, and every embryo into a full-sized adult. Making ninety-six human beings grow where only one grew before. Progress.

"Essentially," the D.H.C. concluded, "bokanovskification consists of a series of arrests of development. We check the normal growth and, paradoxically enough, the egg responds by budding."

*Responds by budding.* The pencils were busy. (Huxley, *Brave*, 17-18).

There are two interesting aspects to this explanation. Firstly, the repetition of the word "will" suggests that the outcome of the entire process seems to be predetermined ("a bokanovskified egg *will* bud, *will* proliferate, *will* divide"; "and every bud *will* grow into a perfectly formed embryo"). This is what science has achieved; a way of being able to clone human beings. However, Huxley suggests that this explanation is also a subtle form of propaganda - as soon as the Director speaks, the students reproduce the important phrases of his speeches in their notebooks. They do not question him; why should they, since what they are listening to is a series of apparently unquestionable 'facts' that contribute to the development of the state. The rulers of the World State are well aware of what they are doing - at one point they try to suppress any possibility of questions with a barrage of pseudo-scientific jargon:

"Eighty-eight cubic metres of card-index," said Mr. Foster with relish, as they entered.

"Containing all the relevant information," added the Director.

"Brought up to date every morning."

"And co-ordinated every afternoon."

"On the basis of which they make their calculations."

"So many individuals, of such and such quality," said Mr. Foster.

"Distributed in such and such quantities."

"The optimum Decanting Rate at any given moment."

"Unforeseen wastages promptly made good." (Huxley, *Brave*, 21).

Clearly, scientific language is powerful, and power means domination, especially for those who seek to impose their ideology on others. As Aronowitz observes: "Ideology, in general, takes the form of discursive hegemony. The most general sense in which hegemony is exercised is the internalization of an entire conception of the

material and social world [...] The most powerful form of hegemony is inscribed in science..." (Aronowitz 342). The purpose behind the Bokanovsky Process is simple; it sustains the existing hegemony in the name of 'progress' by eliminating an individual's capacity to think for themselves.<sup>2</sup>

What makes the science in *Brave New World* more sinister is that the rulers are well aware of what they are doing - at one point Mond admits that science itself can be "potentially subversive; even science must sometimes be treated as a possible enemy [to society]" (Huxley, *Brave*, 202). Therefore, it has to be "most carefully chained and muzzled" - in other words, silenced.<sup>3</sup> Mond continues:

"I was a pretty good physicist in my time. Too good – good enough to realize that all our science is just a cookery book, with an orthodox theory of cooking that nobody's allowed to question, and a list of recipes that mustn't be added to except by special permission from the head cook. I'm the head cook now. But I was an inquisitive young scullion once. I started doing a bit of cooking on my own. Unorthodox cooking, illicit cooking. A bit of real science, in fact." He was silent. (Huxley, *Brave*, 203).

*Brave New World* clearly illustrates a point made by Huxley. As he himself wrote in his essay "Propaganda Under a Dictatorship" that "the art of mind-control is in the process of becoming a science. The practitioners [...] know what they are doing and why. They are guided in their work by theories and hypotheses solidly established on a massive foundation of experimental evidence" (Huxley "Dictatorship" 270-1) – for example, theories like the Bokanovsky Process whose provenance cannot apparently be questioned.<sup>4</sup>

What *Brave New World* appears to create is an "idle and vicious" society (to use Wollstonecraft's term), which acts against the development of reason and the exercise of the imagination. This is nothing new: most of the empire-builders of the nineteenth and twentieth centuries followed exactly the same policy. Writing as early as 1835, the British author/critic Thomas Babington Macaulay opined that the peoples of India needed to learn the English language, simply because they possessed "neither literary nor scientific information, and are so poor and rude that, until they are enriched [...] it will not be easy to translate any valuable work into them" (Macaulay para 12). Note the use of language here: the hegemonic powers believe that, by suppressing the people's ability to reason for themselves, such powers are 'civilizing' them. Macaulay continues:

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<sup>2</sup> "Facts are ventriloquist's dummies. Sitting on a wise man's knee they may be made to utter words of wisdom; elsewhere, they say nothing, or talk nonsense, or indulge in sheer diabolism" (Huxley, "Texts and Pretexts" (1932), [www.quotationsbook.com/authors/3678/Aldous\\_Huxley](http://www.quotationsbook.com/authors/3678/Aldous_Huxley) (2 January 2006).

<sup>3</sup> "scientific practices promotes a universe in which domination of nature is linked to the domination of humans" (Aronowitz 317).

<sup>4</sup> Huxley also addresses the topic in his 1946 book *Science, Liberty and Peace*, which begins with the point that if power in society is mostly in the hands of a few people, then control over nature through science and technology will serve to increase power inequalities. In the fields of weapons, media and industry, science and technology have played a crucial role to serve the oppressor and hinder the expansion of peace and freedom (Huxley, *Science*, passim).

“The intellectual improvement of the people can at present be effected only by means of some language not vernacular amongst them [...] are we obliged to teach false history, false astronomy, false medicine, because we find them in company with a false religion?” Everything is ‘false’, or ‘unreasonable’ save for the official ideology/language being instilled into the people: “to encourage the study of literature admitted to be of small intrinsic value [...] is a course hardly reconcilable with reason, with morality, or even with the very neutrality which ought, as we all agree, to be sacredly preserved. The superiority of the Europeans becomes absolutely immeasurable” (Macaulay para 12). The only ‘reasonable’ language and/or literature to study belongs to those in power – in this case, the Europeans, or, in the case of *Brave New World*, the rulers of the World State. Through control of language, this represents planned hegemony over ideas and symbols. The endgame is the universalizing of dominant facts, ideas and values, creating people who all think alike and who show unquestioning obedience to those who rule them. For protection, many societies adopt a hierarchical structure with people assuming positions of authority who should be obeyed without question. This hierarchy - particularly if it is a male hierarchy - corrupts people’s reason: Wollstonecraft describes it as a contagion, a “pestiferous purple which renders the progress of civilisation a curse, and warps the understanding, till men of sensibility doubt whether the expansion of intellect produces a greater portion of happiness or misery” (Wollstonecraft 103).<sup>5</sup>

The sole justification for such a society’s existence is power: At one point, Mond expresses the belief that his society will “beat” any rivals to its supremacy by means of the “wonderful Delta-Minus ovary” that has created “over twelve thousand seven hundred children already, either decanted or in embryo. And still going strong” (Huxley, *Brave*, 20). Once the children enter the world, they are doomed to a life of conformity, accepting without question the dictates of those above them:

“Silence, silence,” whispered a loud speaker as they stepped out at the fourteenth floor, and “Silence, silence,” the trumpet mouths indefatigably repeated at intervals down every corridor. The students and even the Director himself rose automatically to the tips of their toes. They were Alphas, of course; but even Alphas have been well conditioned. “Silence, silence.” All the air of the fourteenth floor was sibilant with the categorical imperative (Huxley, *Brave*, 34).

The repetition of “silence” suggests that there is no chance for the World State citizens to have the right to say whatever they want. They have to submit to the power of the government and keep silent all the time so that the governmental authorities could impose their ideologies on them much easily. Other than the repetition, the word “silence” has a hypnopaediac, and therefore, persuasive effect which encourages the children to accept governmental - in other words, masculine authority.

However, Huxley does suggest that there are ways to resist such authority. One way is to trust in the power of literature to promote independent thought. This might be

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<sup>5</sup> “A language of reason, science, progress and civilization had been appropriated as the exclusive possession of men [...] If people still learnt to trust in their feelings, emotions, intuitions and fantasies, they knew they could find no way to legitimate these as genuine sources of knowledge and understanding. They became used to being derided and ridiculed.” (Seidler 16).



a difficult task; in the World State “[p]eople are happy, they get what they want, and they never want what they can’t get [...] And if anything should go wrong, there’s *soma*” (Huxley, *Brave*, 198-9). Freedom of thought is no longer important: “*Liberty!*” He [Mond] laughed. “Expecting Deltas to know what liberty is! And now expecting them to understand *Othello!* My good boy!” (199). This passage sums up the World State’s view of life; literature is irrelevant because it no longer has any significance for people deprived of their individuality (note Mond’s repeated use of the collective pronoun ‘they’, to describe them). In spite of these words, the Savage remains convinced that “*Othello’s* good, *Othello’s* better than those feelies” (Huxley, *Brave*, 199). In other words, he sustains the capacity to think for himself, and thereby, retains the capacity to make a value judgment that one work is ‘better’ than another. Such people are of course the sworn enemies of the totalitarian state; as Huxley himself observes in his essay “Propaganda Under a Dictatorship”:

Intellectuals are the kind of people who demand evidence and are shocked by logical inconsistencies and fallacies. They regard over-simplification as the original sin of the mind and have no use for the slogans, the unqualified assertions and sweeping generalizations which are the propagandist’s stock in trade. (274).

The lecturer Helmholtz in *Brave New World* makes a similar attempt to express his own point of view (in defiance of the dominant ideology), but ends up suffering for it. During one talk to his students ‘On the Use of Rhymes in Moral Propaganda’, he illustrates his points with rhymes that he had written himself in an attempt to encourage the students into feeling as he felt when he had composed them (Huxley, *Brave*, 164-6). The reaction from the authorities is swift and abrupt: Helmholtz is threatened with dismissal and remains a marked man. Not only did he present some work of his own (without the prior approval of the State), but his poems were about being alone - something which, if left unchecked, could encourage his students to adopt a similar point of view and thereby reassert their individuality (Huxley, *Brave*, 165).

Yet, this is precisely what Huxley is expecting from his readers. Through isolated incidents like this one, or the discussion between Savage and Mond referred to above, we are invited to look critically at the ideology propounded in the World State - both through propaganda and the manipulation of scientific language - and see how it is deliberately used to suppress the individual will. If we do not understand this, then we are at risk of losing our faculties of critical thinking and becoming like the population of the World State who accept Mond’s speeches. In other words, Huxley wants his readers to trust in their own reason and maintain their idiosyncratic viewpoints which are necessary for the survival of individuality and creativity.

This is especially significant when we consider Huxley’s statements on propaganda in relation to the novel. He observes in his essay “Propaganda in a Democratic Society” that “There are two kinds of propaganda—rational propaganda in favour of action that is consonant with the enlightened self-interest of those who make it and those to whom it is addressed, and non-rational propaganda that is not consonant with anybody’s enlightened self-interest, but is dictated by, and appeals to, passion” (264). “Rational propaganda” is the kind of discourse that values both the writer and the reader, promoting a diversity of response and a commitment to pluralistic points of

view. However, Huxley portrays the 'Brave New World' as a place which does not regard the concept favourably, preferring instead to impose its ideas on its citizens through non-rational propaganda - in other words, by employing forms of discourse where sounds assume more importance than sense, for example, hypnopaediac language. Another strategy is to manipulate scientific language - to transform opinions into facts in the interests of serving those in power. It is up to readers of *Brave New World* to understand the implications of this type of discourse; in other words, employ their "enlightened self-interest" to understand that certain types of narration represent a particular point of view that might need to be questioned, or even repudiated.<sup>6</sup>

The same perspective should also apply to scientific language. Rather than accepting scientific facts without question, readers should be prepared to formulate their own point of view through research; to engage in what Mond calls (quite rightly) "real science" (Huxley, *Brave*, 203). In *The Two Cultures* (1959), the novelist and research scientist Sir Charles (C.P.) Snow argues that scientific and industrial enquiry demanded the same degree of intellectual effort from an individual as writing a novel. This was especially evident, for instance, in the work of contemporary Soviet writers, wherein "one finds that [they] [...] can assume in their audience - as we [the British] cannot - at least a rudimentary acquaintance with what industry is all about" (Snow 36-7). Once people realized that the so-called 'two cultures' of science and literature were similar (in the sense that both required the same kind of skills), this might lead to the formation of a true "common culture", in which people "educated with the greatest intensity" in different disciplines could "communicate with each other on the plane of their major intellectual concern" (Snow 60). *Brave New World* does not go quite that far, but it does suggest that a true common culture is not one where individuals think the same, accepting scientific facts without question; but rather one in which they use the material they read, or the experiences they encounter, to formulate their own idiosyncratic perspectives. To do this, they need to understand that they have the capacity to think for themselves - even if it means standing up for oneself and resisting the hegemonic rule of scientific fact.<sup>7</sup> Only then will a world be created which, in Noam Chomsky's words, is "full of fresh hope, with the light of morning in its eyes." (Chomsky 111). Huxley himself reinforces the point in his 1946 essay *Science, Liberty and Peace*, where he advises individuals to engage in positive scientific research - either political action to inspect or control scientific developments, or action by scientists, for example, to develop self-sufficiency. Perhaps science could even be taken out of the scientist's hands - if there are enough people with the capacity for self-determination, they could

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<sup>6</sup> This process is one of the classic tenets of reader response criticism: Critics such as Wolfgang Iser argue that the text in part controls the reader's responses but contains gaps that the reader creatively fills. There is a tension between the implied reader, who is established by the "response-inviting structures" of the text (this type of reader is assumed and created by the work itself); and the actual reader "who brings his/her own experiences and preoccupations to the text - in other words, the reader who should formulate their own particular perspectives vis-à-vis *Brave New World*."

<sup>7</sup> cf. a famous quote by Huxley from the essay "Texts and Pretexts" (1932): "Every man who knows how to read has it in his power to magnify himself, to multiply the ways in which he exists, to make his life full, significant and interesting" ([www.quotationsbook.com/authors/3678/Aldous\\_Huxley](http://www.quotationsbook.com/authors/3678/Aldous_Huxley), para 24. (2 January 2006))

form movements “for community science and technology,” that would be relevant to what everyone wanted, rather than being restricted to the interests of those in power. Now that really might be part of a true ‘Brave New World’ (Huxley, *Science*, 97).

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### Özet

#### Aldous Huxley’nin *Cesur Yeni Dünya* Romanında Dil Ve Güç

Aldous Huxley, *Cesur Yeni Dünya* adlı romanında Batı düşüncesinin özünü oluşturan totaliter rejimi ve bunun düşüncenin gücü üzerinde olan etkisini ürpertici bir eleştiriyle gözler önüne seriyor. Hiçbir bireyin bağımsız bir şekilde düşünme ya da hareket etme gücünün olmadığı yeni Dünya Devleti’nde, düşünme yetisinden yoksun bireyler, doğdukları andan itibaren devletin “akla uygun” hükümlerine boyun eğme konusunda eğitilirler. Bu boyun eğme, iki şekilde gerçekleşir: Birincisi, kelimelerin anlamları yerine sesin önem kazandığı dil yoluyla; diğeri, bilimsel gerçeklerin “nesnel”

olarak kabul edilmelerinden dolayı tartışılmaz ve itiraz edilemez olmaları inancının sömürölüşü yoluyla. Bu iki yöntemi birleştiren, Dünya Devleti'nin yöneticisi Mond, bilimsel gerçekleri dili kullanarak propagandaya dönüştürür ve bu yolla bireylere iktidardaki gücün düşüncelerini kabul ettirir. Huxley, sisteme karşı bir çözüm yolunun bulunduğunu, bunun da, yazarın yazdıklarını sorgulayacak ve yazarın söylediklerine karşı duracak okuyucular sayesinde engelleneceğini belirtmektedir. Ancak bu yolla bireyler propagandaya karşı gelmeyi başarabilir ve toplumda düşünen bireylere dönüşebilir.

**Agency, Alienation, and Anarchy:  
Existentialism in *By the Bog of Cats*...**

**Diana Sullivan**

A story inspired by the Greek tragedy *Medea* by Euripides, Marina Carr's play *By the Bog of Cats*...portrays a mother faced with a terrible dilemma. Like Medea, Hester Swane is forced to leave her home when the man she loves discards her to marry another woman. Medea murders her children to seek revenge on her husband, and he must watch her depart on a flying dragon. At the end of the play, the Chorus laments the unpredictability of Fate. Resignation to Fate has also been a recurring theme in much of traditional Irish literature. The theme of a forced exile from a beloved place also recurs in Irish literature. Even though the Irish cultural narrative celebrates the supernatural with an emphasis on folklore, legend, and magic, contemporary Irish drama reflects a trend toward more temporal concerns such as political ideology and interpersonal relationships. Carr changes the focus of the story from Fate to agency and from revenge to compassion in a way that speaks to a contemporary Irish audience living in the economic upsurge and increased political freedom of the Celtic Tiger.

Perhaps such monumental changes have created a degree of bewilderment and disorientation. Vic Merriman observes that "Hester Swane, traveller, is beyond the pale, a constant figure in a mutating social order desperate for points of otherness against which to imagine its own impossible consistency" (61-62). Marina Carr's *By the Bog of Cats*... portrays the tensions inherent within the collective Irish national identity. The otherness of Hester Swane not only serves to establish boundaries of the social order, but also serves to engage the audience in establishing a new imagined community for Ireland. As Merriman points out, the changing community is mirrored in the upwardly mobile "bourgeois" audiences of Carr's latest plays (62). The difficulty from a sociological standpoint becomes one of establishing a new social order amid an economic metamorphosis.

The Celtic Tiger of contemporary Ireland both revels in and reels from the myriad changes that have occurred since the early 1990s. A tide of global investment has brought an unprecedented affluence. Gender roles continue to change as legislation determines the legality of social issues such as abortion, divorce, and homosexuality, and women earn more power in areas such as politics (with two female presidents over the recent years). An influx of immigration has created diversity and enriched the cultural landscape tremendously. A more diverse culture, as well as a loosening of the Catholic church's tight grip on social, economic and political policy, has brought about a more secular society ("Existentialism"). These social, political, and economic forces are significantly shaping Ireland's cultural narrative.

