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ASSOC. PROF. DR. GÜLNAZ KURT

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Chapter 1

CROSSING BOUNDARIES: ARNOLD'S JOURNEY IN EDWIDGE DANTICAT'S WITHOUT INSPECTION

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Introduction

This book chapter is the extended and advanced version of the proceeding under the same title prepared and presented by Ahmad Munzer Mardini and Asst. Prof. Dr. Orhun Burak Sözen in the Migration Studies Symposium (GÖÇSEM for short in Turkish) held at Gaziantep University in Gaziantep between December 14-16, 2023.

Edwidge Danticat, in her profound literary work *Without Inspection*, part of the collection *Everything Inside*, presents a narrative that delves deep into the human condition through the lens of immigration. This chapter seeks to explore the multifaceted layers of the story, examining themes, and narrative impact, as well as its cultural context and its relationship to Danticat's wider body of work. Known for her profound exploration of the Haitian experience, Danticat offers a narrative in "Without Inspection" that is both a microcosm of a single individual's experience and a broader reflection on universal themes of life, love, and belonging. Thereby, this book chapter aims at providing its audience with valuable insights and grounding from both the short story *Without Inspection*'s and Danticat's perspective on Haitian immigrants in the United States in particular and immigrants in the world in general focusing on their ontology as human beings who love and belong nowhere.

The story centers around Arnold, a Haitian man who moves to the United States, and his experiences as an undocumented immigrant. As Arnold falls from a building, he reflects on his life's journey, symbolizing the challenges and struggles faced by immigrants. The story intertwines memories of Arnold's past with his present situation, connecting his identity formation in his new country with his experiences in Haiti. Through Arnold's relationship with

Darline and her son Paris, the story explores themes of family, belonging, and identity reconstruction in a new country. This analysis aims to delve into how Danticat uses Arnold's story to articulate broader experiences of migration, struggle, and hope.

Figure 1

"People were talking about this term, 'without inspection,' which is a legal term which means that ... you, in your coming to the United States, did not encounter an immigration official, so it's like you're not here at all" (CBC Radio, 2019). This term, central to the narrative, highlights the undocumented status of immigrants like Arnold and the challenges that come with it, setting the stage for a deeper discussion on the complexities of undocumented immigration.

In "Everything Inside," Danticat assembles eight short stories that delve into the devastations and internal responses people face in life, often unexpectedly (Newcity Lit, 2023). While the narratives are often connected to Haiti or Little Haiti in Miami, they traverse various themes such as infidelity, political upheaval, and terminal illness. The collection concludes with "Without Inspection," a poignant story that explores the reasons people persist through hardships, including love, children, and building new relationships (Newcity Lit, 2023).

The methodology for this analysis includes a psychological approach, which uses psychology to understand the characters' behaviors and motivations, and a psychodynamic approach, focusing on the unconscious desires and experiences that shape the narrative. These approaches are particularly effective in exploring the aspects like identity, memory, and trauma, uncovering the intricate psychological dimensions embedded within literary works.

Danticat's work, deeply rooted in themes of home, belonging, migration, and exile, reflects her personal experiences and the broader context of global migrations. The poignant motif of falling in "Without Inspection" serves dual purposes, depicting Arnold's literal fall from a construction site and symbolizing the trajectory of his life as an undocumented immigrant. This narrative device compresses a lifetime into seconds, underscoring the transient nature of life and the weight of memories.

The concept of migration in the story is portrayed as both a physical journey fraught with danger and an emotional and psychological transition. It highlights the complex challenges faced by migrants in their continuous battle to survive and find stability in a new country.

In her interview with Elvira Pulitano, Danticat draws parallels between the experiences depicted in her book *Brother I'm Dying* and the plight of refugees striving to reach Europe, highlighting the harsh realities faced by immigrants and refugees (Pulitano, 2011). Her storytelling, often described as "monuments to life, resistance, and survival," vividly portrays Haiti's history and the endurance of its people, particularly women, serving as transnational sites of memory and capturing the essence of these experiences (Pulitano, 2011). Her narratives have had a profound emotional and cultural impact, focusing on themes like migration, struggle, and resilience.

Methodology and Methodological Discussion

This book chapter mainly uses a two-layer approach methodologically: psychological and psychodynamic. Thereby, it methodologically focuses on the psychological dimensions of immigration, the ontology of immigrants, their loves and identity or belonging in the United States and whereupon elsewhere in the world. Henceforth, the following is on the methodological framework.

Psychological Approach

The psychological approach in literary criticism uses psychology to understand characters' behaviors and motivations. It analyzes their thoughts, emotions, and actions, providing insights into their psychological makeup. This approach is particularly effective in exploring aspects like identity, memory, and trauma. Norman Holland's *The Psychology of Literature* is a key work in this field, examining how psychological principles can be applied to literary interpretation and emphasizing individual responses to literary texts (Holland, 1975).

Psychodynamic Approach

According to Sigmund Freud, life is the playground for the conflict and interaction of the two basic drives of persons, that is life drive called *Eros* and

death drive called *Thanatos*. The energy which the person is provided by life drive is *libido*. It is the energy for reproduction and creativity. Therefore, it sustains people's self-preservation and well-being. Whereas the latter stands for self-destruction that is either suicide or self-harm by any means (Cherry, 2023).

The psychodynamic approach in literature provides a profound lens for examining texts, revealing how the unconscious desires and experiences of both authors and characters shape literary creations. This approach, illustrated in analyses like Marie Bonaparte's study of Edgar Allan Poe and Frederick Crews's examination of Nathaniel Hawthorne's work, delves into the psychological depths behind literary themes and character motivations. Jacques Lacan's interpretation of texts like Poe's "The Purloined Letter" further exemplifies this, focusing on the unconscious structure mirrored in literary form and content. This method offers a unique perspective, uncovering the intricate psychological dimensions embedded within literary works (LibreTexts, n.d.).

Needless to emphasize, Sigmund Freud is not only the founder of modern psychiatry but at the same time he has undeniable contributions to culture and all arts. Furthermore, according to Habip (2019), he is prolific talented author. Freud enables us to analyze human spirit in literature profoundly. Thereupon, we can make to-the-point inferences for the embedded messages given in-between the lines. Plus, we can penetrate into author's mind even discovering the gist even s/he has not noticed. Moreover, we can analyze the complex liaison between heroes and heroines as well as anti-heroes and anti-heroines. In fact, the sophisticated nature of the conflict between Eros and Thanatos not only provides us with comprehending tools for the universe of literature but also with the philosophy to signify life versus death.

The research questions are as follows:

1- What are the major themes of the short story?

2- What do the major themes denote and connote?

3- Are there any cultural aspects of immigration, immigrants' identities, existence and loves?

4- What are the psychological dimensions of the short story?

5- Is there a legal aspect of the story and how is it combined with the other theme(s)?

6- How can literature of Danticate in particular and literature as a general play a role in the matters of immigration and immigrants in both American and broader global context?

The problematic of the book chapter is comprehending and signifying the concepts such as existence, love, life versus death that hang over immigration like the sword of Damocles, and ultimately comprehending and signifying the universe of immigration.

Figure 1, and Figure 4 have been designed by a friend of the first author, and special permission has been taken to use them in the book chapter, however, he did not want his name to be mentioned in the chapter. Figure 2 has been designed by the second author. Figure 3 has been designed by the first author. Figure 1, and Figure 4 depict the scenes selected from the short story. Figure 2 gives a rough picture of the part of nature of creativity from Freudian standpoint. Figure 4 is the schematization of the elements of the metaphor *ocean*.