Critics do not agree on what these changes portend for Ireland's culture. Melissa Sihra argues that "Identity, national and individual, is ritually represented on the Irish stage as split, discordant and performative," suggesting that a consensus about the truth of the cultural narrative would be problematic if not impossible (94). Some critics feel that "Ireland seems never to have had it so good" and that "the national narrative [is]

moving toward a version of Ireland as bright and shiny” (McMullan 81; Tóibín 21). Other critics see “ample dramatic material in the social wastelands of the ‘Ireland we have settled for’” as well as a “tension between public and private sensibilities in the Irish people” (Merriman 58; Sihra 108). Ireland may be a utopia or dystopia, but one truth becomes evident in reading this dissonant discourse: Ireland now experiences a fragmenting social consciousness, an ambivalence about identity as a result of the breakdown of the social order.

This ambivalence being evident, a more important question emerges: if “the questioning stance of dramatic artists is essential to the development of critical citizenship,” in what ways do Irish playwrights challenge “who we are, how we are in the world, and who and how we would like to be”? (Merriman 55). Playwrights can and do have their fingers on the pulse of contemporary Irish culture. Sihra asserts that “as contemporary Ireland rapidly evolves into an ethnically diverse, technologically advanced, economically viable member of the European Union, modernity remains superficial—old preoccupations prevail. Irish playwrights tenaciously draw on a sense of the past to articulate the present” (93). She adds that Marina Carr, through drawing on the paradigms of the past, provides a “representation of individual, familial and religious authority and stability in crisis” (94). Carr’s *By the Bog of Cats*... performs a dramatic exploration of this crisis of stability.

In *By the Bog of Cats*... Carr deploys existentialist insight into the modern consciousness. Upon a close examination of the play’s aesthetics, in particular a careful analysis of the character of Hester Swane, it is evident that Carr has not relinquished the Beckettian influence of earlier plays such as *Low in the Dark*, weaving an existential thread into her newer plays as well. The existentialist perspective reveals how Hester Swane becomes an agent of change for herself, her daughter, and the community. If security is not provided by the social order, then people must look within themselves for the power to effect change. Hester Swane, in her roles as marginalized traveller, illegitimate child, abandoned child, mother of an illegitimate child, and outspoken critic of the social order, fills the role of an “Everywoman” of the Celtic Tiger *zeitgeist*. In her strong will, in her originality, in her sexuality, she chooses, like Hamlet, to “defy augury.” *By the Bog of Cats*... speaks to audiences on multiple levels, but reading Hester Swane in terms of existential philosophy provides a revelatory critical “lens” through which to view the play’s themes of fate vs. free will, of the ostracism of the outsider, and of the breakdown of order and authority.

Sartre’s description of the major tenets of existential philosophy will help to make the connection with *By the Bog of Cats*... clear. He outlines the first principle of existentialism as “existence precedes essence” (13). The existentialists take the Cartesian “I think: therefore, I am” as a starting point. He calls this first principle subjectivity. Sartre explains that “first of all, man exists, turns up, appears on the scene, and only afterwards, defines himself” or in other words, “Man is nothing but what he makes himself” (15). What is the result of this subjectivity? Because “it is impossible for man to transcend human subjectivity,” every act that he performs “create[s] an image of the man as we think he ought to be” (Sartre 17). Our responsibility involves all of mankind.

The principle of existential subjectivity undergirds the theme of fate vs. free will in *By the Bog of Cats*... Hester’s mother, Big Josie Swane, attempts to dictate her fate

by placing her in a black swan's nest, on her first three nights of life, thereby attaching Hester's fate to the swan's: "'That child,' says Josie Swane, 'will live as long as this black swan, not a day more, not a day less'" (Carr 275). In this act, Josie Swane in effect places a spell on her (thus the significance of the three nights). This fate means an over-determining of the situation of Hester's existence; yet this is an imperfect act and Josie actually bonds her daughter to the bog rather than the swan. Josie's magic is an attempt to determine the essence of her daughter, as that which exists in concert with the swan, and this effectively determines the ground of Hester's agency. Her existence begins in the swan's nest on the bog, but her essence is finally realized when she takes the power to define herself, a power only possible in the bog's liminal space.

As the play opens, Hester drags the black swan's corpse across the bog when she is stopped by the Ghost Fancier, who has mistaken the mists of dawn for the murk of twilight. He warns Hester not to "interfere with swans, especially black swans," a caveat that Hester shrugs off as "Only an auld superstition to keep people afraid" (Carr 266). The Ghost Fancier accidentally gives her a prophecy of her death:

**Ghost Fancier:** I'm ghoulin' for a woman be the name of Hester Swane.

**Hester:** I'm Hester Swane.

**Ghost Fancier:** You couldn't be. You're alive.

**Hester:** I certainly am and aim to stay that way. (266)

Because he has mistaken dawn for dusk, he leaves in embarrassment. Hester calls out after him, "Come back! – I can't die – I have a daughter" (267). Her taking of agency begins as she scorns superstition and subverts prophecy. If, as M.K. Martinovich interprets, The Ghost Fancier appears as a "materialization of Hester's unconscious," it is entirely possible that she has a foreknowledge of her own death of which she is simply not yet aware (121). Although both Hester and the audience receive a prophecy of her death, and this may seem to undermine her agency, the nature of that death always remains Hester's to determine.

Throughout the play, Hester's power is made manifest through her power to make choices. In scene three, the Catwoman reminds Hester of her agency by saying "If ya lave this place you'll be alright." Hester responds by asserting her inextricable connection to the bog, "Ah, how can I leave the Bog of Cats, everythin' I'm connected to is here. I'd rather die" (Carr 273). Hester not only realizes that her place is in the Bog of Cats, but also faces her death willingly, an embracing of fate that Roman dramatists called *amor fati*. Her placement in the liminal space of the bog, which is, "always shiftin' and changin' and coddin' the eye" is crucial to establishing the ground of her agency, and the fact that this is a shifting and uncertain ground is crucial to Carr's argument (Carr 267). Anna McMullan observes that Carr links her characters to "rivers, lakes, or bogs, which figure a more fluid, untamed space" (82). The bog stands outside the social order of the community, and in its untamed nature resides the power to effect change. Furthermore, Hester frequently roams the bog, which, in being outdoors, represents the Greek tradition of equating the outside with the masculine, thus giving Hester even more agency than she may claim as a woman (Martinovich 118). The liminality of place, and Hester's in-between status echo the Dionysian creative-destructive cycle: she embodies the destructive power of violence as well as the constructive/creative value of the sacrificial rite, and her willingness to embrace her

power as the creator of values is made all the more forceful given that her alternative is to escape death.

In Scene Three, The Catwoman foreshadows Hester's death, and Hester embraces this knowledge:

**Catwoman:** "Dreamt ya were a black train motorin' through the Bog of Cats and oh, the scorch off of this train, and it blastin' by and all the bog was dark in your wake, and I had to run from the burn. Hester Swane, you'll bring this place down by evenin'.

**Hester:** I know. (273)

In medieval folklore, death was a headless harbinger in a horse-drawn black coach (Bourke 135). In the guise of a black train, Hester represents a modern form of this medieval trope. Within the existential microcosm of the bog, she is an agent of her own end, as well as an agent in subverting order. Bourke connects this train image to Frank McGuinness' comment about Carr's characters as dying "from a fatal excess of self-knowledge. Their truth kills them. And they have always known it would" (qtd. in Bourke 138). Hester's embracing of her fate, or her *amor fati*, resonates through her later comments and actions.

Some of Hester's actions prove difficult to understand unless the motives can be viewed through the lens of existentialism. A patently problematic scene of the play for most audiences and critics is the final one in which Hester kills her daughter Josie and then, in a death dance with the Ghost Fancier, kills herself. Melissa Sihra is among many critics who perceive that the act of killing Josie reveals Hester's love and mercy: "Hester cannot stay in the world under present circumstances, and her action is one of love, motivated by the primal desire to liberate Josie from the heartbreak of abandonment, and feelings of self-fracture, which inevitably accompany such primary loss as that of a mother" (109). Seen through an existentialist lens, this act takes on a whole new meaning in terms of subjectivity. Hester sees that in creating her own essence, she also creates an image of human beings as she wishes them to be. Josie represents all of humankind to Hester because Josie embodies all Hester has left of the world, and in a sense, all Hester ever had. Josie remains her last connection with the world and she must act in good faith and responsibility. Sartre points out that "Through his [a human's] choice, he involves all mankind, and he cannot avoid making a choice" (41). If we look at what Hester does for Josie, the killing clearly proves to be an act of responsibility for Josie's well-being. Josie begs to be taken with Hester; thus, as Olwen Fouéré perceives, Josie also has agency: "It is the loving nature of that gesture from Hester, and something about that 'Take me with you' that I find extraordinarily touching, the idea that someone asks to travel with you into death" (162). Hester knows that "her child is otherwise going to enter a world that Hester feels is worse than death" (Fouéré 167). From an existentialist's perspective, Josie cannot be free within the constraint of her community. She fulfills her responsibility, or as Sartre suggests, she embraces the forced choice.

Sartre asserts that there is an anguish that all leaders feel when they make a difficult choice, a choice that might lead to the deaths of others. But, he says, that the leaders "envisage a number of possibilities, and when they choose one, they realize that it has value only because it was chosen," and that their anguish in having to make a



choice “is explained, in addition, by a direct responsibility to the other men whom it involves” (21). Hester must make just this sort of anguished choice.

In elucidating the theme of Hester’s ostracism from the community as an outsider, it is helpful to look at Sartre’s comments on the concepts of freedom and what he calls “good faith.” It is important to remember that Sartre’s existentialism (as opposed to the earlier writings of Kierkegaard) does not acknowledge the presence of a divine order, or what Sartre calls an “*a priori* Good” (22). “Man is condemned to be free,” Sartre believes, because “if God does not exist, we find no values or commands to turn to which legitimize our conduct” (23). To put it another way, “We are alone, with no excuses” (Sartre 23). The existentialist must remember that “If we have defined man’s situation as a free choice, with no excuses and no recourse, every man who takes refuge behind the excuse of his passions, who sets up a determinism, is a dishonest man”(44-45). Sartre goes on to state that “the ultimate meaning of the acts of honest men is the quest for freedom as such” (45). When a person acts in “good faith,” he or she acts in consistency with the belief that freedom is the “basis of all values” (Sartre 45). If a person or society undermines freedom for himself or others, that act is considered one of bad faith, what Sartre calls “self-negation” or “telling a lie to oneself” (Santoni 385). Thus the Kilbrides and Cassidys act in bad faith because they do not seek Hester’s freedom along with their own. Hester alone exacts her freedom by embracing her fate.

Hester feels frustrated and enraged by a world that does not understand her and cannot accommodate her unconventional nature. Throughout the play, she comments upon as well as fights against a community that tries to oust her from the bog, effectively eradicating her very existence. During Act One, for instance, we see three successive encounters in which Hester’s anger and determination build against the society that dares to try to “fling” her “aside.” Her first encounter with the enemy is a visit from Carthage’s soon-to-be bride Caroline, to whom she says, “It was me built Carthage Kilbride up from nothin’ ...It was me who tould him he could do better. It was my money bought his first fine acres. It was in my bed he slowly turned from a slavish pup to a man and no frigid little Daddy’s girl is goin’ to take him from me” (Carr 284). The embodiment of Carthage’s act of bad faith against her, Caroline becomes the target of Hester’s hair-snatching rage: “And the other Hester, well, she could slide a knife down your face, carve ya up and not bat an eyelid” (285).

In the next scene, Carthage pays a visit to Hester. She expresses her unwillingness to give up her position: “It will take a better man than you to cancel me out, Carthage Kilbride” (287). She later tells him, “You were nothin’ before I put me stamp on ya and ya’ll be nothin’ again after I’m finished with ya,” which is a foreshadowing of the revenge she takes on Carthage and Caroline in Act Three (288). Hester tells Carthage she will do anything in her power for him come back, but he tries to take away her agency by saying, “It’s not in your power – Look, I’m up to me neck in another life that can’t include ya any more” She calls him on his hypocrisy by arguing that he is “selling [her] and Josie down the river for a few auld acres and notions of respectability...” (289). In an impassioned speech, Hester tells Carthage that she has more of a right to be on the bog than he or anyone else in the group does, that she is proud of her tinker blood, because it gives her “an edge” enabling her to see Carthage and company for the “inbred, underbred, bog-brained shower” that they are. She scorns

the values of the community that makes the Swanes into pariahs. She ends her speech with a warning: "I'm warnin' ya now, Carthage. You go through with this sham weddin' and you'll never see Josie again" (289). Carthage threatens her, "I'll come down on ya like a bull from heaven" but she will not relent, "If it's the last thing I do I'll keep her [Josie] from ya" (290). In essence, she tells him, "Look, if you make this choice, then I am going to make this choice. If you take from me my freedom, I will take away what you value. I will continue to act in good faith and I will be consistent in seeking my freedom and the freedom of others. If you will not oblige me, I will still be free. I do not need you or your society to tell me how to be in the world. I am my own person and you will not win. I will." Sartre would express the idea by saying, "no God, no scheme can adapt the world and its possibilities to my will" (29).

Her third encounter, a conversation with Xavier a few minutes later, reiterates the dignity and determination of her words to Carthage. When Xavier tries to bully Hester to leave the bog, she tells him, "I have regained me pride and it tells me I'm stayin'" (293). She seems to have already dismissed Carthage: "I said I couldn't be played with any more, that I was made for things he has lost the power to offer. And I was. I was made for somethin' different than these butchery lives yees all lead here on the Bog of Cats. My mother taught me that" (294).

Wearing her wedding dress, Hester appears at Carthage's wedding, subverting the order of a sacred ceremony and reaffirming her outsider status. Her arrival at the very moment Father Willow stands in thought after forgetting how to say grace symbolizes that the order has already been subverted by the bad faith of the Kilbride-Cassidy wedding. The mother of the groom Mrs. Kilbride, in her bride-like white dress says, "The brazen nerve of her turnin' up in that garb" to which Hester retorts, "The kettle callin' the pot white. Remember this dress, Carthage? He bought it for me—" (311-12). She proclaims, "I was born on the Bog of Cats, same as all of yees, though ya'd never think it the way yees shun me" (314). Hester subverts the order of an already ill-fated occasion by recognizing and naming the hypocrisy of the members of this exclusive community that has discarded her. There is bad faith in this social order. The marriage is cursed: Catwoman gives her "blessing" that Carthage and Caroline will have separate tombstones. The social order fails Hester time after time; when she appeals to Father Willow because "they" will listen to him, he says that they have "never" listened to him, telling lies in the confession box, so he wears ear plugs to keep him from being aware of the breakdown of religious authority. She enlists the assistance of the institution of religion, but to no avail. Where can Hester turn but within herself? As she leaves the wedding party, Hester declares war: "I've swallyed me pride over you. You're lavin' me no choice but a vicious war against ya" (316). Olwen Fouéré sees *By the Bog of Cats*...as "a deeply political play about the outsider. Carthage is not just marrying another woman; he's entering this land-grabbing gombeen society. So that Hester's rage is also a cultural rage, of a colonized culture which is being driven out, not allowed to exist, and where her sexuality and creativity are being suppressed" (169). Hester is the conquered native being driven out; though she comes from a traveler culture, she rejects that label and settles on the bog. The existentialist "realizes that he cannot be anything (in the sense that we say that someone is witty or nasty or jealous) unless others recognize it as such. In order to get any truth about myself, I must have contact with another person" (Sartre 37-38). Hester needs the others to see that she has

the right to be different from her mother and remain in the bog. The refusal of the community to grant Hester a place forces a choice that she both embraces and exploits. Hester's using the power of her otherness is crucial because it is the measure of her "good faith." The theme of Hester's loneliness and rage as the outsider permeates the play into the end of the third act.

Act Three opens upon a total breakdown of order and authority. Hester cannot depend on the social order to protect her, and her only hope resides within herself. Sartre's thoughts on reality and involvement are germane to an exploration of the chaos of Act Three. According to Sartre, one should say, "I should involve myself...I shall have no illusions and shall do what I can" (31). Further, he believes that reality alone is what counts (33). Acting in bad faith can assume either of two forms: one that denies freedom ("I can't do anything about it") and one that denies the reality of a situation ("I can do anything just by wishing it"); therefore, attempting to avoid an inevitable death is an act of bad faith (Flynn). Bad faith, then, is refusing to become involved in reality.

Embracing not only the reality of her fate but also the warped order of the world she is about to depart, Hester, in a black rage, burns the house and stables, crying "I'd burn down the whole world if I'd enough diesel – Will somewan not come and save me from meself before I go and do worse" (317). Almost as though in answer to her question, her murdered brother Joseph appears at this moment. His gentle words, rather than placating her rage, provoke a litany of complaints and an obdurate refusal to repent for murdering him. Joseph had interfered with her freedom; therefore, she chose to kill him. Joseph continues even in death to bear the brunt of the anger Hester feels for Big Josie. Joseph says that if she could put herself in his place, in the "big country" of the dead, she would not have killed him. Hester replies, "Oh, I think I know, Joseph, for a long time now I been thinkin' I'm already a ghost" (318, 321). She knows her time is near, and sits down to have some wine.

Monica approaches, alarmed about the fire. Their exchange is filled with images of both loss and restoration of order:

**Hester:** Let the bog have it back. I never liked that house anyway.

**Monica:** That's what the tinkers do, isn't it, burn everythin' after them?

**Hester:** Aye ...

**Monica:** Flee off from this place, flee off to Eden.

**Hester:** Eden – I left Eden, Monica, at the age of seven. It was on account of a look be that caravan at dusk. (322)

With the stables and house gone, the bog will reclaim the land, restoring the natural order. However, in realizing that her mother's strange, askance look meant she would never return, Hester finally begins to face the reality of her banishment from "Eden." Monica helps her accept this truth: "Hester, I know what it's like to wait for somewan who's never walkin' through the door again. But this waitin' is only a fancy of yours. Now I don't make out to know anythin' about the workin's of this world but I know this much, it don't yield aisy to mortal wishes" (324). When Monica leaves, Hester hurries on her fate by calling out the Ghost Fancier: "Well, it's dusk now and long after and where are ya, Mr Ghost Fancier. I'm here waitin' for ya, though I've been tould to flee. Maybe you're not comin' after all, maybe I only imagined ya" (325). Why would she imagine an undead figure, the "Irish Grim Reaper," coming to take her ghost?