The strengths of this chapter are its multi-layered analyses and interpretation of the matter of migration by way of a selected short story, on literary domain, with relatively generalizable findings and results not only for Haitian Americans and United States but also the universality of the conclusion. That was attained by psychological approach and psychodynamic approach for literature. The latter allowed the authors not to read the major themes only but also the embedded messages with all the in-depth analytical power of psychodynamics. The weakness may be relatively less emphasis on the heroine, thereby lack of an emphasis based on women's studies and feminist theory.
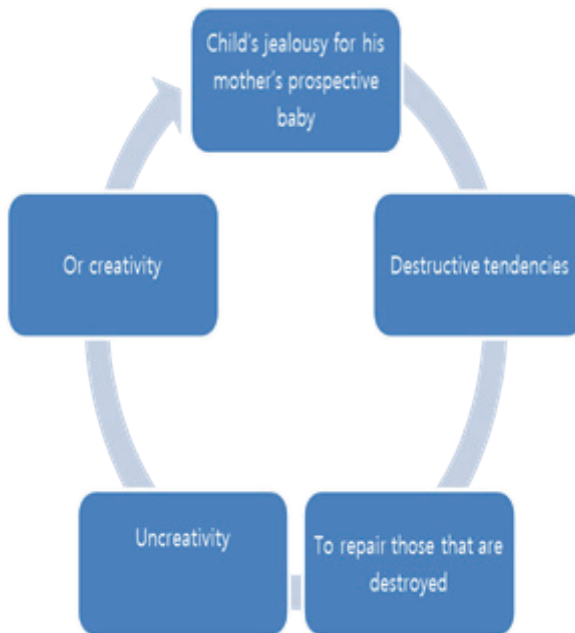
Figure 2

Literature Review & Discussion

The major themes of the short story are going to be analyzed and relevant literature is going to be used to support the arguments that are going to be made hereafter.

Identifying Major Themes:

Edwidge Danticat's work, including the short story "Without Inspection," is deeply rooted in the themes of home, belonging, migration, and exile, reflecting her personal experiences and the broader context of global migrations. Born in Port-au-Prince, Danticat was raised by her uncle after her parents had migrated to the United States, a narrative that echoes the stories of many who seek better futures away from oppressive regimes (Pulitano, 2011).

Falling Theme:

In Edwidge Danticat's narrative, the poignant motif of falling serves a dual purpose. It depicts Arnold's fall from a construction site, while metaphorically, it symbolizes the trajectory and tribulations of his life as an undocumented immigrant. This fall represents not just a physical descent but also the precariousness and vulnerability of his life in the United States. It can even be perceived as a reflection of his entire life's journey. Danticat summarizes the whole story in just one sentence at the very beginning, saying, "*It took Arnold six and a half seconds to fall five hundred feet.*" (Danticate, 2019, p.201-219)

The motif of the fall is intertwined with the theme of memory and the passage of time. As Arnold falls, his life's memories flash before him - his journey from Haiti, his relationship with Darline, and his role as a father figure to Paris. This narrative device effectively compresses a lifetime into seconds, underscoring the transient nature of life and the weight of memories. For instance, Arnold's recollection of his dangerous journey to the U.S., which is starkly contrasted with Darline's, is encapsulated in his memory of the morning he landed on the beach and met Darline for the first time.

Migration:

The concept of migration in Edwidge Danticat's "Without Inspection" is central and multifaceted, portraying both the physical journey of moving from one country to another and the emotional and psychological transitions that accompany such a move. Furthermore, the analyses are going to be based on the relevant quotations from *Without Inspection.*

Physical Journey of Migration:

Arnold, the protagonist, is a Haitian immigrant who has entered the United States illegally, a journey fraught with danger and uncertainty. His migration story includes a perilous journey by sea, reflecting the extreme

measures that many take in pursuit of a better life. This physical aspect of migration is a key element of the story, underscoring the risks and sacrifices involved in the process.

"*Darline had been the only person sitting on the beach in the predawn light the morning that he, nine other men, and four women were ditched in the middle of the sea and told by the captain to swim ashore,*" (Danticate, 2019, p. 201-219) and "*All four women had drowned. They could not swim,*" (Danticate, 2019, p. 201-219).

These extracts describe a scene where Darline was the only person on the beach early in the morning. Meanwhile, a group of migrants, including ten men and four women, were left in the sea by their captain and told to swim to the shore. Unfortunately, the four women drowned because they couldn't swim. The above extracts might be inferred with the following symbols:

- **Darline on the Beach in Predawn Light:** Darline being alone on the beach early in the morning represents the loneliness and the hope for a fresh start often felt by migrants. The time before dawn indicates a period of change, moving from darkness, which stands for difficulties, to light, symbolizing hope.

- **Abandonment in the Sea:** The act of leaving the migrants in the sea shows the dangerous and often harsh reality of migration and the inhumane conditions of migration journeys… The sea stands as a symbol of unpredictability and difficulties, mirroring the turbulent experiences migrants face while seeking a better life.

- **The Drowning of the Women:** This sad event emphasizes the risks of migration, especially for those missing key skills or support (shown by not being able to swim or disability). It also shows the unique difficulties faced by women in these situations, suggesting their experiences differ from men's during migration.
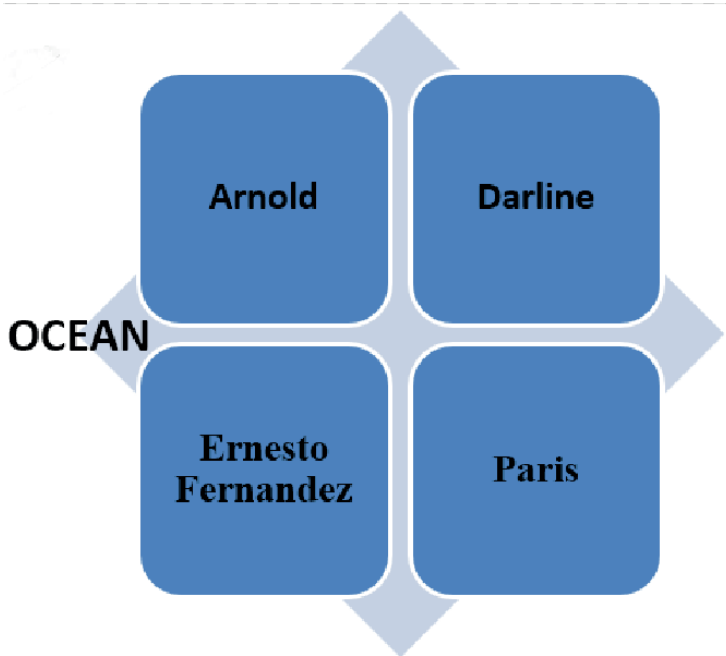
Figure 3

According to psychodynamic theory, the sea can mean different things to different people's unconscious minds. For Darline, the sea might represent her deep, hidden thoughts and feelings. For Arnold, it could symbolize a new beginning or a new awareness. For Paris, the sea might stand for change, showing how it can clean and renew, especially because he connects Darline and Arnold. "Ernesto Fernandez" is a nickname for Arnold. This could mean that Arnold can't use his real name, which shows that even his basic right to be called by his name is taken away. This might be because he doesn't have legal papers and wants to avoid the police.

This shows that in psychodynamic interpretations, the sea is like a picture that reflects each person's unique mental and emotional world.

Emotional and Psychological Aspects of Migration:

The story goes beyond just the physical aspects of migration, focusing on its psychological and emotional effects. Arnold faces a continuous battle to survive and find steadiness in a new country. Being undocumented brings added fear and vulnerability, making it hard for him to live a normal life and plan. This highlights the complex challenges faced by migrants.

"*He thought he would never see her again, but she came by the shelter soon after he started working.*" (Danticate, 2019, p. 201-219)

In this extract, Arnold, as an immigrant, finds a sense of identity and existence through his work at the shelter. His job becomes more than just a means of survival; it's a way for him to affirm his presence in a new country. The work allows him to interact with others, which is vital for his recognition and sense of belonging. This is highlighted when he unexpectedly reunites with someone, he thought he'd never see again at the shelter. This moment illustrates the importance of his role in the shelter, not just as a worker, but as an individual whose existence is acknowledged and valued. It implies that without this work, Arnold might feel invisible or lost, akin to being metaphorically 'dead'.

"He had escaped her and her sons as soon as he could, moving to the border where he slept in a warehouse from which he hauled bags of flour, sugar, and rice to Haitian vendors and merchants." In this context, the phrase *"he hauled bags of flour, sugar, and rice to Haitian vendors and merchants,* (Danticate, 2019, p. 201-219) might symbolize the hard labor and the foundational, yet often underappreciated, role immigrants play in their home countries. They are like 'raw materials' – essential and valuable, but not fully utilized or recognized in their land.

Upon moving to a new country, the 'transformation' of these individuals into 'finished products' can represent the idea that their skills, labor, and contributions are more visibly utilized and valued in their new environment. This can be seen as a commentary on how immigrant labor is often essential to the economies of the countries they move to, where they might find more opportunities to realize their potential and be acknowledged for their contributions.

*"Ede m"— "Help me"—he mouthed. He did not want to be detained or returned. He wanted to stay. He needed to stay, and he was hoping to stay with her," (*Danticate, 2019, p. 201-219*).*

The character Arnold's silent plea, *"Ede m"—"Help me"*—is a deeply moving and critical moment. Arnold, who is an immigrant, finds himself in a life-threatening situation as he falls from a construction site. In these brief seconds of free fall, his life flashes before his eyes, and his thoughts turn to his loved one, Darline who is significant to him.

Arnold's desire not to be detained or returned might suggest his fear of being sent back to his native country, a fate that he perceives as worse than his current predicament. This fear is common among many immigrants who flee their home countries due to various reasons—war, persecution, poverty—and view their new location as a place of hope and potential safety.

The line *"He wanted to stay. He needed to stay, and he was hoping to stay with her,"* (Danticate, 2019, p. 201-201-219) might reflect Arnold's deep longing

for stability and safety, as well as for a future with Darline he loves. Darline might represent not just a personal connection but also perhaps a symbol of the life he aspires to — one of security, belonging, and emotional fulfillment. His desire to stay with her underlines his longing for a normal life, away from the fears and uncertainties that have plagued him.

His silent plea for help might be a metaphor for the often-unheard voices of many immigrants who live in the shadows, their struggles and aspirations unnoticed by the wider society.

"He had been looking down at the cement truck a few hours earlier as he sat on the scaffold platform eating his breakfast. Darline liked him to eat at home with her and Paris, but he was always in too much of a hurry to do it..." (Danticate, 2019, p. 201-219). In this excerpt, the protagonist's inability to eat breakfast at home with Darline and Paris due to his haste to get to work can be seen as symbolic of the broader sacrifices and challenges faced by immigrants. The act of eating on a scaffold platform, rather than in the comfort of his home, could represent the constant struggle and instability that many immigrants face. It's not just about missing a meal at home; it's about the broader context of having to prioritize work and survival in a new country over personal comfort and family life.

Moreover, the scaffold platform itself can be a powerful metaphor for his life in the new country - a temporary, precarious structure that he relies on for work and survival, but which lacks the stability and security of a permanent foundation. This can reflect the uncertain and often challenging nature of life as an immigrant, where even basic rights and comforts can be hard to access.

Finally, in her interview with Elvira Pulitano, Danticat draws parallels between the experiences depicted in her book "Brother I'm Dying" and the plight of refugees striving to reach Europe. She highlights the harsh realities faced by immigrants and refugees, who often find the doors of opportunity and safety closed against them, a theme that resonates with the broader narrative of migration and displacement (Pulitano, 2011).

Life vs Death:

In Edwidge Danticat's narrative, the theme of "Life vs. Death" is portrayed through the experiences of Arnold and Darline, each representing different stages of the immigrant journey. The beach, a significant location in the story, emerges as a symbol where the contrasts of life and death vividly intersect.

"She kept coming back to the beach because it was her husband's burial place and her own," (Danticate, 2019, p. 201-219*). For Darline, the beach is a place of mourning and remembrance, signifying both the burial site of her husband and a space deeply entwined with her past and loss. It represents her confrontation with death and her process of grieving. Conversely, for Arnold,

the beach represents a new start and the beginning of a hopeful future. It is the starting point of his new life, symbolizing hope and new opportunities. This dual nature of the beach highlights the complicated connection between life and death. It shows both an ending and a new start, revealing the deep contrasts found in life and death experiences.

Further emphasizing this theme, Arnold's realization as he faces death is striking. *"And that was when he realized that he was dying, and that his dying offered him a kind of freedom he'd never had before," (*Danticate, 2019, p. 201-219*)*. This realization contrasts the challenges and fears of his life with the unexpected freedom he finds in death. It highlights how, under certain extreme circumstances, the constraints of life can become so overwhelming that death appears as a form of escape, offering relief from life's hardships.

Arnold and Darline, despite their different phases as immigrants, remain deeply connected to these themes of life and death. Their individual stories, woven with the complexities of immigration, reveal the enduring existential challenges they face. Whether one is a new or long-term immigrant, the story might suggest that the profound questions of life and death, loss and new beginnings, are persistent and defining aspects of the immigrant experience.

Psychodynamically, immigration is just standing in-between life and death. This purgatory journey does not allow any immigrant to make a choice between Eros and Thanatos, and thereby even the existence of any immigrant is imprecise, uneven, and un-spirited. This purgatory impotence allows neither Arnold nor any other Haitian American in *Without Inspection* to cross the boundaries between local and immigrant or *alien* culturally, psychologically and even especially ontologically.

Edwidge Danticat's Narrative Impact:

Edwidge Danticat's storytelling is often described as "monuments to life, resistance, and survival," vividly portraying Haiti's tormented history and the endurance of its people, particularly women. Her narratives, such as in "The Farming of Bones," are more than mere stories; they are transnational sites of memory that connect Haitians, both at home and in the diaspora, with their cultural roots (Pulitano, 2011). This connection is vital in maintaining hope amid Haiti's challenging social conditions and often negatively skewed media portrayal. Danticat's work emphasizes the significance of addressing both the past and the present, capturing the essence of these experiences in her storytelling (Pulitano, 2011). This approach has not only resonated deeply within the Haitian and Dominican communities but has also highlighted the complex, often painful experiences of individuals caught in the tides of history, politics, and migration. Her narratives, by focusing on themes like migration, struggle, and resilience, have had a profound emotional and cultural impact, as evidenced by the strong responses from her readership (Pulitano, 2011).

Findings, Results & Conclusion:

In summary, Edwidge Danticat's "Without Inspection," from her collection "Everything Inside," skillfully captures the complexities of immigration. Arnold's story, at the center of this narrative, sheds light on themes like identity, belonging, and survival in a new land. Danticat's approach in telling this story is both deep and empathetic, offering insight into the lives and emotions of those who move to unfamiliar places for a better future.

Figure 4

The term "without inspection," central to the story, not only points to the legal challenges of undocumented immigrants but also brings to light their struggles and invisibility in society. The story uses Arnold's fall as a symbol for the broader experiences of immigrants, blending the real and the metaphorical to show the journey of finding stability in an unstable environment.