(Martinovich 123). Is she welcoming her death? Does she want the choice to be made for her so she will not have to make an anguished choice? By asking for release from acting, she is relinquishing her agency.

The answer to the question of agency is postponed when Josie comes by to say goodbye to Hester. Order is momentarily restored. After threatening Josie ("if ya lave me ya'll die"), and placing the curse of the swan on her, Hester is reassured that Josie would have chosen to stay with her regardless, and lets her go back to the wedding dance (327). Then Xavier enters the bog, drunk and angry about Hester's disruption of his "bad faith" version of order. Xavier gropes her with a gun, repeatedly threatens her and holds the gun to her throat. Hester defies him: "G'wan shoot! Blow me away! Save me the bother meself! You want me to do it for ya?" (331). She scoffs at his comments about her mother, implies that he molests Caroline and boldly says that he poisoned his son James. In refusing to let him rob her of fond memories of her mother, Hester says, "... I'm stronger than ya and ya'll take nothin' from me I don't choose to give ya" (330). She gains power through this exchange, prophesying her departure: "I'll be lavin' this place tonight, though not in the way you or anywan else expects. Ya call me a witch, Cassidy? This is nothin', you just wait and see the real—" (331). The scene escalates as Carthage's approach cuts off her speech. When Carthage refuses her request to stay on the bog, she accuses him of being ashamed of his part in her brother's death. Their conversation reverts to chaos with mounting recriminations until Caroline enters, bringing wine, and Hester acknowledges once again the difficulty of her choice: "Take more than wine to free me from this place. Take some kind of dark sprung miracle" (335). The miracle indicates supernatural intervention; its being sprung from a dark place indicates an evil source. She seems to sense the approach of the Ghost Fancier, who, in coming "ghoulin'" for her, frees her from this place of disordered reality.

Hester must regain agency in order to perform the last act that will free her from her flawed existence. The only way Hester can achieve agency is by creating a positive role for herself by embracing her fate (*amor fati*). By not yielding or renouncing, she chooses to face her death courageously. Fittingly, the Ghost Fancier comes "too late," because his delay enables Hester to embrace her fate in the moment she walks toward the Ghost Fancier and he embraces her in a death dance. Her final unanswered words, "Mam – Mam" echo her daughter's dying sigh, indicating that in death as in life, the individual must go it alone (Carr 339). Hester chooses her own death, rather than capitulating to her mother's prophecy. Her mother's prophecy turns out to be accurate because Hester makes it accurate.

Finally, the implications of Hester's search for agency/essence in her life speak to the past, present and future. Hester's plight, a struggle to define one's own existence, represents the modern Irish cultural narrative. Merriman asserts that Hester remains a constant in a mutating social order. Examining the struggle for agency in a time of transition, the ostracism of an original individual in a stifling society, and the resulting breakdown of the social order when freedom is ignored reveals Carr's existentialist portrayal of Hester Swane. Connections between the poignant past of the Irish cultural narrative and the present perplexity of the Celtic Tiger inform the portents of the future.

Critics have perceived this connection: McGuinness visualizes a pageant of famous classical and modern tragic heroines with Carr's heroines following mutely but proudly:

No coward's world is [Carr's]. In confrontation with terror, she is without fear. Her theatre is, in the most brutal sense, heroic. Her brave women look into the face of those that have gone before them — Medea, Hedda Gabler, Miss Julie — and they can hold their own in that tough company who took on their world and tore it to ribbons, for that was their destiny. They swallow wedding rings for breakfast. If they have pity, it is not for themselves. (87)

Hester knows deeply her own dark and troubled potential: "Other things goes through my vein besides blood that I've fought so hard to keep wraps on" (Carr 325). Her violent passion, her residence in the liminal space of the bog, of life and death, and her ability to possess *amor fati* empower her to speak timeless truths.

Although *By the Bog of Cats...* retains ties to the misty past of Ireland, it speaks with equal truth to the contemporary Irish audience. The modern Irish consciousness experiences existential angst, as Sihra points out: "The interaction between place, character, and narrative in Carr's plays... offers depictions of Ireland less concerned with filtering the past through a fractured golden lens, than reflecting contemporary social images of turbulence and anomie" (94). Hester Swane links the planes of past and present together in complex, thought-provoking ways.

The threads of the past and the present logically extend into the future. One significant result of researching existentialist connections proved an intriguing theory juxtaposing Carr's use of existentialism and the grotesque realism of the medieval carnival. In a well-stated argument, Bernadette Bourke draws parallels across time: "[Carr] is perfectly poised to exploit the incongruities of modern life, which retains strong links with the past, while engaging simultaneously on a collision course with the future. Hers is a drama that takes traditions and conventions and subverts them" (129). In the medieval carnival, the social order was turned upside down, or "topsy-turvy." Hester turns the Medea myth upside down by killing out of love rather than revenge. Bourke suggests that Hester's death at the end of the play restores her essence because the earth is both grave and womb, "embracing and defeating death simultaneously" and that Hester returns to her "natural element" in her death (130, 132). However, Hester's final act does not restore the social order. In the medieval period, rulers would permit the carnival to placate the *hoi polloi* with an act of seeming benevolence, but "Carr's version gyrates out of control, leading to devastating consequences and precluding the restoration of any but a 'botched' sort of order" (Bourke 129). Through its subversion of the social order and its celebration of the body as representing all people, the carnival empowered the folk of medieval Europe, who needed the "reassurance of continuity" in a world that offered them little comfort (Bourke 131). During carnival, a fool/outsider figure represented the chaos of subverted order. Bourke describes the final act of union with the earth of the murder and suicide in terms of the fool/outsider archetype, "Carr has taken the grotesque possibilities in the fool/outsider figure to a new and powerfully subversive level" (137). Final festivities of carnival involved the burning of a hell set, an act of anarchy just before order was restored. Hester's hellish burning of the house and a barn full of animals represents the final unraveling of order just before her act of *amor fati*. The burning of the hell set also subverted official authority, both religious and secular. Interestingly, in *By the Bog of Cats...* the only religious figure is the ineffective and senile Father Willow. Only twice does Hester seek religion for help:

once she prays and once she pleads for Father Willow to intercede with the Kilbrides and Cassidys on her behalf. It is not obvious that God answers her, and Father Willow proves to be helpless.

Bourke makes another connection between carnival subversion and existential subjectivity that summarizes the two paradigms succinctly, "In a postmodern era, her grotesque carnivalesque can operate in complete freedom, uninhibited by the organizing rationale of one supreme truth..." (133). Thus, existentialism certainly provides an elucidating lens by which to understand the character of Hester Swane as well as the Irish cultural narrative in the twenty-first century, but there remains much to explore.

The social order remains fractured at the end of the play, a cautionary message that compassion, communication and contrition are necessary to achieve order. If people take agency and act in good faith, they can live authentic lives. Perhaps when the Celtic Tiger's roar quietens, peace may exist with prosperity in a new social order.

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### Özet

#### **Hareket, Yabancılaşma ve Anarşi: By the Bog of Cats...’de Varoluşçuluk**

Marina Carr’ın *By the Bog of Cats...* adlı eseri Medea’nın mitolojik öyküsünü modern varoluşçu bir tarzla yeniden anlatır. Oyunun başkarakteri uzun süredir varlığını sürdürmekte olan İrlanda düşünür ve gezgin kültürünün bir parçasıdır ve oyun kırsal batı İrlanda’da geçmektedir. Bundan dolayı drama batıl inanç, büyücülük, folklor, baskı ve şiddet tınılarıyla doludur. Buna rağmen, Marina Carr, klasik öykü unsurlarını değiştirir ve önceki oyunlarındaki gibi bir kez daha, 1990’lardan bu yana toplumlarındaki değişimlerin karmaşasına yakalanmış günümüz İrlandalı izleyicisine hitap edecek varoluşçu bir felsefe kullanır. Bu ekonomik, toplumsal ve siyasal değişimler “Keltli Kaplan” olarak adlandırılan yeni bir İrlanda yaratmıştır. *By the Bog of Cats...*’in başkarakteri olan Hester Swane, güçlü iradesi, cinselliği ve yaratıcılığı ile Kader tarafından kontrol edilemeyecek olan modern bilinçliliği temsil eder. Eski sevgilisinin geri çevirmesine ve sürgüne yollamasına boyun eğmektense, Hester kendi ölümünün kehanetini yerine getirecek şekilde kendi için ve kendi tarzıyla hareket etmeye karar verir. Hester, Jean-Paul Sartre’ın, Kartezyen “düşünüyorum öyleyse varım” kabulünü öznellik prensibini kurmak adına benimseyen varoluşçu felsefesinin somut bir örneğidir. Sartre aynı zamanda her insanın kararlar alarak, “iyi itikat” doğrultusunda harekete geçmesi gerektiğine inanır. Hester, kendi ölümünü düzenleyerek ve kızını da yanına alarak harekete geçmesi ile varoluşçu felsefeyi temsil eder. Toplumdan dışlanmış konumu evinden dışarı çıkarılamayacağına dair kararlılığını güçlendirir. Artan yabancılaşma duygusu Hester’in son hareketini çiftliği yakması ve ölere kendini toplumdan çıkarması şeklinde belirler. Sonuç olarak, bu yanmakta olan “cehennem dekoru” onu başından atan toplumsal düzeni bozan bir anarşi yaratmaktadır. Carr, hareket, yabancılaşma ve anarşi olgularını İrlanda’nın geçmişini bugününe birleştirmek ve İrlanda’nın geleceğine ilişkin olasılıkları ortaya koymak için kullanmaktadır.





**Forms of Reconciliation with Nature:  
Samuel Taylor Coleridge and Walt Whitman**

**Bülent Tanritanır**

Coleridge critic, Gareth Owen, shares the ideas about Coleridge's attitude to nature in his essay entitled *How does Coleridge Use Precise Observations of the Natural World to Convey Wider Thematic Ideas in his Poetry?* and says:

Coleridge, in common with other romantic artists such as Wordsworth and Keats, revolted against the artificial eighteenth century philosophy of a dislocation between man and nature. Coleridge developed an extremely analytical, passionate and spiritual interest in nature and the idea of 'the one life'. His belief that nature is "the eternal language which... God utters" fuels a vast, and unquestionably, eclectic collection of precisely observed images and themes which almost always focus on the natural world and are used to explore wider issues in his poetry. (Owen 1)

He also argues that,

Colridge's poetry focuses on elements in nature so keenly that they become symbols Colridge's poetry relies entirely on a detailed analysis of nature in order to present and further examine his bigger ideas such as 'religion in nature'. More specifically however, Coleridge relies on a 'zoom effect' to scan the general scenery and then focuses on one small natural subject at a time, which in turn becomes symbolic of nature as a whole. (3)

These ideas about general characteristic features of Coleridge's poetry may prove be true after a detailed analysis of *The Rime of The Ancient Mariner*.

Coleridge's monumental epic poem, *The Rime of the Ancient Mariner* has been interpreted by many prominent critics beginning with William Wordsworth, the co-author of their famous declaration of Romantic poetry, *The Lyrical Ballads*. Charles Lamb, John Livingstone Lowes, Irving Babbitt, Maud Bodkin, Robert Penn Warren and W. H. Auden wrote about this famous poem. Apart from the discussions on its wonderful diction, versification and thematic unity, they agreed upon the main philosophy underlying the extensive use of symbolism in this allegorical poem about a Mariner's voyage.

It is more appropriate to begin with the story of the poem. The voyage begins from northern hemisphere, extends to the South Pole, where the Mariner kills the fated bird, Albatross; then the ship heads to Equador and comes back home. In this cycle of sea voyage, which is a traditional plot pattern from Homer's *Ulysses* to Virgil's *Aenid*, the climax of the events is the point Mariner blesses the 'slimy 'sea-creatures' to end his and the crew's long sufferings due to his initial violation of nature's harmony by killing the Albatross. The penalty given to him and to the crew by Life-in-Death ends as the Mariner's redemption through reconciliation with nature occurs.

Many of the Coleridge's critics, in speaking of natural harmony, agree on the fact that Coleridge plays with the opposite words, and images to balance the dualistic aspect of nature as follows:

The paradoxical statement by the "ancient mariner" that there is "water, water every where, / nor any drop to drink" adds to the sense of a paradoxical natural world and the "beauty and the happiness" of the "slimy things" the mariner notices whilst at sea creates a similar paradoxical image. The inclusion of the word agony to describe the soul of the mariner is once again paradoxical as the word can mean both mental anguish and pleasure. This double meaning in describing the "soul" of the mariner symbolises the fact that the balance in nature is at the heart of the natural world as the soul is an important part of the mariner. Coleridge chooses to focus in a precise and detailed way on one subject, which becomes symbolic of a wider natural world. Through his use of equally balanced contrasts, both in terms of imagery and style, he is able to suggest a natural world that although often conflicting is always in perfect equilibrium. (Oven 1)

Furthermore, Oven adds that the ambiguity in the appearance of The Mariner contributes to the idea of his prophetic mission as "the spokesman" for nature:

...the Mariner's unkempt yet charismatic appearance suggested to the reader through a repeated focus on his "glittering", "bright" eyes and his appearance as a "greybeard loon" and particularly his "long grey beard", suggests subtly that he has become a 'spokesman for nature.' The Mariner's timelessness in direct contrast to the deaths of all the other crew members helps suggest the eternity of nature he has become symbolic of. (2)

Written in the traditional ballad form of the times of geographical voyages and discoveries, the tale of the Mariner begins as Coleridge introduces the Mariner as an old man to a wedding-ceremony to tell his 'ghostly tale' to a reluctant wedding-guest in order to transcend the lesson he has learned through his initial violation of the natural order; his mission is to make the wedding guest at the end a sadder but a wiser man:

He (the wedding guest) went like one that hath been stunned  
And is of sense of forlorn:  
A sadder and a wiser man,  
He rose the morrow morn. (Norton Ant. 1968, 231) (L. 622-625)

Except for R. Penn Warren, who builds his argument on the idea of "one-life" prevalent in the story, and B. R. McElderly, J.R. who reads the story from the famous stanza "Then all averred, I had killed the bird," (218) (L. 99) onwards, many of the critics tended to read the allegorical story according to the symbols referring to the Christian idea of the "original sin".

Coleridge himself, as if to refute this simplistic treatment of the poem, felt the need to clarify the situation with these words: "a sin is an evil which has its grounds or origin in the agent, and not in the compulsion of circumstances," and continues by saying that "a man sinned he could only level regret, but cannot feel remorse with his fate" (Shedd 65). Here, fate is one's acceptance of his being part of "oneness" in nature.

Coleridge's words justify that violation of the cosmic powers is the bitterest sin which could only be redeemed by an act of sincere remorse rather than mere confession; his is a belief that in the unity and power of nature, which the Mariner intuitively accomplishes as he blessed the beauty of sea creatures, led to his redemption:

Within the Shadows of the Ship  
I watched their rich attire:  
Blue, glossy green and velvet black,  
They coil and swam; and every track  
Was a flesh of golden fire. (Norton 1968, 222) (L. 276-280)

The moment he blesses them unaware with total love and devotion, the redemptions in this case, the unification begins;

O happy living things! No tongue  
Their beauty might declare:  
A spring of love gushed from my heart,  
And I blessed them unaware:  
Sure my kind saint took pity on me,  
And I blessed them unaware. (222) (L. 280-285)

"The Selfsame moment", the corpse of the bird that the crew hung on his neck fell into the sea "like lead" signifying the end of their sufferings on board because of utmost draught and apathy. Despite the religious interpretations of the albatross as a cross symbol, the coming events that facilitate the ship's continuation to its voyage, support the idea of that there is much of the pantheistic view of man's oneness with the universe rather than readings of the text in regard with Christian Gospel and a view of God personified as patriarchal and omnipotent.

One could immediately notice that after the Mariner's act of reconciliation with all the forces of nature, everything changes:

The soothing and benevolent moonlight, the breeze that swells the sails and "the refreshing rain" help the ghostly crew to revive again to sail back home until the first signs of home-coming." The first signs of home are "The rock that shines bright," "The kirk no less that stands above the rock" (227) (L.475) seen together with the bay which was "white with silent light."

It is curious enough that the person who meets The Mariner is the Holy Hermit, not an ordained member of the church to relieve him from the burden of an experience, who offers an ordeal of initiation to the understanding of higher forms of metaphysical order. Considering the self-assigned mission of the Hermit's choice for natural, rather than ritualistic way of worship, he represents the best means of adaptation to normality on the part of the Mariner, and to the long-forgotten ordinary life style, a life style which still values nature as the best medium for this process.