In this chapter, using psychological and psychodynamic methods to analyze the story has revealed its deeper layers. These methods have helped us understand the characters' motivations and the symbolic elements in Danticat's writing. Her work reflects her own experiences and the wider context of global migration, resonating deeply with readers on several levels, especially in its depiction of resilience and hope.

"Without Inspection" and the other stories in Danticat's collection contribute significantly to our understanding of migration. They offer a detailed look at the varied experiences of immigrants. Danticat's storytelling blends personal and collective histories, making her work a significant representation of the Haitian experience and a broader commentary on the human condition.
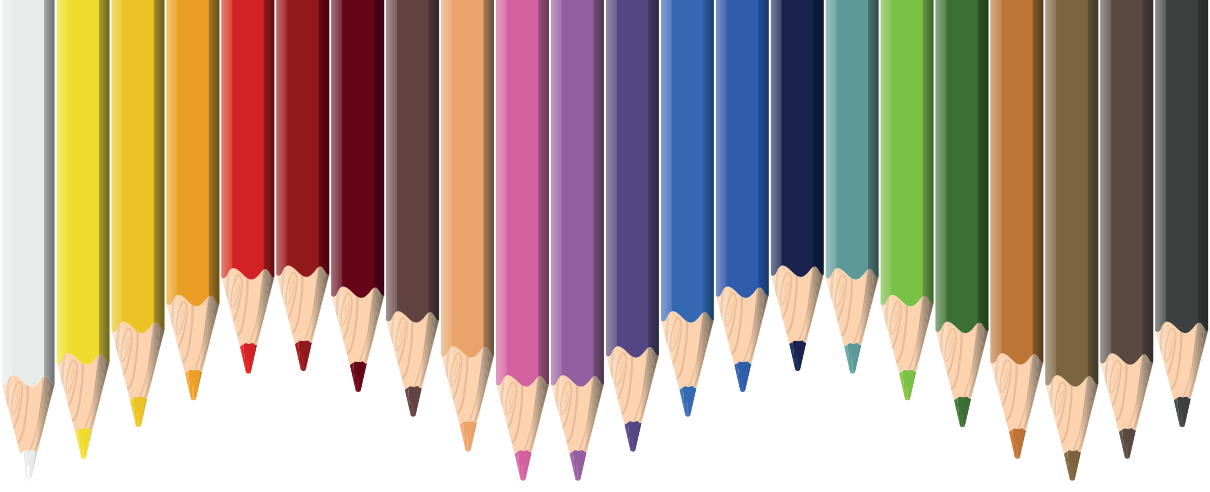
This examination of "Without Inspection" highlights the role of literature in building empathy and awareness about the often-unnoticed challenges faced

by immigrants. Danticat's stories remind us of the human spirit's resilience and the continuous search for identity and belonging in a rapidly changing world. Her work is not only inspiring but also prompts deeper reflection on the stories and experiences that form our global society.

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Chapter 2

PERFUME DREAMS OF PERFUME LADIES IN NAZLI ERAY'S NOVELS: HEROINES IN THE TRIANGLE OF FASHION, ADVERTISING AND LITERATURE

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1. INTRODUCTION

People's love of fragrance drives them to create and use special blends to harness the beauty, power and potency of scent. The dictionary defines perfume as an odoriferous product obtained by artfully mixing certain odoriferous materials in correct ratio, the word derives from the Latin *per fumum*, which means "through smoke"; "the ancient Chinese, Hindus, Egyptians, Israelites, Carthaginians, Arabs, Greeks and Romans" were obviously familiar with "the art of perfumery" (Britannica, 2023). It's not surprising that perfume was used in almost every ancient civilization due to people's love for fragrance.

Perfume is such an ancient art form that its origins can be traced back to myths. According to Greek mythology, Oinone is the first wife of Paris and the nymph of Ida; Paris leaves her for Helene, but when he is wounded in Troy, he calls Oinone to treat him (Korkmaz, 2011, p. 242). Oinone knows some of the secrets of Venus' perfume and cosmetics, she reveals them to Paris, who in turn tells them to Helene, and it is believed that the secret of Helene's famous beauty comes from these cosmetics revealed by Oinone (Rimmel, 1867, p. 82). It is understood that women have been associated with fragrance since ancient times. The unity of origin of perfume and medicine is revealed through myths (Mitsui, 1997, p. 101). It is also possible to learn about the ancient uses of fragrances through myths. In Homer's Iliad Epic, the fragrances used in the temple of Zeus, the fragrance of the rooms, and the use of perfume as a kind of divine ointment for therapeutic purposes are mentioned; in the Odyssey Epic, the fragrance in Helene's room is mentioned (Karakurt, 2019, pp. 5-6). As it turns out, one of the olfactory fragrances' ancient uses is religious.

In Egypt, which was famous for perfumery in the ancient world, it is known that the preparation of perfume was considered an art and was used in the embalming of the dead, in religious rituals when sacrificing to the gods and in personal lives, and it was believed that perfume had an important function in the renewal of the soul (Fadel, 2020, p. 27). Data that prove how old the history of perfume in Egypt is, apart from various written documents, are also various materials unearthed during ancient excavations. From the inscriptions on the walls of the oldest perfume or incense laboratories found in some temples of the Ptolemaic period, it is possible to obtain various information about the contents of the perfumes produced at that time, and it is understood that perfume was used to protect the body from the harmful effects of the sun, in addition to the purpose of wearing a fragrance (Aslanbey, 2021, pp. 51-52). Today, all that remains of these first uses is the pleasant smell.

Perfume was considered a badge of nobility in Europe, where it was forbidden to slaves. The use of perfume became widespread over time after it was first used for kings in Christian rituals. The use of rosewater and lavender

water began, and then new and unique perfumes began to emerge from the blending of scents from many aromatic plants (Rimmel, 1867, pp. 190-195).

Perfume was first introduced as a commercial preparation in France in 1190. Over time, various rules were established regarding the use and production of perfume. In the fifteenth century, Venice became one of the most important centers of perfume production. The famous and faint scents of the East came to Europe via Istanbul. When Catherine Medici, a member of the famous Medici family, married Henry II and arrived in Paris, she was accompanied by a Florentine named René, and Catherine opened a fashion shop where the latest perfumes were introduced. It is also known that René, who was also skilled in the preparation of poisons, saved the queen from many enemies thanks to the poison he added to the perfumed gloves he prepared. In Europe, where the concept of cleanliness was not yet fully developed, it can be seen that people used perfumed gloves at that time in order to suppress bad smells and not to hear the bad smells in the environment. In fact, perfume arrived in England when Edward de Vere, Earl of Oxford, returned from Italy with perfumed gloves. The musky fragrance of Marie Antoinette, in vogue in the era of strong fragrances. The unique scent of musk has even found its way into the plays of Shakespeare (Rimmel, 1867, pp. 195-205).

According to Yentürk (2005), while the perfume industry preferred to use natural materials of plant or animal origin until the eighteenth century, the use of synthetic materials in perfume production increased production and introduced more people to perfumes. In the twentieth century, the world of perfume entered its golden age with the discovery of completely new scents that could not be found in nature (p. 27).

Perfumes used in cosmetics are a combination of many different scents. They can be used in aromatherapy, in various cosmetic products and directly as perfumes. Plant oils, animal extracts and aromatic chemicals can be used in perfume formulas. In general, the top notes of a perfume contain components that are more volatile and can be smelled for a few minutes after the perfume is applied; the middle notes contain fragrances that are the main character of the perfume; and the base notes contain musky, woody, etc. fragrances that are responsible for the fixation of the perfume (Demir, Timur, & Gürsoy, 2020, pp. 21, 24-25).