Coleridge describes the Hermit as a good man living in the wood, who with his "sweet voice/Lowered to talk with mariners", (228) (L.513-514) whose hermitage is nature and he worships in nature:

He kneels at morn, and noon, and eve  
 He hath a cushion plump:  
 It is the moss that wholly hides  
 The rotted old oak-stump. (228) (L. 516-519)

After the Mariner's encounter with the Hermit, who asks him to relate his story, the Mariner endlessly goes around the world to tell his story to immatured young men like the wedding-guest not to repeat the same mistake he has done in his absolute loneliness: "So lonely 'twas, that God himself /Scarce seemed there to be" (230) (L.599-600). In other words, the wisdom Mariner teaches is the man's responsibility of his own existence. When the outside mechanisms of control fails, the inner voice of man must be the only guiding light to see beyond the occurrences and physical world. Thus, the power of celebrating the light in us and the way we share it with the universe through a mutual respectability and unity are implied in his story. The moral lesson is explicit in the epigram of the poem that sums up the main philosophy:

He prayeth best, who loveth best  
 All things both great and small;  
 For the dear God who loveth us,  
 He made and loveth all. (230) (L. 614-617)

These lines underline an important truth about the question of man's relation to nature and God, which, in turn, recalls the Deistic approach to such metaphysical problems with a dictum that the role of nature is to reconcile human beings to the higher forms of existence through a belief of "Fatherhood of God," "The Brotherhood of Man" to the existing forms around himself since God has made man in his own image and man partakes also of the divine goodness. For the Deists the greatest moral force here on earth is to be found in the example of love that binds human beings, whose likeness is modified by the assumption of the innate goodness of man.

The main tenant of this optimistic view or rather the philosophy of man in relation with universe, would later find its best expression on the other side of Atlantic, in U.S.A., under the title of Transcendentalism. There is no doubt that this was a kind of hybrid philosophy reflecting its Unitarian Godfather's, Emerson's attachment to German idealistic philosophy. It has also affinities to what is called Neo-platonism, which stemmed from the belief in the importance of spirit over matter. Also the writings of Coleridge and Carlyle which emphasized the role of the intuition in mind's grasping the real essence of things in nature, correspond to Emerson's idea of 'Oversoul.' The idea of Oversoul has been inspired by Hinduism in the form of Brahman-Atman, which provides knowledge of identity of the individual with the existence of unchanging ideal forms. Oversoul is being described as a single essence. All creatures derive their being from the same source. Therefore, Emerson's concept of the philosophical world as the emancipation of the creative power of an impersonal oversoul is necessarily a pantheistic world view.

Though best experimented by Thoreau in his Walden Pond experience, Emerson's doctrine has found a better expression in the poetry of Walt Whitman, one of Emerson's closest disciples. His collection of poems *Leaves of Grass* was a continuing

endeavor, growing from the original volume of 12 works first published in 1855 to an edition of over 300 works at the time of his death in 1892. The collection is considered one of the world's major literary works and displays a revolutionary development in poetry. Whitman's free verse and rhythmic innovations stand in marked contrast to the rigid rhyming and structural patterns formerly considered so essential to poetic expression. His expressive art was complex and multifaceted, and his work can be interpreted on many levels: Democratic, egalitarian, patriotic, metaphysical. He is the poet of nature, a lover and a free spirited. It is the exponent of the spiritual values of self-realization through the recognition of life's real priorities, moderation, balance and tolerance. The subject matter of *Leaves of Grass* is all inclusive and wide ranging, from the particular to the universal, from the intimate to the cosmic. It is claimed that "the book is valuable precisely because it is a faithful and self-willed record. It is a biography, in poetry, of the human soul - of Whitman's own soul, ostensibly; really of all souls, for the experience of the individual is simply the experience of the race in miniature." (Walter Lewin 1988, 441-442) He sings a "Song of [Himself]", but really speaks for the human race, universal harmony and brotherhood of men through his own experiences. In "Drum Taps", Whitman's reaction to the nation's traumatic Civil War, he speaks of the ultimate pointlessness and futility of war in the poem "Reconciliation": "For my enemy is dead, a man divine as myself is dead". (Doren 233) (L. 4). In "Sea Drift" Whitman rises to perhaps his most transcendent and touching moments, for here the subject matter includes the universal theme of love and separation.

In the opening poem, "Out of the Cradle Endlessly Rocking", the mighty ocean is the instrument of parting, and a gull's loss of its mate reflects a tragedy of life: first love and first loss played out on a cosmic scale. The recurrent theme of self-realization was central to Whitman's sense of purpose. His spiritual perception of life's real priorities: the natural world and human relationships, as opposed to man-made obsessions. In "Song of Myself", considered by many to be the poet's most important work celebrating absolute freedom in nature, we are told that all that is real is sacred, we all possess something of the divine within ourselves and the holiest and most whole thing we can do for ourselves and our fellow man is to develop ourselves to our fullest by listening to all and learning from all, regardless of how humble the source of knowledge may be and "Song of Myself" also shows how 'one' becomes identified in the bodies of men and women:

...And I say to any man or woman,  
Let your soul stand cool and composed before a million universes.  
In the faces of men and women I see God, and in my own face in the glass,  
I find letters from God dropt in the street, and every one is sign'd by God's name,  
And I leave them where they are, for I know that wheresoe'er I go,  
Others will punctually come for ever and ever. ( 93) (St. 48)

Walt Whitman was strictly believed in democracy and much of *Leaves of Grass* gives us a clear vision of his belief that American ideals might serve as an example to the world. He greatly admired Abraham Lincoln as an exponent of these ideals, and upon Lincoln's death he wrote, "When Lilacs Last in the Dooryard Bloom'd" to eulogy the loss. Lincoln died in April, and the blooming lilacs would not only remind him of the death of Lincoln, but also would serve as a metaphor for the eternal renewal of life.

Although in the post Civil War period, Whitman became somewhat disillusioned with the aggressive materialism and corruption of a rapidly changing, industrializing society, he maintained a firm belief that eventually ideals would triumph over greed. As a sociable man who loved life, he knew the ways of having a good time, and loved children and good company. His work is more an abrupt overflowing of emotion than it is a logical discourse. It takes its power from emotion. At times, Whitman reached not for universal, transcendental levels, but was concerned with the basic and intimate on an entirely emotional level. His daring feelings about love and sexuality as proved in such poems as "A Woman Waits for Me" and "Once I Walked Through a Populous City" found in *Children of Adam* are definitely considerable in the context of the Victorian society in which he lived.

Whitman's "Song of Myself" taken from the title poem, "The Sea-Drift" from the beginning to the end celebrates the general brotherhood of men, as it was stated before. The poet names himself as the "seer", "interpreter" almost the "prophet" of this belief, which he has to spread around being empowered by his unity with nature. The transcending power of creativity exists in nature for a discernable eye like his, to be absorbed and sing, i.e., to transmit the ways of humanity to his followers. Of course, politically, the better climate for this transmission is democracy where he envisioned a democratic society exempt from racial and social barriers. That's why he is also named as the poet of democracy.

Many of his poems were both similar in theme and yet dissimilar in purpose at the same time. A prime example of two such works are his "Out of the Cradle Endlessly Rocking" and "Song of the Open Road." The first of these poems is filled with rich images, sounds, and symbolic meanings. The second is a collection of meaningful yet ambiguously patterned sentences decorated with inquiries into life, and a poetic stance. Both of them through poetic innovations set out discussions on the meaning of life. The introduction to "Out of the Cradle Endlessly Rocking" is an epic sentence. It touches on the happenings and significances to be found in the poem. The poem proper is in two parts. The first part presents the story of the birds. The second part interprets the influence of the male bird's song on the "outsetting bard".

"Out of the Cradle Endlessly Rocking" is also a much slower-moving and difficult poem. It dominates the "Sea-Drift" grouping because it condenses Whitman's themes of love, death, sexuality, nature loss, and their relation to language and poetry into a single setting and situation.

The poem, alongside with its autobiographical overtones, holds two important themes of transcendental philosophy: One is the idea of cycle of life embracing all the animate and inanimate beings in Nature, which defies the fear of physical death. The other is the inspiring power of Nature to an eye which could intuitively penetrate through the surface structure of nature and interpret the message of oneness, that is a cosmic understanding of ourselves.

The opening lines of the poem relate to the poet's childhood experience in nature, in a specific geography, that is, Paumanok, nearby the seaside, where he has been befriended with two mating birds from Alabama. While listening to the aria-like songs of the he bird dedicated to the she bird in their courting phrase, the boy learns the value of life and devotion existing in Nature, even in the most elementary forms of creation. Even, when the he bird is left alone by the she bird, having heard the sad tunes

of him, which reached its peak of lamentation, the persona or the poet witnesses what sadness means and learns from the sad tune. He learns that tunes are the best ways of expressing one's feelings of joy, resentment, sadness, that every human emotion is worth to be sung, or to be put into words. In other words, the sadness voiced by the little mocking bird will be the inspiring power to transcend the poet's enabling to sing and to create for the common men the ways of life. By treasuring every note of his brother, the bird, the poet sings:

Yes, my brother I know,  
The rest might not, but I've treasur'd every note,  
For more than once dimly down to the beach gliding,  
Silent, avoiding the moon beams, blending myself with the shadows,  
Recalling now the obscure shapes, the ecos, the shapes and sides after their sorts,  
The white arms out in the breakers tirelessly tossing,  
I, with bare feet, a child, the wind wafting my hair,  
Listen'd long and long. (173-174) (L.61-68)

Here, the personification of the bird with a typical transcendentalist attitude to declare the brotherhood among living creatures also has traditionally practiced overtones. This brotherhood symbolizes creativity as an encouraging, inspiring power for poets who frequently refer to the elements in nature or use them as a personae to carry out a conversation; this type of conversational attitude reveals also their feelings.

Since Orpheus, and King Solomon, who are known for their abilities to speak to "fowl and beasts", the poets tried to immortalize their creativity in bird symbols as, for example, Keats did in his "Ode to a Nightingale"; Coleridge presented the heavy Albatross as the symbol of natural harmony, Gerard Manley Hopkins found the valour of Christ in Sparrow-hawk in "Windhover", Thomas Hardy voiced his alienation to the new world order in an aged thrush in "Darkling Thrush", William Butler Yeats has seen power for destruction at the threshold of World War I, in a swan-that is, Zeus in disguise, and many others developed the same dialogue with birds.

Yet, it was Whitman, who in becoming a poet openly declares his humble gratitude to a mockingbird, whom he calls as "brother", finds "thousands responsive songs at random", and proudly announces that "(his) own songs awakened from that hour", the hour he learned to be responsive to the messages the nature reserved for him.

The bird not only taught him how to become a poet by recalling his inspiring songs, but also the ways and realities of life and nature, such as life, death, love and reproduction; and the bird secured the poet's reconciliation with almost every form of nature. Similar intuitive procedure has been recorded by Emily Dickenson, a contemporary of Whitman, a poet of seclusion in her poem numbered '500': Her appreciation of a small bird in her garden, whose guidance has taught her the "best logic to notice / the vibrating Blossoms" and other aspects of nature, bears her familiarity with the prevalent philosophy of her time, that is Transcendentalism, a philosophy which has been defined as the 'Golden Day of American culture and literature', by Granville Hicks in *The Great Tradition* (Hicks 39).

As it is seen, both the English Romantics who found their best representation in the genius of Coleridge and the American Transcendentalists who have seen nature, in Emerson's words as "an endless circulation of divine charity that nourishes

man”(Emerson 25), have agreed upon that the universal brotherhood of men could only be reached through reconciliation with nature. Though American transcendentalist poets’ attitude to Nature has been more philosophical, even mystical, yet the romantic idea of sublimation of the soul through a mystical experience in nature, a domain where the English Romantic poets favored, has also been the subject-matter mutually used.

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### Özet

#### Doğa ile Uzlaşma : Samuel Taylor Coleridge ve Walt Whitman

S. Taylor Coleridge ve Walt Whitman, iki farklı edebiyat ve dönemin iki önemli çehresi olarak kabul edilirler. Bununla birlikte, bu şairlerin yazdıkları şiirlerde kendi tarzlarıyla yansıttıkları belirgin olarak gözlemlenebilen ortak noktalar vardır. Tipik özelliklerinden biri, her ikisinin de doğa şairi olmalarıydı. Bu çalışmada yukarıda özellikleri belirtilen bu iki şairin iki çok iyi bilinen şiiri, onların doğaya yönelik eğilimlerini göstermek için seçilmiştir. Arka planında doğa olan S. Coleridge’in “The



Rhyme of the Ancient Mariner” ve Walt Whitman’ın “Out of the Cradle Endlessly Rocking” adlı şiirleri, şiirlerdeki sözcü karakterlerinin itiraflarıyla şairler yönünden uzlaşma fikrini ortaya koyar. Çoğunlukla şairlerin doğaya olan yakınlıklarıyla, bizzat kendileri doğayla uzlaşırlar. Kuşku ve ruhsal sıkıntılarla dolu bir dönem geçirdikten sonra, ruhsal olarak gelişirler ve şiirlerinde sadece bu türden tematik benzerlikleri paylaşmazlar, aynı zamanda aynı türden öykü-anlatma ritimlerine sahip olduklarını da gösterirler.

Bu çalışmada öncelikle, şairlerin yaşamlarıyla ve şiirlerin içerikleriyle şairlerin düş güçlerini kullanmalarıyla doğa şiirine katkılarında yansıtıldığı biçimde, yazınsal başarılarıyla ilgili kısa bilgi vermeye çalıştım. Bu bakış açısıyla şiirleri inceledikten sonra, Coleridge’in doğal olanı doğaüstü olanla açıklamaya dair görüşleri ve Whitman’ın aşkını felsefe anlayışı, şairlerin doğaya yaklaşımlarının felsefi yanı olarak ele alınacaktır. Bilindiği üzere, “The Rhyme of the Ancient Mariner” daki ağır, değersiz, işe yaramaz bir doğa kuşu olan Albatros, ilahi boyutlar kazanır çünkü Albatros, şiirdeki sözcü karakter Denizci’nin uyumun yok oluşuna neden olan doğanın içindeki unsurlarda var olan veba düşüncesini göz ardı ederek, doğayla ‘bir’ olma fikrini ima eden edindiği doğaüstü deneyimi vasıtasıyla hakkını teslim etmeyi öğrendiği, doğanın bir parçasıdır.

‘Birlik’ felsefesine ve onun aşkını türüne aşına olan Whitman, “Out of the Cradle Endlessly Rocking” de alaycı bir kuşu, doğanın ve yaşamın bizzat kendisinin yorumcusu olarak betimler. Ona göre şair, sırası gelince insanlara rehberlik etmek adına aynı görevi üstlenecektir, yani şiir yazarak ve insanlığı tek bir kardeşlik içinde birleştiren doğanın uzlaştırıcı gücünü kutlayarak.



**Snapshots from the West:  
Willa Cather's *O Pioneers!***

**Hande Tekdemir**

Although the dialectics of Willa Cather's narrative have never been resolved in her writing, critics have long been struggling to situate her either on the side of nostalgic authors opting to restore the Old West or on the side of formula western writers perpetuating certain stereotypes in their fiction. These two conflicting interpretations add to the ever-lasting dispute about the representation of Old West in American literature: Do literary texts strive to recount the "heroic" deeds of the pioneers in order to give a truthful account of the past events or do they adapt a critical look by focusing on the exploitation of nature; hence, subverting the heroism embedded in frontier history? Which of the two is considered the more "authentic"?

My basic contention, regarding Cather's representation of the West, will be that Willa Cather replaces dialectics with fragmentation, which transforms her novels into dialogic texts that confront dualism. By valorizing fragmentation both in thematic and structural terms, Cather goes against a long tradition of western writing in which two main forces struggle to get hold of the narrative. As William Handley states, "[...] [Cather] refuses to synthesize the oppositions- men/wilderness, East/West, men/women—that structure various forms of western nationalism" (125). In Cather's fiction, the main story turns out to be more than good guys overcoming the bad guys, as one would expect from Formula Westerns in which the ending is usually a climactic moment of victory of the good over the bad. For instance, in Owen Wister's *The Virginian*, the hero kills the villains and wins his sweetheart to whom he finally gets married and lives happily thereafter: order is restored. In contrast to that, Cather celebrates ambiguity, circularity, recursiveness over linearity.

Hence, my main claim in this paper is that by centralizing fragmentation, Cather not only undermines the progressive account of Western expansion, but also provides a "truthful" representation of the West since she is capable of placing multiple experiences within a large framework (of fragmented narratives/minds/settings/time) rather than presenting one particular experience between two conflicting forces, usually nature and human agent, as happens in formulaic fiction. In my analysis, I aim to focus primarily on *O Pioneers!* and attempt to show how Cather, in this particular novel, reflects the complexities of the struggle between land and people as an *ongoing* experience, as compared to Formula Western fiction, which claims to present the "truthful" story of the Old West but emphasizes one overarching theme—the linear development of the individual/of the land/of the nation.

*O Pioneers!*, one of the two early Nebraska novels, opens with a vivid image of a struggle between two forces: the poorly-built houses on the prairie resist being uprooted by nature, whose power and permanence is put into sharp contrast to the temporariness of the human dwellings. Cather writes that "The dwelling houses were set haphazard on the tough prairie sod; some of them looked as if they had been moved in overnight, and others as if they were straying off by themselves, headed straight for the open plain.

None of them had any appearance of permanence, and the howling wind blew under them as well as over them" (3). Indeed, the first chapter of the novel is structured around various oppositions and juxtapositions, which emphasize the idea of dialectics while simultaneously parting from dialectical relationships that contain binaries. This is the only chapter where four central figures, Emil, Marie, Alexandra and Carl, are pictured together. With different variations throughout the chapter, two of the four characters are illustrated as negating or complementing the others. For instance, Emil's despair on the first page is opposed to the determination of his sister on the second: "[She] was a tall, strong girl, and she walked rapidly and resolutely, as if she knew exactly where she was going and what she was going to do next" (4). However, Emil's estrangement in the village parallels Marie's strangeness to the country. At the beginning of the novel, Marie is described as follows: "Marie was a stranger in the country, having come from Omaha with her mother to visit her uncle, Joe Tovesky" (6). Emil and Marie, then, act as contrasting figures to Alexandra, since she is the mobilizer in this chapter as well as throughout the whole book and seems to feel at ease in the village. In terms of appearance, Alexandra is as contrasting a figure to Marie as she is to her brother. While Alexandra wears "a man's long ulster ... and Carrie[s] it like a young soldier" (4), Marie looks like "a quaint little woman" (7). Where Alexandra feels at ease the other two are not, and vice versa. She acts with hostility to a man who attempts to praise her hair: "She stabbed him with a glance of Amazonian fierceness and drew in her lower lip –most unnecessary severity" (5). On the other hand, Marie does not seem to be uncomfortable with being the centre of attention in the village store where Joe Tovesky's friends gather around her with admiring looks; she "took their jokes with great good nature" (7).