A perfumer is a specialist in the production of perfumes for alcoholic beverages and other cosmetic products. The ingredients of a perfume consist of about 500 native scent chemicals and about 1000 aromatic chemicals, mixed together to form a perfume that is suitable for the desired effect. A perfumer can also utilize basic fragrance ingredients when designing a new perfume. A simple perfume may contain a blend of 10 to 30 ingredients, while a complex and sophisticated perfume may include a mixture of 50 to 100 ingredients.

In the extreme case, for a specific purpose, more than 200 materials may be combined (Mitsui, 1997, p. 116).

It was not until the 19th century in France that the creation of perfume became widely recognized as an art form. Guerlain decided to develop a range of products that would appeal to the wider society beyond the aristocracy, parallel to the rise of the bourgeoisie. He achieved considerable economic success. His success was an inspiration to many passionate perfume makers. The change in bourgeois morals and the emancipation of women increased the demand for perfume. In his novel about perfume, *The Rise and Fall of Cesar Birotteau*, Balzac tells the story of a famous perfumer and orders a special lotion from Guerlain for inspiration before writing the novel. The golden age of French perfumery was thus crowned with a novel (Hurton, 1995, pp. 39-45).

In Gaston Leroux's *The Phantom of the Opera*, the relationship between literature and perfume is further strengthened when Fantoma uses deadly perfumes sprayed on the envelopes of letters and commits murder by substituting perfume for poison. The interaction between literature and perfume became even more pronounced after World War I, when various perfume brands began to name their fragrances after works of literature and art. For example, Mitsouko, a 1919 perfume, has the name of a Japanese heroine from *La Bataille*. Literary references in fragrance names, such as *Dans la Nuit* (By Night) and *Adieu Sagesse* (Goodbye Sorrow), gradually became symbols of a period of global femininity, as in New Look (Hurton, 1995, pp. 45-51).

In the 20th century, defined as the "century of the body", a modern type of woman is created according to the new understanding. In 1920, Coco Chanel launched her perfume *Chanel No:5* with a specially designed bottle that reflected the new modern woman. With its simplicity for its time and its original design that differs from the decorated bottles of the previous century, it is soon integrated with the fragrance created as a boutique (Yalçın, 2011, pp. 70-71).

Perfume is now a whole not only with its fragrance, but also with its color and special bottle that appeals to women. It addresses the senses of vision, smell and touch together and affects the sense of hearing with its name. In the world of fashion, art and advertising, it begins to occupy a special place. A modern life without perfume has become unthinkable thanks to the successful work of the advertising world.

According to Morean (2011), since it is not possible to present the scent directly to the customer, perfume advertisements try to engage other senses, such as "It touches everything" in the *Calvin Klein Beauty* ad, *Monsoon*'s "see more, hear more, smell more, taste more, feel more", a second way is to

try to integrate the senses with sensuality, as in *Yves Saint Laurent Opium*'s "sensuality in excess" or *Lancôme Hypnôse Senses*' advertising slogan "unveil your sensuality", a third way is to present the perfume with a ritual (p. 3).

Another tactic that is used in the advertising of perfumes is using of famous people as the face of the advertisement and to make sure that these people are identified with the perfumes. Thus, women who want to look like the famous woman who carries the image of a modern or sexy woman who is identified with the target audience of the perfume brand are convinced that they should buy these perfumes to identify with the identity of that celebrity. For example, Marilyn Monroe, known as the sex idol of the era and the face of Chanel No. 5, posed with the famous bottle of the perfume at the Ambassador Hotel in New York in 1955, saying that she only used this perfume when she went to bed, and sales of the perfume skyrocketed after this publicity; similarly, Catherine Deneuve, Carole Bouqet and Audrey Tautou were the faces of Chanel No. 5 at different periods (Hautala, 2011, pp. 1, 6). Thanks to this kind of advertising and slogans, women who wear perfume are first transformed into perfumed women and then into perfume women. Perfume ladies are women who identify themselves with perfume, who define themselves through perfume, who believe that they can express their character through perfume, and who believe that it is only through perfume that their existence gains meaning.

2. PERFUME DREAMS OF PERFUME LADIES IN NAZLI ERAY'S NOVELS

Nazlı Eray was born in Ankara in 1945. She works in a variety of genres, especially in novels and short stories, and she prepares special books for children. She is a famous Turkish writer who teaches creative writing courses in the United States of America, is active in the political arena and has received a number of awards for her works. She differs from fantasy and magical realist writers in that she combines fantastic elements in her novels with the real world through situations such as dreams, daydreams, unconsciousness and coma. The author, who melts extraordinary situations into the ordinary with the special method she chooses, enriches her works by using biographical and autobiographical materials. Among the famous names that she used as biographical material are Hollywood stars, rock stars and presidents of the USA. In her novels, she often includes female characters who are well known to the world. In her fictional work she usually prefers to use a narrator who represents herself.

Several academic studies have been conducted on the women in Nazlı Eray's novels and short stories. According to Uğurlu & Balik (2009), the women who are portrayed in the author's stories and who represent herself are women who are accentuated with their physical charms, who have a flawless

appearance, who are charming, elegant, extremely stylish, well-groomed, genteel, sophisticated, and belong to the elite class. Expensive perfumes are used to enhance the attractiveness of the female homodiegetic narrators. The author, who draws her fictionalized characters in an erotic way, wants to "show women as objects of sensual pleasure" (p. 451). According to Kurtuluş (2012), when Nazlı Eray's stories are analyzed with the method of postmodern feminist criticism, it is seen that her fantastic narrative has a "feminine writing/form (l'écriture feminine)" (p. 45). According to Küçükosman (2019), the author always fictionalizes rich lovers in her stories for the female protagonists she represents, tries to overcome the pain of separation through fantastic feminine humor by recreating them in different ways in the fantasy world but in different bodies after the lovers she has separated from, and turns this attitude into a kind of ritual in her stories (pp. 106-107).

The fantastically embellished adventures of the author's dazzlingly beautiful women from the aristocracy and high society are part of her writing style, and it is certain that Eray added a strong and new voice to women's literature in Turkey after 1970. This chapter discusses how she transforms the sophisticated, urban-noble, glamorous women she fictionalizes in her novels into "perfume ladies," through the results of a detailed analysis of her twenty-six novels. In most of her novels, Nazlı Eray has built her female characters through their perfumes. The female characters in her novels are almost like perfume icons. Uğurlu & Balık's (2009) analysis of the author's short stories reveals that this style of fictionalization is repeated in the stories as well. It is important to consider the method of fictionalizing characters by identifying them with perfumes as a stylistic feature specific to Nazlı Eray, and a detailed examination of it will provide essential indications about the author's female character profiles.

2.1. Fragrances of perfumes

In almost every novel, the author introduces readers to different perfumes and their scents. In the novels, the sense of smell is also addressed with words through perfume. The fact that these are scents familiar to the reader activates the reader's olfactory memory. In the novels, the smell of perfume is for men: "Woman, desire, hugging, obtaining..." (Eray, 2007b, p. 26) and women's perfume attracts men like a magnet (Eray, 2007b, p. 27), "floral or slightly spicy scent" calls one to dreams (Eray, 2012b, p. 56). It is very difficult to describe odors with words. The smell of perfume always pervades the space in waves (Eray, 2004, p. 127). The difficulty of describing scents prompts the author to name the fragrances in the top and middle notes of perfumes. For example, the perfume named Bengal's Starry Nights is described in the novel as follows: "Exquisite, very slightly spicy; a mixture of jasmine, yang yang, musk and magnolia" (Eray, 1999, p. 114). Roberto Cavalli's Profumo: "A fragrance that brings to mind the presence of a woman at every moment, at every corner, the

mystery of a woman" (Eray, 2007a, p. 170), it is described as "a perfume created for women", with "sandalwood, musk, ylang ylang, mandarin blossom..." (Eray, 2007a, p. 197) in its top and middle notes. Poison Tendré described as: "Christian Dior's last perfume", "it has a very beautiful, mysterious scent" (Eray, 2002, p. 148). The senses of hearing, sight and tactile senses are also stimulated by mentioning the names, colors and bottles of perfumes.

2.2. Perfume colors

The colors of perfumes are another method used in novels to provide information about the characteristics of fragrances. Fragrance families are basically divided into four main categories: floral, oriental, woody and fresh (Jammy Perfume, 2021). Generally, red perfumes are dominated by fruits, black perfumes by black pepper, purple perfumes by lavender, blue perfumes by sea, and brown perfumes by sandalwood, etc. (ModaBakim, 2017). Eden is emerald (Eray, 2007b, p. 25), Roberto Cavalli's Profumo is "pale yellow. Its foam is like deflated champagne" (Eray, 2007a, p. 165). Wish is "pale purple" (Eray, 2018, p. 11). Poison Tendré is: "Christian Dior's latest perfume. It has a clear green color" (Eray, 2002, p. 148). Colors add a different dimension to perfumes in novels, just like in real life.

2.3. Perfume bottles

In the novels, " long, varied perfume bottles" (Eray, 1999, p. 47) always impress the I-narrators. They are like women's luxury toys. They are compatible with their luxurious jewelry and their flamboyant clothes. In Örümceğin Kitabı (The Book of the Spider): Bottles of perfume are on a mirrored dresser. The I-narrator likes the bottle of one of them. It resembles a different kind of jewelry. It is as beautiful and harmonious as the pearl necklace she wears around her neck with a giant emerald on the end (Eray, 1999, p. 18). The perfume's "cut crystal bottle" (Eray, 1999, p. 169) impresses her greatly. In the branding process of perfumes, one of the most important methods of making them appealing and attractive to the sense of touch is to market them by integrating them with attractive packaging. This detail is consciously underlined in the novels. The cover of Roberto Cavalli's perfume Profuma, on which a snake is wrapped, is very mysterious; the glass of the bottle is embossed with scales like the skin of a falcon (Eray, 2007a, p. 165). Wish, on the other hand, is in a "purple bottle like a devil's whisker" (Eray, 2018, p. 11). Versace's last fragrance is presented in a "perfume bottle shaped like a crystal pink ball" (Eray, 2012a, p. 171). Perfumes should also be bought in sizes that can fit in night bags (Eray, 2002, p. 163). Even if the perfumes run out, the bottles are not thrown away but kept with the memories they remind the woman. Perfume women cannot give up these empty bottles. The narrator tells the story of her mother buying perfume for her from a store in Teşvikiye. She always reminisces about Ungaro's perfume in a navy-blue

bottle and the beautiful day she spent with her mother that it reminds her of. Even if the perfume runs out, she keeps the bottle (Eray, 2002, p. 105). For women, perfume expresses memories, beauty, fashion and aesthetics as well as pleasant scents.

2.4. Perfume names

In the novels, the impressiveness or beauty of the names of perfumes is particularly emphasized. Organza is a "beautiful name" (Eray, 1997, p. 47), "Eden... Paradise" (Eray, 2007b, p. 19), "Contradiction. Contradiction" (Eray, 1999, p. 182), the poetic title Starry Nights of Bengal calls the narrator (Eray, 1999, p. 18). In another novel, she mentions the name of this perfume as the name of a tree in the garden of her house in Bodrum. In another novel, the name of the tree also changes. "It is a tree called 'Pakistan Nights'. Its leaves release such a perfume after eleven o'clock at night. It's like a woman's scent, isn't it? I have one in my garden" (Eray, 2007a, p. 175). This perfumed tree enters her dreams in various novels.

Perfume producers are influenced by the place and atmosphere they are in during the process of creating perfume. For example, Roberto Cavalli, after seeing Sinop Prison, says that he can create a brand-new perfume for this place, and the name of the perfume will be "Prisoner" (Eray, 2007a, p. 114). The names of perfumes also evoke the characters of some people or certain emotional states: "Just like Arthur Rimbaud's life. Like the past years. Wish. Wish" (Eray, 2018, p. 11). Another perfume is Magical Love (Eray, 2012a, p. 130). The names of the perfumes have an alluring effect on women. Poison Tendré: Christian Dior's perfume "Soft Poison" (Eray, 2002, p. 148) identifies with the situation the analyst is in. The names and fragrances of the perfumes are associated with the events of the novel and the perfume ladies.

2.5. Perfume brands

The smell of a good French perfume can be felt even from a distance (Eray, 1997, p. 150). In the novels, the highest quality perfumes are always mentioned. Fake, second quality perfumes are not even touched upon. The perfumes referred to in Nazlı Eray's novels are as follows: Organza (Eray, 1997, p. 47), "Paloma Picasso's latest creation Templantion" (Eray, 1997, p. 90), "Eden. Eden. The best kind of French perfume" (Eray, 2007b, p. 27), Calvin Klein, Contradictions (Eray, 1999, p. 182), Bengal's Starry Nights (Eray, 1999, p. 18), Bulgari-BLU. [...] An exquisite fragrance" (Eray, 2007a, p. 58), Roberto Cavalli's Profumo (Eray, 2007a, p. 96), Knowing (Eray, 2019a, p. 31), Wish (Eray, 2018, p. 11), "Her perfume should have been Diva, the new fragrance of Ungaro" (Eray, 2004, p. 136), Pinky deodorant (Eray, 2004, pp. 45-46), Armani (Eray, 2004, pp. 45-46), Versace (Eray, 2012a, p. 171), Trésor, "a French perfume" (Eray, 2002, p. 44). As a sign of class, the author chooses the most expensive perfumes, but it is noteworthy that no special perfume is designed

for any of the women of the novel. This explicitly shows that the tastes of the bourgeoisie dominate the novel.

2.6. Perfume rituals

The novels devote a special place to the perfume rituals that all women have been trying to acquire since the nineteenth century. As if in a fashion magazine, the novels tell women how to choose perfumes and how to use them. Just before leaving the house, the woman should come in front of the mirror where the perfume bottles are lined up, choose a scent that suits the environment she is going to and leave the house after spraying her last perfume (Eray, 1997, p. 125). Just before meeting her lover, the woman should take a look in the mirror and then apply her favorite perfume. This is what happens in *Âşık Papağan Barı* (The Loving Parrot Bar) and the narrator wears Eden (Eray, 2007b, p. 19). In daily life, women always apply perfume after going to the toilet; this is a ritual like applying make-up and must be done in front of a mirror, as in *Ay Falcısı* (The Moon Fortune Teller) (Eray, 1992, p. 37). The same ritual is repeated in the novel *Halfeti'nin Siyah Gülü* (The Black Rose of Halfeti), where the woman stands in front of the mirror, takes the perfume bottle in her hand and sprays it behind her ears (Eray, 2012a, p. 171). Perfume is sprayed in the hair, behind the ears, on the neck (Eray, 2002, p. 149) and behind the knees (Eray, 2002, p. 163). Women always carry little perfume bottles in their night bags and refresh their perfume throughout the night (Eray, 2002, p. 163). Spraying perfume in the room before going to bed at night or spraying perfume on the pillow are also rituals of perfume ladies (Eray, 2002, p. 44). On trips abroad, women always buy expensive perfumes for themselves. The I-narrator buys herself a Trésor from Paris in the novel *Uyku İstasyonu* (Sleep Station) (Eray, 2002, p. 44). The men in the novels inhale the scents of perfume ladies and throw their heads back in ecstasy like in a Hollywood movie (Eray, 2019a, p. 31). It is this kind of man that the perfume ladies in the novels long for.