The degree of femininity in these two characters is thus put into opposition from the first chapter, in which the masculinity of the other two characters, Emil and Carl produces a similar effect. The helpless posture of Emil, crying desperately, is juxtaposed on the next page with Carl's heroic appearance as a rescuer. Finally, the grouping of the four into two couples still does not display a neat structure with polar opposites. Even Carl and Alexandra, who seem to parallel each other, show a difference in what they think: "The light fell upon the two sad young faces that were turned mutely toward it: upon the eyes of the girl, who seemed to be looking with such anguished perplexity into the future; upon the sombre eyes of the boy, who seemed already to be looking into the past" (8).

It is crucial to note that this chapter, focusing on dialectical relations and polarizing pairs in terms of how they look/behave, concludes with an opposition between the conception of time in the minds of two central figures who choose to look either into the past or into the present. This is not only disruptive of aligning the couples as Emil & Marie and Carl & Alexandra (now that the discrepancy between the latter is revealed) but also violates the common conception of associating woman with the past and man with the present. In addition to disturbing the linear development of this particular chapter, Cather also turns upside down the whole Western tradition, which mystifies women while celebrating the "presence" of men. In another aspect, this concluding scene signals that the narrative gaze will not only observe the characters from outside, but will actually enter their minds to disclose the contents to the reader.

The first chapter in Cather's novel unveils a glimpse of the unconventional story waiting for the reader somewhere between the past and present of narrative time. The narrative itself is located between past and present, which allows it to explore, if not to answer, questions of rootlessness, homelessness, fragmentation, disconnection and the like. By the time we come to the end of the story, some of these questions are yet to be resolved. However, it is in the lack of resolution, in this alternative space created in between past and present, that a work of fiction such as *O Pioneers!* can be articulated. Cather writes from this third space, which also turns out to be the space in which the Old West can be represented most "accurately".

### **Spatial Time**

The narrative structure of *O Pioneers!* certainly calls time into question. Due to gaps and silences across the narrative, time is fragmented and circular in Cather's novel. Both the third and fourth chapters start by stating that time has passed since John Bergson's death. While six months had passed in the third chapter, the fourth chapter starts three years after the designated event. This recurrent structure once again surfaces in the second part (39) with a sixteen-year jump ahead in time. Although there is no established pattern in these jumps, the omissions span important periods of time in the history of the West. For one thing, questions related to the hardships pioneers went through to tame the land are left unanswered. Cather is especially reticent on two occasions, which coincidentally cover the hardships with the dry land. In the first one, three years after John Bergson's death, while other events are tediously summarized at the beginning of the fourth chapter, no account of Alexandra's physical fight with the land is provided. Secondly, the narrative jumps from Alexandra's resolution to stay in Hanover, which is gradually evacuated by the dejected farmers, to a revamped look at the prairie after the cultivation of the land for sixteen years. If this is the story of the pioneer life, there is nothing in it to give a sense of progression in time. Instead, time seems to revolve around land to such an extent that land and time become indistinguishable in fiction. The circular time moves commensurate with the annular cycle in agriculture. However, the Western landscape is abundant with surprises, and the cyclical development is continuously disrupted by unforeseen circumstances because the land unfolds itself as the unreliable party in the narrative structure.

With the substitution of circular linearity, the main medium of time becomes the land which is at the centre of the narrative. Land is time. It is the main determinant of the narrative, making it progress and appearing occasionally as the main character in the novel. While Carl is accompanying Emil and Alexandra to their home at the beginning of the novel, the dominance of land is felt everywhere. Carl observes the scarcity of the homesteads in the country: "But the great fact was the land itself, which seemed to overwhelm the little beginnings of human society that struggled in its somber wastes. It was from facing this vast hardness that [Carl's] mouth had become so bitter; because he felt that men were too weak to make any mark here, that the land wanted to be let alone, to preserve its own fierce strength, its peculiar, savage kind of beauty, its uninterrupted mournfulness" (8). The land's presence is thus affirmed by its personification, which proclaims that it will not be treated less seriously than the characters. Plus, it is endowed with autonomy/agency. For instance, after her breakthrough with the land, Alexandra is still reluctant to attribute success to herself. Instead, she holds land responsible for

blossoming forth at the unexpected moment: "We hadn't any of us much to do with it, Carl. The land did it. It had its little joke. It pretended to be poor because nobody knew how to work it right; and then, all at once, it worked itself. It woke up out of its sleep and stretched itself, and it was so big, so rich, that we suddenly found we were rich, just from sitting still" (59).

Yet, if land rules over the landscape of the novel, then is it still possible to avoid recounting the meta-narrative of the Old West? Now that land is the dominant force, is the novel not likely to turn into just another pioneer story with the continuous strife going on between land and human beings? The answer, to me, includes Cather's subtle subversion of the formula Western fiction while simultaneously realizing the claims of authenticity this genre holds so dear. To a certain extent, the absence of confronting land as a physical force (rather than a psychological force) accounts for the ingenious treatment of land in Cather's novels. The replacement of the psychological with the psychical in relation to the land bolsters the authenticity of the text. The conflict of each individual with the land takes place in his or her mind; a realm which has been left unexplored by Western formulas, yet which is no less real than the real thing.

#### Realism as a State of Mind

What Cather portrays in her novels is not ordinary pioneer life together with its hardships, but rather a *state of mind* that follows the experience of pioneering. In other words, Cather is not interested in providing the reader with historical data about the designated time period. Instead, she undertakes to focus primarily on the *minds* of the individuals who represent the frontiersmen/women at the time. Her work does not breed a nostalgic impulse to restore the heroic past since she is not *herself* reflecting on the past. What she instead brings forward in her writing is that reflection/experience itself. In relation to that, it would be plausible to assert that the whole narrative of *O Pioneers!* is Alexandra's (and other characters') deliberation over land.

In his discussion of *A Lost Lady*, Uργο states that "Neither the doings of Captain Forrester nor the survival of his wife, Marian, is central to the novel in the way that is Niel Herbert's intellectual experience of the couple" (78). This is one reason why Cather is quite reticent about recounting what actually *happened* in the past. What is more intriguing for her is what was *happening* in people's minds. This is not to say, however, that she misrepresents history simply because she neglects to write the grand narrative of Manifest Destiny. Instead of narrating, for instance, the conquest and cultivation of the land in detail, her story scrutinizes the retrospection and deliberation about the land. This is a book about *ideas* rather than events of the past. The clash, if any, is between ideologies, turning the novel into a field of contesting ideas which are put into conversation with each other. Hence, the dispute between Alexandra and her brothers is not merely a sibling feud, but a conflict of ideas about land in general and pioneer life in particular. While Alexandra starts out with "love and yearning" (33), she mentally tires herself out, reflecting on the land. On the other hand, her brothers do not take the land as an object of deliberation, which is evident in the fact that although they do not hesitate to exhaust themselves bodily, little thinking is involved in the process.<sup>1</sup>

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<sup>1</sup> This idea is clear in the relationship between Oscar, Lou and the land:

The dialectical relationship between Alexandra and her brothers, concerning land, turns into a dialog with the intervention of Carl. Any conversation between him and Alexandra is also engaged with her brothers' ideas about land. When Carl and Alexandra meet again after sixteen years of separation, Carl's first remark to Alexandra is related to land: "What a wonderful place you have made of this, Alexandra. [...] I would never have believed it could be done. I'm disappointed in my own eye, in my *imagination*" (emphasis mine 55). Hence, through the power of her imagination, Alexandra proves to be a better pioneer than all three men.

In fact, imagination is the main factor for an effective pioneership. Cather asserts that, "A pioneer should have imagination, should be able to enjoy the idea of things more than the things themselves" (25). In the same chapter in which Carl eulogizes Alexandra for her ingenuity, the visionary spirit of a pioneer is even more pronounced with a reference to the metaphor of painter versus engraver. Carl states, "I've been thinking how strangely things work out. I've been away engraving other men's pictures, and you've [Alexandra] stayed at home and made your own" (59). Painting foregrounds imagination whereas engraving does not require creativity so much as it does bodily effort. Alexandra, being the painter of landscape also stands for the artist in the pioneer. As Cather asserts, "Alexandra's role as artist is evident in her visionary imagination, her combination of creative ability and technical skill, her discovery of self-expression in the soil, and in the emergence of the fertile, ordered landscape" (O'Brien 434).

In terms of artistic vision and craft, a similar contrast is mentioned a few pages before Carl walks in unexpectedly. At the family gathering, Alexandra expresses her wish to buy a piano to her niece, Milly, who has been playing the organ. For Oscar, no significant difference exists between an organ and a "pianny". Through all these references to art, Cather underscores an interdependent relationship and a close affinity between the artist and the pioneer –both positions being alien to Alexandra's brothers, hence their failure with the (conception of) land.

Artists and pioneers share a passion for imagination, which is in tune with Cather's understanding of realistic representation:

There is a popular superstition that 'realism' asserts itself in the cataloguing of a great number of material objects, in explaining mechanical processes, the methods of operating manufactories and trades, and in minutely and unsparingly describing physical sensations. But is not realism, more than it is anything else, an attitude of mind on the part of the writer toward his material, a vague indication of the sympathy and candour with which he accepts, rather than chooses, his theme? (qtd. in Stephanie Lewis Thompson 133)

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[Oscar] was a man of powerful body and unusual endurance; the sort of man you could attach to a corn-sheller as you would an engine. He would turn it all day, without hurrying, without slowing down. But he was as indolent of mind as he was unsparing of his body. His love of routine amounted to a vice. He worked like an insect, always doing the same thing over and over in the same way, regardless of whether it was best or no. He felt that there was a sovereign virtue in mere bodily toil, and he rather liked to do things in the hardest way. (...)

Lou, on the other hand, was fussy and flighty; always planned to get through two days' work in one, and often got only the least important things done. (...) In the middle of the wheat harvest, eh, the grain was over-ripe and every hand was needed, he would stop to mend fences or to patch the harness; then dash down to the fird and overwork to be lid up in bed for a week. (29)

This can only be realized in fiction since history is crippled when documenting a state of mind, but who can testify that the state of mind is not history itself –the story of what is left behind and what correlates to the Real? If the objective of realism is to picture a state of mind, then Cather's novel is structured around this motif. The disrupted narrative structure unfolds like the movement of a mind, which proceeds with fragments rather than following a linear progression. In that aspect, the most "realistic" chapter in the novel would be the homicide scene in which Frank's mind is depicted in minute detail. The pronounced improvisation of Frank's behavior indicates the haphazardness of a working mind. His mental wanderings not only point to the concurrence of past and present in memory, but also highlight the *mobility* of the mind. This is another common characteristic between an artist and a pioneer, both of whom seek to capture the present, yet opt to be always on the move. Urgo posits, "The vision of American culture projected in the novels of Willa Cather is one of continuous movement, of spatial and temporal migrations, of intellectual transmission and physical uprooting" (17). Both pioneers and artists are migrants at heart, occupying the liminal space and time between past and present, which they rely upon to extract their identities. Their fragmented lives give them their truth value, as much as they breathe life to the fragments of their lives.

#### **Realism as a Migratory Spirit**

Being cut off from his/her roots, a migrant, by definition, is uprooted from an "origin" and is exposed to a fragmented life. Urgo argues, "In Cather's pioneer myth we are concerned with the psychological and historical erasure of the person who settles and with the emergence of the pioneer who roams, who cannot have a home because at the very core of his or her self-definition are mobility and homelessness" (Urgo 44). The migrant stands between past and the present, a space s/he is destined to occupy forever as his/her home. Crossing the threshold of either realm or stepping into one of them would destroy the migrant's identity. This is why migration cannot be considered merely as a physical act of changing places but should also be seen as a state of mind – as aptly studied in *O Pioneers!*. As Urgo states, "[Cather], however, does not concentrate on the massive weight of historical action in this novel; such is not the attitude of mind she has toward her material" (Urgo 75). The effect is a continuous sense of being in transit in a pioneer life, which can be articulated in a work of fiction. The fleeting moment of transition is too abstract an idea to be represented in historical documents. However, by focusing on uprootedness, Willa Cather is actually giving a more "realistic" account of American history than many leading historians such as Turner, as Handley puts it: "What makes Cather original for her time and her work seem authentically "real" was her refusal of a romantic, synthesizing telos so often applied by writers such as Frederick Jackson Turner, Owen Wister, and Theodore Roosevelt to representations of western experience" ("The West Authentic,' the West Divided" 72). No historian (nor authors who claim to be authentic in their formulaic fiction) could do away with telos, nor stand in uncertainty between past and present. Yet, claiming to depict the whole experience as it *happened*, they are actually ignoring the element of irresolution of the moment, hence distorting "reality". Plus, since pioneer life relies on cyclical time, they are misrepresenting the concept of time when their narratives gesture



towards a climactic moment. Urgo attributes this unique sense of time to the experience of migration:

In the United States migration begins as a physical act and is transformed into a mode of consciousness. An agricultural community will construct cyclical notions of time based on the recurring phenomena of the harvest. Repetition, quite naturally, is valued more highly than is singularity, and ritualistic cultural forms ensure cosmic regularity. An industrial society, on the other hand, will demarcate the historical record of its own productivity, seeing time accumulate like goods in the warehouse. Singular acts that provide benchmarks in the passage of time are valued more highly than are repeatable experiences that obscure the essentials of linearity. (Urgo 3)

Cather's exclusiveness, however, in treating this unique experience relies on her favoring neither repetition nor singularity, but merging the two in her fiction. By doing that, she manages to picture both the common and the individual experience of a migrant/pioneer in the United States.

#### **Minor Narratives Competing against the Meta-narrative of History**

Standing at the disjuncture of past and present and creating an alternative space in her fiction, Cather can cast a double vision of the idiosyncrasy and the collectivity of a particular moment in time. In their idiosyncrasies, these moments are cut off from the past and are located meticulously. For instance, in sharp contrast to the huge gaps in the history of the West (such as the struggle with the land), the story of the wild duck strikes the reader by its minute description:

There were certain days in her life, outwardly uneventful, which Alexandra remembered as peculiarly happy; days when she was close to the flat, fallow world about her, and felt, as it were, in her own body the joyous germination in the soil. There were days, too, which she and Emil had spent together, upon which she loved to look back. There had been such a day when they were down on the river in the dry year, looking over the land. They had made an early start one morning and had driven a long way before noon. [...] Under the overhanging willows of the opposite bank there was an inlet where the water was deeper and flowed so slowly that it seemed to sleep in the sun. In this little bay a single wild duck was swimming and diving and preening her feathers, disporting herself very happily in the flickering light and shade. They sat for a long time, watching the solitary wild duck take its pleasure. No living thing had ever seemed to Alexandra as beautiful as that wild duck. (105)

One day, years later, Emil reminds his sister of the wild duck: "Alexandra, [...] do you remember the wild duck we saw down on the river *that time?*" ", he asks (emphasis mine 122). "His sister look[s] up. 'I often think of her. It always seems to me she's there still, just like we saw her'" (122). Although that moment is gone, its effect extends into the future. "It's queer what things one remembers and what things one forgets," adds Emil before he says goodnight to his sister (123). In the light of what the narrative remembers or forgets, these lines strongly point to the exclusion of the overarching story of the West from the narrative structure of Cather's novel.

*O Pioneers!* is abundant with stories of moments, which interrupt the main story in the novel. The narrative structure is continuously disrupted through such epiphanic instances, situating the fragmentation at the centre of the novel. Therefore, this is not a story of Alexandra's fight with the land. In addition to the narrative's dumbness to the struggle with the land, her own recollections of the past years are also oblivious to heroic deeds, which usually occupy a large space in formula Western fiction. The circus story which Alexandra recounts to Marie evokes a solitary childhood memory<sup>2</sup>. Thus, the book turns into a collection of snapshots (all of which are unique and memorial) of a landscape on which Alexandra happens to play a pivotal role. Marie's story is no less dominant than hers. After her marriage with Frank, the narrative confesses that "Since then her *story* had been a part of the *history* of the Divide" (emphasis mine, 74). This means that Cather is as resistant to meta-narratives in her fiction as she is to the ones in history. By disintegrating the unity of Alexandra's story and by introducing other stories of equal importance, Cather defies the power of any dominant discourse.

Yet, the co-existence of emphasis on recursiveness and commitment to the uniqueness of each experience might seem to create a self-contradictory text. If the vision of the wild duck belongs to *that time*, then how can we account for the re-vision that haunts both Emil and Alexandra? The contradiction arises precisely as a result of the tension between the celebration of the uniqueness of the moment that can not be revived and the recursiveness of time. If every moment is recursive, then how can it at the same time be considered as unique?

The old story writes itself over, as Carl states. His statement might clarify the location of Cather's novel within the great canon of western writing. "Isn't it queer", asks Carl of Alexandra: "there are only two or three human stories, and they go on repeating themselves as fiercely as if they had never happened before; like the larks in this country, that have been singing the same five notes over for thousands of years" (61). It is only years later that Alexandra answers him, which subtly parallels Emil's belated reminiscence of the wild duck –both occasions underlining the circularity of the narrative. When Carl and Alexandra finally come together, it is this time Alexandra who poses the question, followed by her answer: "You remember what you once said about the graveyard, and the old story writing itself over? Only it is we who write it, with the best we have" (158). Coming at the end of the book, this might as well be from the author's mouth, who is about to finish writing the old story with the best she has.