2.7. Perfume icons

In novels, when talking about famous names who are known and identified with their perfumes worldwide, the characteristics of their fragrances, how or when they use their perfumes, and how their perfumes make them special are always mentioned. *Farklı Rüyalar Sokağı* (The Street of Different Dreams) tells the life story of the famous Evita. With her white mink furs, pearls, diamonds, a giant orchid-shaped pin, Christian Dior toilets and Chanel 5 perfume, Evita was an icon of her time. She combs her hair tightly, wears it in a bun at the nape of her neck, and completes her image with a pomegranate-colored lipstick (Eray, 2014, p. 16). She is not only the wife of the president, but sometimes even surpasses him with the special image she creates for herself. Chanel No. 5 is like a part of her personality.

When the I-narrator meets Marilyn Monroe, the smell of her perfume inebriates her (Eray, 1999, p. 153). Monroe, who likes to take pink and fragrant bubble baths in the bathtub, sprays her perfume Chanel No. 5 on her neck and behind her ears, and this euphoric scent mesmerizes the I-narrator who watches her getting prepared (Eray, 2015, p. 124). In another novel, Monroe's perfume makes everyone, men and women, dizzy, and those present experience a state of being drunken similar to champagne hangover (Eray, 2004, p. 42). Her velvet skin always emanates "the exquisite scent of Chanel 5" (Eray, 2004, pp. 26-27). The exotic perfume of Silvia Pinal, the famous star of Mexican cinema, waves through the hotel room just like Monroe's (Eray, 2012a, pp. 64-65). Especially names like Evita and Marilyn Monroe are well known for their passion for Chanel No. 5. They are almost ready-made examples of the perfume ladies Nazlı Eray wanted to portray in her novels.

2.8. Perfume ladies

The perfume ladies of Nazlı Eray's novels are skillful in choosing perfumes in harmony with their characters. Melike in *İmparator Çay Bahçesi* (The Emperor's Tea Garden) chooses Organza, a new perfume for her era, and it is specifically stated in the novel that this scent suits her and integrates with her character (Eray, 1997, p. 47). According to the I-narrator, the smell of a woman is the most attractive thing in the world (Eray, 2007b, p. 25). Perfume ladies must be aware of this fact. In the novels, women who rarely appear with their natural beauty are described through natural scents. Firdevs Ana in the novel *Sis Kelebekleri* (The Butterflies of Mist) is famous for her beauty in her youth. The I-narrator, who enters her dream, has the chance to see her jet-black jasmine-scented hair and her alluring beauty in person (Eray, 2007a, p. 203). The I-narrator sometimes wants to modernize women, as in the novels of the first period of the Republic. So, for example, in the novel *Sis Kelebekleri* (Butterflies of Mist), she wants to dress Firdevs Ana in modern clothes, have her hair done by her own hairdresser, dress her in nylon stockings and spray her with her own perfume (Eray, 2007a, p. 58). However, since she is not a perfume lady, everything they do will look awkward on her. The perfume will not match her naturalness either.

Perfume was created for women in the world (Eray, 2007a, p. 171) and perfume ladies are aware of this fact. Their lovers are enraptured by inhaling their scents (Eray, 2019a, p. 31). The I-narrator always speaks of herself as a perfume lady. For example, in the novel *Ay Falcısı* (The Moon Fortune Teller), she manages to attract everyone's attention in the airplane she boards with her magnificent black cloak, the quality perfume she wears and her red hair. A perfume lady, as in the novel, is used to being shown privileges (Eray, 1992, p. 35). In the novels, wealthy men are always accompanied by very beautiful, attractive women. These women are like indicators of their wealth and are perfume ladies. In the novel Love Doesn't Sit Here Anymore, the wealthy

man's wife appears in a white mink coat and of course her exquisite perfume wafts through the room (Eray, 2004, p. 127). Perfume ladies are magnificent women. They attract all the attention as soon as they enter a door. In *Aşk Artık Burada Oturmuyor* (Love Doesn't Sit Here Anymore), the perfume lady with crimson long nails, her fur sweeping the floor, and red hair smells of Ungaro's new perfume Diva (Eray, 2004, p. 136). Their lovers are intoxicated by the scents of perfume ladies. The perfume ladies explicitly declare their lovers that they are wearing perfume to impress their lovers' minds (Eray, 2004, pp. 45-46). Perfume ladies love men whose perfumes they like. In *El Yazması Rüyalar* (Manuscript of Dreams), the man whose white shirt is unbuttoned at the collar has an impressive scent of lotion, which strongly affects the narrator (Eray, 2000, p. 13). Fragrant and rich men are the favorites of perfume ladies.

In Nazlı Eray's novels, the narrative women, to whom the homo-diegetic hero narrator, who represents the author, feels close, have a feminine and candied odor (Eray, 2000, p. 18). This soft and feminine fragrance coming from them points to their soft temperament and feminine charms. However, they are not perfume ladies in the true sense of the word. Stalin in *Kayıp Gölgeler Kenti* (The City of Lost Shadows) is depicted as a personality who prefers to stay away from strong women who resemble his mother, hates women who think and have ideas, and despises perfumed and ornamented women (Eray, 2008, p. 56). Stalin remains an exception who dislikes perfumed ladies.

2.9. The history of perfume and historical personalities famous with perfumes

The heroine narrator meets Venus in the novel *İmparator Çay Bahçesi* (The Emperor's Tea Garden). She is mesmerized by Venus's beauty, and another detail that impresses her is her marvelous odor. The smell of Venus drove her insane (Eray, 1997, p. 133). "Her bright blonde hair, her wet lips, her fainting eyes" (Eray, 1997, p. 144), she thinks that the perfume must have a brand, and she even intends to ask her the brand of her perfume. Thus, it is clearly understood that the fragrance is approached with the perception of an age in which even the perfume used by Venus can be identified and characterized with a brand. The point of view of the contemporary woman who approaches perfumes as if even the fragrances of historical figures should be identified with brand names is given through the narrator's exemplary attitude. Queen Elisabeth is remembered for her rose-scented salon (Eray, 2019b, p. 31), and even the servants and butlers of Marie Antoinette, who comes to visit the narrator's house, dressed in perfume (Eray, 2019a, pp. 10-11). The author does not pass without mentioning myths and queens famous for perfume in her novels.

2.10. Perfume fashion

Nazlı Eray's perfume ladies always dress and make up according to the fashion of their time. They use quality perfumes to match their expensive

clothes and replace them with new ones when they go out of fashion. Madam Kelebek uses a French fragrance that goes well with her long gloves and sexy outfit (Eray, 1997, p. 150). I-narrators in novels, who love casinos, must visit the luxury casinos of the cities. They always go to casinos very elegantly, with a sassy grace and lonely. They generally prefer black furs and use heavy night scents (Eray, 1997, p. 125). According to the narrator, "it is the details that complete the woman", so the details should be paid utmost attention, for example, the slit of the dress should be opened a little to look polite, the expensive jewelry that accompanies the dress should be chosen, for example, a bracelet from Tiffany in New York, and a trendy perfume such as Templantion should complete this outfit (Eray, 1997, p. 90). A white mink fur coat should be completed with a Christian Dior toilet, diamond accessories and Chanel No.5 (Eray, 2014, p. 16). Rich and flamboyant women's fur coats and snakeskin bags with mixed patent leather handles should be complemented by exquisite perfume scents, and perfume ladies should attract attention with their perfumes as much as their accessories when they enter a place (Eray, 2014, p. 176). Women of all social classes should want to see the beads, bags, hats, lipsticks of different colors, blushers, nail polishes, and perfumes advertised in the modern world (Eray, 2014, p. 129). The fashion world has ingrained in the consciousness that women will be interested in these things, and the men around these women take this curiosity for granted.