### Invocation to the Reader

In order to support this speculation, it is this time the author of *this paper* who has to go back and remind the reader of the premature assertion at the beginning of the essay –that the alternative space created in Cather's fiction has the potential to provide the most accurate representation of the West. Addressing this question on a wider scale, O' Brien points out that "In borrowing her novel's title from Whitman, Cather both

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<sup>2</sup> "A long time ago, when Carl and I were, say, sixteen and twelve, a circus came to Hanover and we went to town in our wagon, with Lou and Oscar, to see the parade. We hadn't money enough to go to the circus. (...) There was a man in the streets selling apricots, and we had never seen any before. (...) We had little money our fathers had given us for candy, and I bought two pecks and Carl bought one. They cheered us a good deal, and we saved all the seeds and planted them. Up to the time Carl went away, they hadn't borne at all." (70)

connected Alexandra's story to the pioneer experience and declared that her novel was not an isolated text but part of a shared endeavor by American writers to understand American history and culture" (433). In fact, the history of the West is often associated with that of the whole nation instead of a regional history. Cather intermingles the public and private roles played in the West, by writing on a common experience of struggle, rootlessness, and fragmented lives shared by all migrants (to the United States), yet strives to extract the idiosyncrasy of each incident while asserting that every individual writes his/her story.

Finally, Cather is successful at incorporating her own story into *O Pioneers!* – not as an American, but as a person imbued with the “true” migratory spirit. Her image is that of someone sitting on thorns: “I keep my own suitcases under the bed”, she says (qtd. in Urgo 15). What Cather conceives as one's home is always projected in the future, waiting for the homecoming, yet vanishing into thin air the moment the traveler/pioneer/artist reaches that final destination. “In Cather's America the New World is not so much a historical environment (a cosmos, a home) as it is a motion through space (a transformation, a journey)” (Urgo 15-16).

Cather's unique understanding of time and space should provide substantial evidence against her feeling of nostalgia for the past. If the past Cather evokes is an endless journey, how would it be possible to feel nostalgia for a specific period in time? The idea of instability is enhanced by Alexandra's renunciation of owning the land at the end of the story: “We come and go, but the land is always here. And the people who love it and understand it are the people who own it –for a little while” (158). Although Alexandra is the only character who is entitled to *own* the land due to her commitment, her rejection of her power is significant in pronouncing the temporariness of human experience with land -hence with space and time, since land is substituted for the conjunction of the two in this particular text.

But Alexandra's final words also serve as an invitation to the reader. The personal pronoun “we” calls for solidarity between human beings in and outside of the text. Standing at the crossroads of space and time, Cather's reader has to be part of that liminal space in order to fully comprehend her fiction. S/he has to embark on a similar journey, a journey without a final destination or a resolution. A definite statement about Cather either as a nostalgic author or as an unconventional writer of the West terminates the journey. As Kevin A. Syncott states, “Cather's work has much to say about the art of living, and it is for us, as it is for all the figures in the scene, to engage in the process with her and with her characters, to try to understand the truths in the fictions one creates from the facts of a life” (Murphy 299). Understanding *O Pioneers!* is as fleeting as the moments it conveys, but the pleasure is everlasting.

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### Özet

#### Batı'dan Fotoğraflar: Willa Cather'ın *O Pioneers!* adlı romanı

Bu makale, Willa Cather'ın *O Pioneers!* adlı romanının Amerikan Batı geleneğindeki yerini inceler. Ana tartışma, Cather'in eserinde belirginleşen bölünmüşlüğe dikkat çeker ve bu bölünmüşlüğün geçmiş tarihi farklı bir açıdan tarif etmeyi sağladığını savunur. Cather, Batı toprağıyla mücadeleyi fiziksel olduğu kadar psikolojik bir süreç olarak gösterir. Böylelikle, mücadele sadece insan ve toprak arasında gelişmez, aynı zamanda söz geçirilemeyen toprak karşısında farklı tutumlar sergileyen ana karakterler arasında bir diyaloga dönüşür. Kitaptaki bu çok seslilik

“gerçek” tarihin pek çok deęişik açılımları olabileceğinin altını çizer. Bu makale, Cather’in eserindeki bölünmüşlüğü farklı açılardan inceler. Karakterler arasındaki ikileşme, kadın-erkek ayrışımı vb. bölünmeler farklı bölünmeleri doğurarak her seviyedeki düzeni altüst eder; geriye kalan bölünmüşlük Amerikan Batı tarihinin belki de en “gerçek” temsili olma özelliği kazanır.



**Who we Become when Disaster Strikes:  
Doris Lessing's *The Making of the Representative for Planet 8***

**David Waterman**

*La fixité se résout en un nœud de mobilités.*  
Henri Lefebvre

In the early pages of *Ideology*, David Hawkes takes issue with the postmodernist tendency to view things and historical events as discrete objects and isolated incidents, arguing instead that a subject's identity can only be understood as relational within a totalizing conception of society: "Totalizing modes of thought suggest that isolated phenomena can only be truly understood if placed in relation to the whole of society and seen in the overall context of human history" (11). To do otherwise simply maintains the status quo, which helps explain why Doris Lessing, as an arch-enemy of the status quo, often adopts a totalizing philosophy in her work, specifically in her literature of social critique. The status quo is an illusion, often exploited by those in power and often appreciated by subjects in their day-to-day lives, which gives a sense of stability, order and permanence to our environment. But nothing is permanent, Lessing cautions, and even "the petty fates of planets, let alone individuals, are only aspects of cosmic evolution" (Hazleton 25). Planet 8 of the title is undergoing such an "evolution," in the form of an ice-age which threatens to annihilate the current residents of this formerly-comfortable planet, a natural catastrophe which becomes a brutal reminder that cosmic forces do not respect mere human's ideas of stability.<sup>1</sup> As the population endures this cataclysmic change, their individual and collective identities evolve as well, as they pass through various phases of shock, hope and despair. Three points which seem especially important regarding the definition of identity as addressed in Lessing's novel will be examined. First, the coming ice-age accelerates what is normally, in geologic time, a very slow process of change; the population finds itself circumscribed both in terms of time and of space. Second, identity is not static but an ongoing process based on negotiation, on struggle, on wavering between obedience and rebellion. And finally, identity is always relational, becoming a representational identity corresponding to the representative of Planet 8 of the title: "individual psychology," Terry Eagleton reminds us, "is also a *social* product" (7, original italics). If the residents of Planet 8 have made the mistake of seeing their world as the whole to which they identify, those who survive are led to a new way of seeing the ensemble, a way of defining their relation to the whole which does not depend on geography.

The residents of Planet 8 are disoriented, and with good reason. Evolutionary change is so gradual as to be imperceptible to the subject, but the cataclysm which

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<sup>1</sup> For Ernesto Laclau, this paradox of negativity is the basis for objectivity: "It is not possible to threaten the existence of something without simultaneously affirming it" (27).

threatens the planet leaves relatively little time for adaptation.<sup>2</sup> Disorientation becomes a tool, whether for the residents of Planet 8 or for the reader, by which Lessing hopes to create a space in which to look at things differently, to think more objectively by avoiding the simple, reflexive formulas of day-to-day routine.<sup>3</sup> Lessing makes frequent use of such destabilizing situations, and Müge Galin (in a discussion of Lessing's interest in Sufi philosophy) relates this technique to Sufi teaching stories:

The Sufi teaching story aims to shake the audience's existing worldview to such a point that one stops looking at the world through any single lens. The story allows for no fixed points of reference, daring its audience to transcend rational boundaries. It aims gently to remove blinders, to show a greater picture of reality. (103)

The mental space thus created will, hopefully, allow for more critical, objective thinking, free from the "common sense" of everyday life and the influence of ideological inculcation. It is this sort of "disorientation" which is necessary if the teachings of Canopus are to be understood by the people on Planet 8, in order to comprehend the master plan of which Planet 8 is only a small part:

Solidity, immobility, permanence – this was only how we with our Planet 8 eyes had to see things. Nowhere, said Canopus, was permanence, was immutability – not anywhere in the galaxy, or the universe. There was nothing that did not move and change. When we looked at a stone, we must think of it as a dance and a flow. (*Planet 8*, 26)

Viewed as such, the fate of Planet 8 does not mean the death of a planet and its inhabitants, but a transition to another state of being, which in turn will evolve into yet another state of being (see 151-152). Rather than signal a cataclysmic final event, such transitions, Henri Lefebvre reminds us, always create new spaces (58), and Lessing's novel ends with a similar situation, a frozen world which is not dead, but changing into something else: "a swirl of gases perhaps, or seas of leaping soil, or fire that had to burn until it, too, changed . . . *must* change . . . *must* become something else" (161).

Planet 8 is a colonial planet, managed down to the smallest detail by the mother planet, Canopus, from its very inception: "Everything on Planet 8 that had been planned, built, made – everything that was not natural – was according to their specifications. The presence of our kind on the planet was because of them: because of Canopus. They had brought us here, a species created by them from stock originating on several planets" (11). This space has been created and set aside for them, since the arbitrary beginning of the history of Planet 8, and had never been questioned. Canopus's

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<sup>2</sup> In any case, the reader has the impression that time is passing quickly, and that this catastrophe happens in the space of one generation. The time frame is not specified, however, and we know from the body of Lessing's space fiction that the life-expectancy of a Planet 8 resident may be very long indeed. Even if this new ice-age takes thousands or even millions of years to develop, the point is still the same, namely that in cosmic or geologic time, it happens very quickly.

<sup>3</sup> Two of the best works which discuss the importance of day-to-day routine are Pierre Bourdieu, *Le sens pratique*, (1980): Paris: Minuit, and Michel de Certeau, *L'invention du quotidien: arts de faire*, (1990): Paris: Gallimard.



authority is derived through the logic of precedence, in the role of creator, in much the same way that religious or parental authority is established, with a corresponding control over the subject's environment, in other words, manipulation of time and space. The first time the residents do question the colonial power is when the emissary Johor tells them that they must build an enormous wall (without explaining why), though this period of "rebellion" is short-lived. If, in the past, the residents of Planet 8 have made the mistake of seeing their world as the centerpiece of human existence to which they identify, very soon they will make a similar microcosmic error, by seeing the wall and the space it defines as the central focus of their identity: "This wall had become our achievement, our progress, our summing up and definition" (13), as well as the implicit promise that Planet 8 has a future (18). Although the wall has taken up all of the spare time and surplus resources for a generation, its value, both real and symbolic, is not universally accepted; it is referred to as a "*useless* wall" (13), and later the residents admit to themselves that they have no real faith in the wall to protect them (22). They have invested much of themselves in something in which they ultimately have little confidence, and by extension their sense of stability regarding "where I stand," in other words their relation to the whole, has been shaken from its foundation.

This spatial metaphor of "position" can profoundly affect the subject's identity, since social position is often reified in the same way as social or economic class, for example (see Judith Butler 43, as well as Pierre Bourdieu 264). The residents of Planet 8 have begun to better realize that the continuing existence of their world is threatened, and despite the catastrophic consequences for the current population, this phenomenon (at least on a cosmic scale) is really quite ordinary. The mundane nature of the death of a planet does not lessen their suffering, however, as they are corralled into a smaller space by the wall, into which humans and animals must fit: "into where we were crowding, massed, jostling together, with so much less of food and pleasantness that our former selves, our previous conditions, seemed like a dream of some distant and favoured planet that we only imagined we had known" (22). The wall, of course, is not the only physical element which is transforming the available living space, as the snow has been falling in large quantities, enough to bury the wall (47) or to crack it in places (130; 135). This sudden climactic change alters the residents' conception of time as well, giving a sense of urgency to their situation, since "time" no longer seems endless, and to their living space too, giving rise to rapid adaptation in order to confront the harsh conditions. Clothes, houses and diets must be modified, agricultural practices altered to correspond to short growing seasons, and even the species of animals have changed, favoring large, furry creatures better able to withstand the cold (17; 19). The constraints of limited time have also created a feeling of guilt among the older members of the population, ashamed as they are about the lack of a proper inheritance for the next generation:

Our fault it was not; but we *felt* that it was. We were learning, we old ones, that in times when a species, a race, is under threat, drives and necessities built into the very substance of our flesh speak out in ways that we need never have known about if extremities had not come to squeeze these truths out of us. An older, a passing, generation needs to hand on goodness, something fine and high – even if it is only in potential – to their children. And if there isn't this bequest to put into

their hands, then there is a bitterness and a pain that makes it hard to look into young eyes, young faces. (37-38)

As space becomes more and more crowded and food supplies more scarce, as time seems to be running out, the residents of Planet 8 become different people, their individual and collective identities evolving as a strategy for survival – exposure to new conditions creates these new people (see Theodore R. Schatzki 54)). In a discussion of the global expansion of capitalism, Anthony Giddens too speaks of time and space not simply in terms of the locus of social activity, but in terms of social change: “The interconnection of time and space can be explored in terms of the participation of social actors in cycles of social activity as well as at the level of the transformation of society itself” (179-180). As rates of intolerance, selfishness and violence rise, one recognizes the status quo which Lessing warns against – another strategy for survival is possible, as is seen later in the novel, and the difficult process of the death of a planet and its people becomes the training ground, the preparation, the “making” of the representative who learns another way to carry the promise forward.

If conflict seems to be a universal aspect of social life, even in times of relative peace and prosperity, the residents of Planet 8 now have to struggle more than ever before, among themselves and in relation to their colonial masters. As has been mentioned, the imminent catastrophe has circumscribed the population in terms of time and space – the snow no longer melts, living space has become crowded, food has become scarce, all of which stresses these people to breaking point. Among themselves, competition for scarce resources has meant an increase in violence and civil disobedience, and the necessity of committing administrative resources to deal with the problem:

Not long ago we had one Representative for the Law. Now there were several, because the tensions and difficulties made people quarrel where they had been good-humoured. It had been, before *The Ice*, a rare thing to have a killing. Now we expected murder. We had not thieved from each other: now it was common. Once civic disobedience had been unknown. (34)

Certain people have gone well beyond civic disobedience, having formed armed clans and declared war on other villages, forcing entry into scarce housing (59-60), and to resolve the problem clans and even families have been divided, dispersed by the Representatives into whatever shelter is available (61). Food riots, too, have become the norm (57). The fear of anarchy is strong among these people, as they grudgingly obey the directives, and for the first time the Representatives realize that they have no real means of forcing their will on the population – they’ve never had to think about it before, relying as they have on the universal acceptance of Canopus’s symbolic power (61). The cold, starvation and violence have become so bad that death has become routine, even welcome in some cases, and the residents feel guilty about the ease with which a death is recorded now:

A child died, and we all knew we might be thinking secretly: So much the better; what horrors is it going to be spared, this unfortunate one! [...] And we know we were thinking: One less mouth to feed. [...] when a species begins to think like

this about its most precious, its original, capacity, that of giving birth, of passing on an inheritance, then it is afflicted indeed. (57)

This affliction of an entire species signals a change in its self-perception, a change in how these people see themselves, especially in terms of their collective identity. The interests of the whole group have begun to erode, in favor of division into smaller, competitive, even predatory groups. In the struggle for survival, once again we see the status quo re-established among the population, a reaction based on fear and uncertainty regarding the future. These residents are also uncertain about their current relationship with Canopus, their colonial masters, and their largely powerless position leaves them waiting, vacillating between hope and despair.

"But where was Canopus?" is the question on everyone's mind (56), as they scan the skies waiting to be rescued by a fleet of spaceships. Waiting is an important element in the struggle for survival, waiting for a rescue that may never come, heedful of Canopus's command "to stay alive for as long as you can" (88), waiting to die. The people have become "a passive huddling population, sullen with inactivity" (62), wondering about the future and ruminating about who they had become:

Why did [Canopus] delay so, and make us wait and suffer and wonder, and doubt our survival? Make us disbelieve in ourselves and in them? What was the reason for it? [...] Yes, they had warned us, and made us prepare ourselves, and they had prescribed our barrier wall, and they had taught us how to change our habits – it seemed sometimes as if this was a change to our very beings, our inner selves (62-63)

And when Johor, the emissary of Canopus, finally does come, it is with the message that, still, one must wait (69-70). Episodes of hope, often seemingly unreal hope, alternate with despair among this population, even among the Representatives. As they come to realize that Canopus cannot, will not, come to rescue them, at least not in the way they expect (63; 71; 78), the residents of Planet 8 still, officially, expect a rescue and clear away snow from the tundra, so that the space fleet can land (104; 107-108). This waiting, this hope, this despair, is part of the formative struggle as the residents' identities evolve in the midst of catastrophe:

It is a very remarkable thing how ideas come into a mind, or minds: one minute we are thinking this or that, as if no other thought is possible to us; shortly after, there are quite different beliefs and possibilities inside our heads. Yet how did they get there? How do they arrive, these new notions, thoughts, ideas, beliefs, dispossessing the old ones, and to be dispossessed, of course, soon enough in their turn? I knew [...] changes were going on inside them that they were not conscious of. (142-143)

If identity is a continuous, unfinished process based on the subject's current environment, salvation too, reminds Johor, is not freely given by Canopus, but earned by those who suffer, those who struggle (83), and as the population dwindles and those who remain sink further and further into despair, lethargy and sleep, Representative

Doeg's task is to mediate between the hopelessness of the people and the requirements of Canopus:

yet, in spite of the despondency and despair which every one of us now felt, and knew we all felt, it was necessary to confer, to measure our situation, and to rouse those slumbrous dazed ones who could not or would not rouse themselves. *But what for?* [...] And while we could see no sense in it, even a sort of cruelty, since the sleep and the lethargy were for protection, and because the people did not want to face what was happening – we had to do what [Johor] wanted. What Canopus wanted . . . (132)

During this forced transition, this phase of resisting withdrawal from their dire situation, Planet 8 has become very quiet, first because the population seems to be always listening, expecting some news or information, and later because of the despair which has become the rule. Even the animals have left, to die (150). "Populations under threat," Lessing's narrator reminds us, "know silences that they understand nothing of in lighthearted times" (48-49). We must also remember, as the Representatives learn, that silence does not signal the end ("le silence n'est pas la fin," see Henri Lefebvre, 137).

Johor's ultimate goal, and the ostensible reason for all of the waiting, despair and formative struggle, is to teach the residents of Planet 8 that they are part of "an overall plan. A general Necessity," an idea which is not so easily received (28). Through the struggle, "they" and "we" are evolving, crossing once-distinct boundaries as collective and individual identities change and develop, a mutation between the Representatives and those whom they represent. Collective and individual, or universal and specific, seem to merge into a unitary identity which refuses classification into distinct categories:

The thought in our minds was that they were being changed by what we were forced to do; that we were being changed by their being made to stay alive when they would so very much rather have drifted away from our common effort into death. (136-137)

Identities change, and are replaced by others, and none of this seems unusual to the Representatives of Planet 8, who seem to understand that identity is in large measure a performance (and like all performances, temporary, based on needs as defined by the current context), as Liz Bondi reminds us: "the notion of identity as process, as performance, and as provisional" (97). Relatively early in the novel, one learns that while Representative Doeg is most often Doeg, he has at different times been Klin, Marl, Pedug and Masson, as the need has arisen (77), and a bit later, while complaining to Johor that one person is made to represent many, many others, Doeg feels "now familiar pressures, the announcement deep in myself of something I should be understanding" (89). Although he does not understand every detail of the universe and his place within it (and never will), the fact that Doeg recognizes that he *should* be understanding something is already a sign of deepened perception. Also, the animal-keeper, also changes her identity as a function of necessity, for the good of the group, and does so at Johor's request without thinking it odd; indeed, she has done so recently,

in order to correctly record certain elements of their plight for the history annals which they plan to leave behind (117). Memory is the trace left by lived experience, and Doeg has a central role in this all-important element of identity:

It seems to me more and more impossible, *wrong*, that the actual doing of a thing, the living it, has as its shadow so fleeting and faint a record: memory. And I ask myself more and more, is this why we need Doeg? What is Doeg but an attempt, and even a desperate and perhaps a tragic attempt, to make the faint coloured shadow, memory, stronger? Give our memories more substance? Is that what Doeg is – and why you want me, now, at this time, to be Doeg? (122)

Doeg, of course, is only one example of Lessing's concern with questions of memory. Much of her work, especially in the *Canopus in Argos: Archives* series, deals with memory, and the role of memory in identity formation, the recollection of things which seem unimportant to those involved, as well as the fallibility and impermanence of memory. If memory remains a personal, individual affair, it rapidly becomes useless, lost to others in the community and even, given its fragile nature, lost to the individual. Memory in a general sense, or memories in the plural, more concrete sense, are useful only when they become collective, and are then recorded (in written or oral form) and passed along to the next generations; if not, each succeeding generation is condemned to repeat the same errors as it re-learns from scratch what previous generations have already experienced. Such re-evaluation of memory is the purpose of Johor's interview with Doeg, and the questions of collective identity which come up in the wake of this critical self-examination, an "identity analysis" of sorts as a means of achieving greater understanding, which Doeg demonstrates after coming out of "the time of deep inward pondering which I was not able to monitor or direct, for it had its own laws and necessities" (110).

First, Doeg remembers, his recollection moving from physical characteristics and genetic happenstance to insight regarding the big picture of what he calls "me-ness":

I remember how the thought came into me that I, Doeg, was in the shape I am, with the features I have, because of a choice among multitudes. [...] all there is of you, of your memories, of your life, of your loves, of your family and children and your friends – all that there is this little feeling, *here I am*, the feeling of *me* – and yet it is not mine at all, but is shared, it must be [...] Meeting me, they do not know that I share what they are, their feeling of themselves; and I, meeting them, being with them, cannot know that we are the same. [...] a multitude of individuals thinking themselves unique, but each making, as we could see with our superior supervising eyes, a whole, an entity, moving as one, living as one, behaving as one – thinking as one. (110-112)

If, following Doeg's example, identity is often defined as relatedness and as difference, it is a difference within what Michael Keith and Steve Pile, discussing Laclau, call "*located* difference within a relational field" (see Michael Keith and Steve Pile, 28). Identity, especially what might be considered individual identity, is never possible outside of the larger social context: "Identity depends on conditions of existence which are contingent, its relationship with them is absolutely necessary" (Laclau, 21). The

message for the residents of Planet 8 seems rather simple, namely that the context must be considered in the largest possible sense, although understandably those who receive the message are overwhelmed by it. Further, if identity requires an arbitrary closure (in the case of small social groups, for example, or the concept of “me”), this closure is much harder to achieve in the seemingly-infinite network of identity relations proposed by Lessing’s novel (see note 4).<sup>4</sup> Closure is always arbitrary and artificial, and only seems to work if the “big picture” is ignored. Keith and Pile use the example of a photograph of a galloping race-horse to illustrate closure; it is a real picture, but ignores the possibility of movement (28). It is precisely this movement which must be encouraged if the Representatives are to understand their identity as fluid, dynamic and relational, and by necessity, always incomplete. The totalizing process of identity formation is, in Lessing’s work, always a positive goal which can, at least theoretically, be achieved after much guided reflection and struggle; the key word is of course “process,” striving toward an ideal but never quite reaching an absolute notion of truth, a traveller who never stops moving to say “here I am.” A similar idea, exploited differently, is Frederic Jameson’s notion of cognitive mapping, which treats the “world space of multinational capital” (54), and Keith and Pile go further, explaining that:

Cognitive mapping is in some senses recognized to be both unimaginable and impossible; it attempts to steer between Scylla and Charybdis, between an awareness of global processes and the inability to grasp totality. Nevertheless, it is also meant to allow people to become aware of their own position in the world . . . (3).

Awareness of their position in the world, or in Lessing’s space fiction, awareness of their position in the universe, depends on an understanding of their relation to and interdependence on others. In other words, what is being proposed is a strategy to resist identity closure, to strive toward a relational and representational identity in the largest sense without falling into the trap of the status quo, namely the formation of identity based on competitive, predatory groups, based on fear and distrust. Like Alsi of the novel, a subject who wants to transcend the barrier is asked to “accommodate the impossible” (119), to subscribe to a concept of totalizing identity.

If the residents of Planet 8 are overwhelmed by the immensity of the universe and their implication within it, their real initiation to accommodating and imagining the impossible is when Canopus delivers to them a sort of microscope, which changes forever their perspective and removes any stable reference points which they may have had:

But then there was a change, and it was when you, Canopus, brought the instrument that made small things visible – yes, Canopus, that was when a certain

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<sup>4</sup> Ernesto Laclau and Chantal Mouffe go even further, by suggesting that closure is impossible, with the resulting consequences on identity: “The impossibility of closure (ie. the impossibility of ‘society’) has up to this point been presented as the precariousness of every identity, which manifests itself as a continuous movement of differences” (122). See *Hegemony and Socialist Strategy: Towards a Radical Democratic Politics*. (2001). Second edition (first published in 1985). London; New York: Verso.

kind of naturalness and pleasantness ended. [...] we saw the substance of our bodies, and found that it vanished as we looked, and knew that we were a dance and a dazzle and a continual vibrating movement, a flowing. Knew that we were mostly space, and that when we touched our hands to our faces and felt flesh there, it was an illusion. (123-124)

Difficult though it may be, these people are learning new ways of seeing, and by extension new ways of thinking. They continue their learning process, becoming each other and freely exchanging identities as need be, asking themselves the continual question, “what am I, who am I, and what is my name? Or, *what was our name?*” (143-147). As they take the symbolic step of crossing to the other side of the wall, they cross as well the final barrier to understanding who they are, for physical death provides them with “new eyes” with which to perceive the universe, and the first thing which they notice is the beauty of the snow crystals which surround them, the same snowflakes which smothered Planet 8 (156). Although they are physically dead, they still exist; like Planet 8, they have passed from one state of being into another, a transition rather than a passage from life to death:

. . . if we had lost what we had been, then we were still something, and moved on together, a group of individuals, yet a unity, and had to be, *must* be, patterns of matter, matter of a kind, since everything is – webs of matter or substance or something tangible, though sliding and intermingling and always becoming smaller and smaller – matter, a substance, for we were recognizing ourselves as existent; we were feelings, and thought, and will. (158)

As the Representatives are swept up and away, the question is still hovering, “Who went? And what was our name?” (159).

Ultimately, Canopus has kept its promise, by rescuing the core identity of the people of Planet 8, the collective, representational essence of identity stripped of what can now be seen as superfluous. Human bodies, an enormous wall, even the planet itself have revealed their impermanence and mutability, as identity is shown to transcend the need for such material anchors, continuing to exist as a collective “me / we” even in their absence. “We, the Representative, many and one” (161), have been taken to Canopus to continue the process of instruction and growth, since even the residents of Canopus are never really at their final destination; the movement of identity never stops. The residents of Planet 8 have completed an especially difficult phase in their voyage toward understanding, passing through the predictable roles that we recognize, as members of competitive groups founded on fear. While none with their “old eyes” could have foreseen the result of their struggle and hardship, none with their “new eyes” would have refused the journey. New ways of seeing have resulted in a different conception of identity, away from a geographical form of social relations toward a sense of universal identity where individual and collective are inseparable, indifferent to the evolution of the material world, freed from the constraints of the status quo.

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### Özet

#### **Felaket Bizi Vurduğunda Kime Dönüşeceğiz: Doris Lessing'in 8. Gezeiten Adlı Eseri**

Kimlik olgusunun öznenin benlik duygusunun sürekliliğini sağlama yöntemi olarak maddi temeller ve coğrafi noktalar üzerine kurulduğu kabulünden hareket ettiğimizde, Doris Lessing'in 8. *Gezeiten* (1982) adlı romanı sabit ve kalıcı kimlik olgusunun bir yanılsama olduğunu ortaya koyar. Gezeiten sakinleri, gezeitenlerinin



varlığını tehdit eden buz çağından geçerlerken, kimliklerinin statik olmadığını ancak uzlaşma ve mücadeleye bağlı olarak değişen bir süreçten oluştuğunu fark ederler. Hatta daha derin bir seviye sahip oldukları bir aşamaya geldiklerinde, aslında kimliğin her zaman bağlantısal olan ve bireysel ile kolektif arasındaki son bulmayan gerginlikten ibaret olduğunu keşfederler. Kazandıkları bu yeni görme biçimleri, kimliğin maddesel temellere duyulan ihtiyacı aştığı ve bu temellerin yokluğunda bile kolektif “ben/biz” olarak varlığını sürdürdüğü için, maddesel dünyalarının evrimine paralel yeni bir kimlik anlayışını kavramaları ile son halini alacaktır.



## *War of the Worlds*

By Murat Göç

Among a considerable number of post-9/11 movies, like *25<sup>th</sup> Hour*, *Kingdom of Heaven*, *Jarhead*, *Land of Plenty* and *Fahrenheit 9/11*, *War of the Worlds* will probably be remembered as the most insidious in its portrayal of terrorized America yet the most blatant in giving its intended messages. Adapted from a marvelous H.G. Wells classic, *War of the Worlds* proves to be more than another spellbinding Spielberg movie; it stands out as a historical account of post-9/11 America and a remarkable example of how works of art can be produced and reproduced so as to reflect cultural and ideological zeitgeist.

*War of the Worlds* has always been a popular and inspiring book for many people in the entertainment business. Besides Orson Welles's spectacular radio adaptation, which is probably more famous than the book itself, it was first filmed in 1953 by George Pal, and recently filmed by three different directors, Steven Spielberg, Timothy Hines and David Michael Latt, in the same year, 2005, among which only Spielberg's movie reached a wide audience. Jeff Wayne produced a concept album in 1978 inspired by the book. The novel was also reproduced as a TV series in 1988 and as several graphic novels and video games as well as prompting a couple of science fiction novels with similar themes. However, Spielberg's version stands as the most exceptional and "authentic" as well as the most popular. Having rewritten the past, *Schindler's List* and *Amistad*, and freely adapted fiction in *Minority Report*, Spielberg once again did his best to freely adapt a novel and successfully transformed the 19<sup>th</sup> century anxiety of industrial revolution into post 9/11 xenophobia.

H.G. Wells had set his novel in fin-de-siecle Britain, where people were celebrating the success of industrialization and machine age in the same way Thomas Cook enthusiastically welcomed "the greatest engineering feat of the present century ... uniting the civilizations of different epochs" upon his visit to Suez Canal (Said, 88). Just like Cook, for many other people the opening of the canal had marked the turn of the century with a promise of a better and prosperous future, and celebrated the technical and scientific power of human being, who, in the end, could unite the wisdom of Orient and the bravery of Occident. However, Wells, like his literary contemporaries, wasn't in the mood for embracing the brave new world at that time; rather, he expressed his distrust of the idea of progress and scientific welfare. Therefore, in *War of the Worlds*, he provides a vision of "uniting civilizations of different worlds" within a struggle for survival, hammering each other with their "greatest engineering feats." Wells, indeed, reiterates a pattern: man has played God but failed because the powers of the nature always supersede the powers of His precious creation, mankind.

Such a British pessimism seems to be replaced by an American anti-intellectualism and "finding your way home" naivety in the movie. Spielberg prefers to change the whole setting and the plot as well. He places Ray (his favorite actor, Tom Cruise) at the heart of his story, as a lower-middle-class worker, a socially non-viable loser, alienated from his family and the hopes of a better future. Unlike the anonymous middle-class male narrator of the novel, Ray does more than witnessing when the strange lightning strikes the earth and the Martians start exterminating everything in

their way. Though he seems to need guidance and protection most when he comes home with the fear in his eyes and ashes of dead bodies on his clothes, he immediately pulls himself together, almost unconsciously drags his children out of the house and runs away. With a seemingly futile attempt to protect them from evil forces no matter what it costs, he steals his friend's car, pushing aside other people in need, and heads towards Boston where his ex-wife is visiting her parents with her new husband, who represents everything Ray couldn't achieve: Tim is a good father and a well-off yuppie, and a good father for his children as well. Spielberg, at this point, craftily opens his new masculinity model to discussion. Tired of metrosexual urban male stereotypes of 1990's, like painfully immature Adam Sandler or likewise painfully romantic Matthew McConaughey, he suggests a reconciliation between the old time masculinity, supported by a nativist male chauvinism disregarding all "feminine sensibilities" and modern male figures, shaped by postmodern gender hybridity and new responsibilities for men as single parents. Unlike Tim, who is as invisible as other women in the movie, Ray becomes a "larger than life" hero and uses his masculine instincts to be a good father, an adult citizen and a responsible patriot. But he learns on the way how hard keeping the family together can be. After getting over a couple of brutal Martian attacks, he can't stop his son from joining the resistance forces and, what is more, when he takes refuge in a basement of a ruined house with his daughter, they meet Ogilvy (Tim Robbins), a lunatic lonegun, traumatized by the war. Eventually, he has to kill Ogilvy for the sake of those who keep silent to survive and manages to get to Boston, after a long walk of defeat and devastation, despair and surrender, learning to grow up and take responsibilities, searching and finding the Phoenix as a newly-adult man and a nation.

Overlooking the philosophical and environmental concerns that Wells once placed at the heart of the novel, Spielberg praises American innocence and solidarity and regards this alien attack as a threat to American values in a thought-provoking opposition to the other side of the Atlantic and he pays less attention to providing scientific explanations for the attacks and the nature of extraterrestrial beings than to emphasizing a nation's search for hope and shelter to resist alien attacks, turning the journalistic account of the alien invasion in the novel into a family reunion tragedy a socially non-viable ex-father's search for a place at home, in the film.

Contrary to the original novel, Spielberg buries the Martians under the ground and warns us that the evil does not necessarily come from the skies in the form of hijacked planes but may be already here among us "planning this for a million years," "vast and cool and unsympathetic regarding our planet with envious eyes and slowly, and surely, drawing their plans against us." Spielberg's *us* encompasses a great variety of Americans, but on the contrary he deliberately draws the lines between the sides: lower-middle-class worker Ray versus upper-middle-class ex-wife and her Bostonian English descent family "who makes awful teas," patriots like the Black American soldier who saves Ray from death versus lunatic insurgents like Ogilvy hiding in a basement talking about resistance, and finally desperate and devastated multicultural New York versus safe and peaceful Anglo-Saxon Boston. Additionally, Spielberg vulgarizes the tone of his social criticism, turning it into a suffering ordinary poor people versus coward rich Bostonians issue, thus blandishing the lower middle class masses. It seems that alien demons victimize only ordinary Americans, poor people, men and women, old and young to abduct, vaporize and drain to death. Politicians,

commanders in charge, high executives and corporate leaders are virtually invisible and seemingly off the ground. In addition, contrary to devastated New Jersey and countryside, where people lose their houses and beloved ones, Boston streets and well-off residences look discrepantly peaceful and unharmed where Ray's ex-wife and her rich family show up from where they have been hiding for so long. Moreover, although Spielberg characteristically refrains from making direct religious references in his movies yet subtly pointing out the significance of religious sensitivities, such as family, communal bonds, a strong belief in salvation and struggling for being the chosen and uniting under one strong masculine leader, (please refer to *Saving Private Ryan*, *Munich*, *E.T.*, *Artificial Intelligence*, *Band of Brothers*), his Martians seemingly have no sympathy for holy places; the local church is the first building hit by the lightning that carries the Martians, and it is the first to be knocked down, making a superfluous allusion to the Twin Towers.

On the other hand, *War of the Worlds* also lends itself to discussion, once again, of the fact that cultural products usually appear to be the historical manifestations of ideological constructions rather than mere creations of an artist's inner state of mind. Hence, Spielberg not only adapts the novel into a blockbuster movie but also adapts the historicity of the work of art. Ironically enough, while Wells was mostly concerned with the invasion in Europe and the States was almost out of question, Spielberg pictures lonely American people trying to stand firm against the attacks on their own, a dark metaphorical reflection of post-9/11 America, a bitterness against European allies for leaving the US alone in the war on terrorism. The anti-European mood is emphasized in the foreignness of the threat; Ray's children make a lucky guess about the source of the attacks and come up with the only possible answer; "terrorists from Europe." Spielberg also confronts the harsh protests over the war in Iraq by reminding us that Europeans, *too*, inherited a bloody history of colonization; Robbie's homework on the French invasion of Algeria is, for sure, no coincidence. In addition, Ogilvy's clamorous protest and his assertion that no invasion could be longstanding forces Ray to silence him with a shovel, proving that sometimes *silence* might be a *good* way to save the lives of the leftovers. Recalling the Patriot Act, which has been criticized for expanding the governmental authority over the free press, and neonativist discourse that America still has enemies both at home and abroad and they need to be overwhelmed in every way possible, Spielberg's choice for Ogilvy, Tim Robbins as an ex-Nader supporter, appears to be humorously sarcastic. Spielberg's anti-militarist militarism becomes more disturbing when Robbie insists on joining the army and turns up alive at the end of the movie, a banal analogy for the war mothers; "send your children to the war and they will return alive".

To conclude, Spielberg doesn't surprise us, over again, and he presents us with a movie that is entertaining and thrilling at the same time, reinforcing established beliefs and warning the American people against possible (foreign, mostly) enemies, preaching to them to stand firm against heresies and conspirators. On the other hand, it is also true that Spielberg has never been in disagreement with the beliefs and values of common American people. He has always appealed to an all-family audience and his filmography is virtually an account of American sociopolitics, which has provided a good body of data for the academicians to analyze the changes in American society and politics. However, it is now obvious that the older Spielberg gets, the more conservative

he becomes, like the States itself, and he seems to toughen his position as the spokesperson of American values and future of the American ideals. His tolerance for aliens in *E.T.* and *The Encounters of the Third Kind* ended up with anguish and “death to enemies of the Union” hatred against *the aliens* in *War of the Worlds*.

It is quite ironic that both fin-de-siecle project of universe based on order and progress that constituted the core of the novel and the global disorder and anarchy, which apparently stressed the anxieties of postmodern scepticism in the movie ended up with the justification of the survival of the fittest, a modern and capitalist motto, that eventually glorifies power and authority. *War of the Worlds* has obviously been deprived of the philosophical and scientific anxieties in the hands of Steven Spielberg, and the truth is, as far as Spielberg’s professional career is concerned, it may not be a good science-fiction movie no one’s surprise. All in all, Spielberg movies, and American science-fiction movies in general, have always supplied good material to analyze social and political agendas. Accordingly, the movie turns out to be a must see to understand Bush era and American neo-nativism, which appears to be based on anti-Europeanism and on a crystallized distinction between “native Americans” and “the evil others”. It certainly helps us to see how works of art can be reified and transformed into historical manifestations and ideological inscriptions, which inevitably leads to a Gramscian discussion on the role of intellectuals.

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***Cyberculture, Cyborgs and Science Fiction: Consciousness and the Posthuman***

**William S. Haney II**

**Amsterdam - New York: Rodopi, 2006. x +192 pp.**

**By Şebnem Toplu**

Since human nature is comprised of mind and consciousness, what does it mean to be human? William Haney, Professor of American and British Literature at the American University of Sharjah, UAE—one of whose most recent books is *Culture and Consciousness: Literature Regained* (Bucknell UP, 2002)—seeks to answer to this question in *Cyberculture, Cyborgs and Science Fiction: Consciousness and the Posthuman* (2006). On the basis of two primary modes of consciousness, the intentional mind that always contains an object and non-intentional consciousness or the void of conceptions, Haney attempts to determine the psycho-cultural implications of cyberculture and the posthuman condition. In line with the new interdisciplinary field of consciousness studies integrated with the ancient insights of Indian philosophy, Haney's *Cyberculture, Cyborgs and Science Fiction: Consciousness and the Posthuman* focuses on a highly interesting, intriguing and very contentious topic that the first-person experience of pure consciousness may soon be under threat from posthuman biotechnology. Haney argues that posthumanism envisions a biology/machine symbiosis that will extend human experience and that posthumanists aim to stretch human experience by physically projecting the mind outward through the continuity of thought, body and the material world, exploiting the mind's capacity for instrumental behavior. Hence, Haney contends throughout each chapter of his unique book that the posthuman condition may undermine human nature by "forcibly overextending and thus jeopardizing the neurophysiology of consciousness" (vii). He concentrates on the neurophysiology of metaphysical insight into the ground state of consciousness rather than morality, rationality, feelings or general patterns of behavior. Haney states that it is possible to approach human nature through a third-person objective ontology based on sacred texts, dogma, theology and philosophical support, as well as through a first-person subjective ontology based on non-dualistic experience (vii).

*Cyberculture, Cyborgs and Science Fiction: Consciousness and the Posthuman* is comprised of ten chapters. Preceding the discussions on the selected short fictions which extend from chapter four to ten, Haney begins his first chapter by exploring the definition of human nature based on the distinction between phenomenal mind and observing consciousness. Haney rightly states in the preface of his book that his essential argument in this book is "more than a warning; it gives a direction: far better to practice patience and develop pure consciousness than fall prey to the Faustian temptations of biotechnological power" (ix) and that "each person must choose for him or herself between the technological extension of physical experience through mind, body and world on one hand, and the natural powers of human consciousness on the other as a means to realize their ultimate vision" (ix). In that respect *Cyberculture, Cyborgs and Science Fiction: Consciousness and the Posthuman* initially explicates the polarity between the theories of consciousness between

the West and East. Posthumanists hold that “To be conscious is to be conscious of something” (Pepperell 2003: 175 in Haney 2006:1) and proceed with “Consciousness is always consciousness of some object or other, never a self-enclosed emptiness” (Miller 2001: 62 in Haney 2006:1). Thus, posthumanists like Haraway, Clark, Hayles and Pepperell generally define consciousness not in terms of “awareness-as-such” but rather in terms of the intentional objects of awareness. Instead of acknowledging pure consciousness, they choose to blur the distinction between real and artificial, original and simulated, organic and mechanical, regarding them as mere semantic distinctions that can easily be ignored (Haney 2006: 24-25). In contrast, according to Eastern philosophy it is a “qualityless state of pure consciousness or a void of conceptions”: “That which is non-thought, [yet] which stands in the midst of thought” (*Maitri Upanishad* 6: 18-19, in Haney 2006:1). Exposing the posthumanist argument initially, Haney points out that although many see the biology-machine interface as a positive development, many also fear its potentially negative consequences. Thus, Katherine Hayles who argues from the positive viewpoint regards the posthuman subject as an “amalgam of heterogeneous components that will not only supersede but also do away with the ‘natural self’ ” (Haney 3). Haney maintains that another interesting support to cyberculture stems from the feminist approach of Donna Haraway who in “A Cyborg Manifesto” (1991) argues that dualisms such as self/other, mind/body, culture/nature lead to the domination of women, and that the self can only be saved by destroying duality and the organic through the “‘liminal transformation’ of a machine-organism symbiosis” (Haraway 1991: 177 in Haney 2006:3). Claiming that Haraway problematizes the distinction between unity and diversity, Haney proceeds with similar views by Robert Pepperell and Andy Clark who support Haraway not from the feminist view point but from the idea that humans are natural cyborgs. On the other hand, Haney posits Jean-François Lyotard who warned that technology and capitalism can have a dehumanizing effect on the humanist subject (Haney 5). Moving on to the definition of human nature, Haney links Plato with Eastern thought in terms of the unique transcendental experience of “no-mind” in Zen and of Atman or pure consciousness in Advaita Vedanta. Therefore, the first chapter covers highly complicated discussions on Eastern philosophy and Susan Blackmore’s book *Consciousness* and ends with an analysis of the neurophysiology of consciousness, arguing that just as culture and consciousness influence each other, so do biology and consciousness.

The second chapter of *Cyberculture, Cyborgs and Science Fiction* unfolds the different combinations of humans and machines ranging from automatons, robots, androids, cyborgs and bionic humans. Haney reveals a most interesting caution issued by the company Hewlett Packard which warns against the rise in “infomania”, addiction to email and text messages, that can result in a fall in IQ more than twice that caused by marijuana smokers (“Texting Troubles” 2005 in Haney 2006: 21). Subsequently, comments Haney, if people who constantly interrupt their tasks to react to email and text messages suffer minor mental effects similar to the loss of a night’s sleep, then one can imagine how much more stress may accrue from bionic implants; he concludes that bionic technology, “though certainly a form of creativity, also seems to be a kind of madness” (21). By using the connection between creativity and madness, Haney moves on to the sixth system of Indian philosophy, meditative practices that induce the hypoaarousal of “unified” states of consciousness that can also induce a wide range of



empirical effects acquired through the practice of *Yoga* known as *siddhis* (21). Haney points out that the risk of distracting the mind through the *siddhis* may delay the ultimate achievement of yoga, but as far as we know “the risk of technologically modifying the brain could be immeasurably greater,” and asks “who can say that we would not end up diverting the mind from its innate potential, while simultaneously subverting the very substratum of that potential by damaging its genetic basis?” (22). Additionally, the posthuman project runs the risk of transforming humans into what “Dennet calls the ‘zimbo,’ a modified version of a zombie” that is behaviorally complex (29-30). In his third section to the second chapter, “Cyberculture and Consciousness,” Haney also explains and discusses the terms cyberspace and cyberpunk. Cyberspace, coined by William Gibson in his novel *Neuromancer* (1984), refers to the synthetic notional space of virtual reality. Cyberspace is a postmodern utopia in which one can assume multiple identities, while cyberpunk “privileges the technological over the psychological, encouraging direct physical contact with advanced technology” (34-5).

Haney devotes the whole of chapter three to Derrida’s Indian Literary Subtext where he discusses “Deconstruction and Sanskrit Poetics”, “Iterability and the Panentheistic”, “Consciousness and the Unsayable Secret of Literature”, “Deconstruction and the Indian Theory of Language”, “The Unsayable Power of Suggestion” and finally “Deconstruction and Human Nature”. Haney points out that by questioning consciousness, transcendentalism and the metaphysics of presence, Derrida questions the ground of human nature as defined by the world’s contemplative traditions. However, Haney notes that Derridean deconstruction has antecedents in Indian literary theory or Sanskrit poetics on the point of the “subversion of presence” and that the connection between deconstruction and Advaita questions the postmodern “subversion of human nature” (39). The aim in Advaita Vedanta is to establish the oneness of reality and to lead us to a realization of it which comes through the experience of consciousness as “qualityless Being” or Atman (*turiya*) (40). Therefore, Haney argues, the expansion of the mind towards an experience beyond duality is similar to the way a deconstructive reader moves toward the “unsayable in literature, or the way the surfer in cyberspace undergoes the rites of passage in the transformation of identity” (40-41). Thus, what “the freedom from rationalizations and conceptual boundaries that Derrida’s earlier, more philosophical work attempts to achieve by working on the level of mind, Indian literary criticism achieves on the level of consciousness” (41). Hence, Derrida brings the reader toward “the unsayable, which is available only to nonpluralistic consciousness”; moreover, in his radical approach to literature, Derrida implies that there is a connection between language and subjectivity found not in Western philosophy but in the Indian theory of language (48).

The discussion on consciousness and the posthuman in short fiction starts in the fourth chapter, and in the following chapters Haney covers the works of William Gibson, Neal Stephenson, Haruki Murakami and Marge Piercy. Citing Charles May who describes the short story as an impressionistic representation of sacred experience, Haney links this theory with the Derridean conception of allowing or making “the unsayable” to come. With Lohafer’s cognitive approach to short fiction explicated through Joyce’s “The Dead” and Chopin’s “The Story of an Hour”, Haney points out that the content of the story combined with the aesthetic structure of its “conceptual closures” provide the reader “access to the better self” (65). Therefore, short fiction

allows for “the suspended activity of thought” and focuses attention on the “timeless present”, and so allows the “unsayable secret of the void of conceptions” to come forth (65). Stating that as the body becomes “technophilic”, the quality of subjective experience mediated by this body is bound to undergo a significant change, Haney asks, “what happens when the protagonist is no longer human in the traditional sense”, or even postmodern but rather posthuman, a cyborg, “for whom the unsayable is inaccessible?” (57).

Proceeding with the discussion of the earlier examples of science fiction, Haney devotes the fifth chapter of his *Cyberculture, Cyborgs and Science Fiction* to the archetypal posthuman; “*Frankenstein: The Monster’s Constructedness and the Narrativity of Consciousness*” compares Mary Shelley’s novel *Frankenstein* with Kenneth Branagh’s film adaptation *Mary Shelley’s Frankenstein* (1994). For both versions the question is, can a posthuman or cyborg have consciousness or soul? The answer Haney gives to this question is that as an archetypal cyborg the monster is an outsider to pure consciousness, “the one feature indispensable for connectedness, which means it is also an outsider to spirituality” (87). Consequently, Haney notes that “constructing pure consciousness exceeds the power of technology, of whatever paradigm” (87). Therefore, whatever geneticists or posthumanists may believe, Haney states that corrupting the natural condition of the body, as in the case of Victor’s monster, will inevitably distort the reflection of consciousness and that even the constructed self would suffer. In order to contact the better self, the physiology has to be “freed from blemish”, and Haney quotes Maharishi who claims that: “The most normal state of the human nervous system is that which can support ‘contact with Brahman’, the omnipresent Reality. It must necessarily be a state of extreme refinement and flexibility, and this is possible only when the nervous system is entirely pure” (Maharishi 1969, 439; Ch, 6, verse 28 in Haney 91).

Within the context of the novel, Haney’s first choice is William Gibson’s *Neuromancer* (1984) which evolves around cyborgs, Artificial Intelligences and humanoid constructs in cyberspace. Haney’s expository section reveals that Gibson is not a posthumanist as much as Haraway or Hayles, so the novel has an ambivalent attitude towards technology, even though computers seem to rival human memory and other cognitive capacities. Comparing with postmodernism, Haney comments that postmodern society “does not provide a conducive environment for transcendence in everyday life”, and posthuman bionic technology “seems to be intent on providing a potentially devastating surrogate – artificial intelligence” (112).

Bringing in another dimension to his argument, in the seventh chapter Haney analyzes Neal Stephenson’s *Snow Crash* which reveals that machine-biology symbiosis may have advantages, but that these would be subject to the dangers of computer viruses. Thus, *Snow Crash* metaphorically reveals that humans are not computers and that humans have always been vulnerable to viruses in the form of infections, so dependence on computers through posthuman biotechnology will make humans vulnerable to infection by computer viruses that are designed for destructive purposes. Therefore, the snow crash virus which destroys a system cannot be used to protect humans from the posthuman by serving as an antivirus because it is a virus that can be disastrous for human essence. A similar theme is pursued in Haruki Murakami’s *Hard-Boiled Wonderland and the End of the World* (1885, trans. 1993 in Haney 131) which

covers the eighth chapter of Haney's *Cyberculture, Cyborgs and Science Fiction*. Haney holds that Murakami's novel "explores the inner depth of the mind about which an individual may never know anything directly", and that Murakami argues that in a posthuman context "any attempt to enhance brain functioning by technologically interfering with consciousness for commercial gain may have devastating consequences for human identity and survivability" (132).

Consequently, Haney chooses Gibson, Stephenson and Murakami to discuss the theme of cyborgs and bionic humans and chooses for his final example Marge Piercy's *He, She and It*, which unfolds the theme of an entirely artificial being who becomes the main character of the novel. Haney points out that he has so far in previous chapters been arguing that a computer cannot have consciousness, and the reason he focuses on Piercy's novel is that the main character Yod, even as a machine, questions its own function and identity because of the conflicting nature of its programming by two different persons with opposing intentions. Yod has serious doubts about his being an intelligent machine for the purpose of killing as programmed by Avram and would much rather help humans in the pursuit of happiness through family connections and romantic love as programmed by Malkah. Hence, Haney claims that the defense of zombies by posthumanists derives in part from "a confusion of mind or higher-order informational states with consciousness itself" (151) and the posthumanist belief that "the posthuman subject is also a postconscious subject" (Hayles, 1999:280 in Haney 151). Nonetheless, Piercy implies that "the absence of consciousness entails dire consequences for the well-being of a person, both real and artificial"; the difficulties Yod faces in its relationship with Shira and other people reflect the alienation that humans will face as they become "radical cyborgs" (151). Consequently, Haney states that while on one level *He, She and It* may be read as an analysis of the disadvantages of creating cyborgs as killing machines, on a deeper level it points out to the fate of humans who "in becoming more like machines metamorphose into postconscious subjects" (151).

Haney concludes his highly interesting book with the observation that "if the neurophysiological basis of human nature is radically modified through bionic technology, we may lose the ability to sustain an experience of self-awareness beyond our socially constructed identity" (177); therefore, Haney's conviction is that "Today, possibly more than ever before, people are beginning to sense that the unsayable dimension of life is under threat from outside interference and needs to be revitalized" (177). As to my own conclusion, either for the academics or general readers, and whether the readers choose to believe in the posthumanists or not, William Haney's *Cyberculture, Cyborgs and Science Fiction: Consciousness and the Posthuman* (2006) is an invaluable source on consciousness studies, posthumanism, Derrida and Indian philosophy, apart from the highly interesting and resourceful analysis of the novels and selected short fiction. Despite all the complex philosophies he reveals, Haney's discourse is decidedly clear, making this fascinating book accessible to all readers.