In fashion stores, perfume is represented as a whole with all other fashion items. Bloomingsdale in the USA is one such store. In the novel, this store is advertised as if in a fashion magazine. The store resembles an antique women's hat with its architecture. It is a completely different world inside. The narrator, who wanders into this store with problems in her mind, gets distracted here. She tries different fragrances in the perfume department, examines necklaces, rings, expensive accessories, hairpins, tulle hats, evening dresses, bags, nail polishes, lipsticks, socks with the curiosity and joy of a child, and then returns to the perfume department (Eray, 1999, p. 181). She feels as if she is in an funfair.

2.11. Perfume advertising, promotions, slogans, commercial shoots

In the novels, the I-narratives are constantly occupied with perfume in their daily lives. When the perfume ladies get dressed up, choose the appropriate perfumes for their outfits, fulfill their perfume rituals and go out, this time they encounter perfume promotions and perfume advertisements. They live in a world of perfume. This is an illusionary paradise:

Eden... Eden. The last time I was in Paris, on my way to baggage claim at the airport, a very beautiful girl handed me a green cloth leaf with Eden sprayed on it. It was there, at the airport, that I first recognized my perfume. It was a green, round, silver-capped, talismanic bottle in the shape of a goose egg,

slippery in the hand with a strange softness. The blonde girl who introduced the perfume wore a green dress the color of the bottle. Her blonde hair was wavy. I read her name pinned to her collar: Lisa. When I arrived at my hotel, I smelled the green leaf and put it in front of the mirror (Eray, 2007b, p. 19).

Perfume advertisements and promotions appeal to the senses of sight, auditory, tactile, and olfactory senses together. The samples given for promotion, the perfumes sprayed on the customer's clothes for them to try on, leave a much longer lasting impression on customers than any other fashion product.

It is understood that the models used in perfume promotion have a very important role in the marketing of the product: "Calvin Klein's new fragrance was very nice, the girl had sprayed it on me maybe three times; I had passed by it all the time. Now I could smell it better where I was sitting. Contradiction" (Eray, 1999, p. 182). If the perfume ladies are very impressed by the perfume being promoted, they immediately start thinking about purchasing one.

In the novel *Sis Kelebekleri* (Butterflies in the Mist), the narrator sees an advertisement for Roberto Cavalli's perfume Profumo in a fashion magazine. The page on which the advertisement is printed is gold colored.

On the right side of the page, the giant perfume bottle, with the snake wrapped in its cap and the pearl on top, stood tall and majestic, like a tower in Italy. The girl was lying on the floor. Her hair was disheveled. She was wearing a really short dress, woven with dore threads like a fishnet. Her long legs were slightly apart. She was holding the tail of a yellow and black snake. The snake had passed between her legs and reached her left breast (Eray, 2007a, p. 96).

The I-narrator, who is very impressed by this advertisement, finds herself in the body of the supermodel in the advertisement. The creator of the perfume accompanies the I-narrator in Sinop and plans to shoot the advertisement of his perfume here. In Sinop Prison, a twenty-meter-tall perfume bottle is placed in the middle of the courtyard. This is Cavalli's latest perfume 'Profumo'. Like a glass minaret, it rises from the center of the courtyard towards the sky (Eray, 2007a, p. 165). On this occasion, the dream of the I-narrator, who always desires a life like the women in perfume advertisements, who wants to resemble the women in perfume advertisements, is realized.

2.12. The perception of reality through perfume in novels

In order to convince herself that Madam Kelebek and the General, who come every day to the Emperor's Tea Garden where the dead meet and sit at opposite tables and stare at each other, are alive and to provide them with reality, the narrator states that she feels Madam Kelebek's perfume when she enters the tea garden. It must be a quality French perfume. She believes that the smell of the perfume has been transmitted to the General (Eray, 1997, p.

150). By selecting a perfume that is compatible with the seductive beauty of Madam Kelebek, who wears black long gloves, smokes with a long mouthpiece and has a seductive beauty, the perfume is shown in the novel as evidence that the woman who is actually dead is alive, albeit in a different way.

In *Kayıp Gölgeler Kenti* (The City of Lost Shadows), when the narrator returns to her hotel room, she sees that the Mucha women on the cups she bought have come to life. One of these women is Sarah Bernhardt. Although she does not want to believe what she sees for a moment, the more she thinks about it, the more convinced she becomes that these women are real. After all, she can smell their pale perfume and the flowers in their hair (Eray, 2008, p. 36).

In the novel *Arzu Sapağında İnecek Var* (There's a Landing at the Turnoff of Desire), the narrator meets a robot produced as a copy of Alain Delon. The smell of lotion mixed with tobacco rather than his blue eyes impresses her and causes her to experience the illusion that he is a real man (Eray, 2019a, p. 78). It is seen that odors are used functionally in novels as an important complement to the perception of reality.

2.13. Perfume-space relationship

The use of perfume as a space-occupying object in the space and the perfumes specific to the places will be emphasized under this heading. In Eray's novels, perfume bottles are always seen to be arranged in a special row in front of the mirror in the bedrooms (Eray, 1997, p. 125), just like in advertisements or movies. It is emphasized that perfume bottles have a strong effect on decorating the space with their colors and shapes. Bedrooms are women's unique spaces. They want to create a private area for themselves in the house where no one can interfere. In the novel *Ayışığı Sofrası* (Moonlight Table), the I-narrator has created a special corner for herself by arranging her perfume collection on the chest that stands low in front of the balcony window in her bedroom. Everything in her husbands' house is foreign to her. This is the corner that makes her feel freedom. Some nights when she feels lonely, she sprays some of her favorite perfumes into the air before going to bed and tries to sleep peacefully thanks to this scent. Perfumes, depending on whether they smell of flowers or light spices, give a talismanic sign that opens the door to mysterious journeys and dreams (Eray, 2012b, p. 56). When the I-narrator finds herself in an unfamiliar place, especially if it is a bedroom, she first begins to examine the place. The layout of the bedroom, the accessories and furniture used there give important information about the owner of the house. When she sees that there are colorful perfume bottles lined up on the dressing table in the bedroom along with a silver brush and a box of fondant, she immediately realizes that she is in a house where wealthy and pleasurable people live (Eray, 1999, p. 47). The toilet she went to as soon as she got off the

plane at Dubai airport impressed the narrator very much: The inside of the toilet was like heaven. The latest perfume bottles were lined up in front of the mirror (Eray, 1992, p. 37). These perfume bottles are the keys to her paradise.

Places remain in people's memories with their scents. For example, Bodrum is always remembered with the smell of sun oil and perfume (Eray, 2012b, p. 134). The I-narrator goes to Queen Elisabeth's salon and notices that the place is filled with a scent reminiscent of the odour of rose petals (Eray, 2019b, p. 31). The narrator is astonished when she suddenly sees Rimbaud in her house. Rimbaud is sitting on the armchair next to the low carved table on which her purple perfume stands (Eray, 2018, p. 11). The color of the perfume reminds her, Rimbaud's life. Moreover, when the synesthetic elements in Rimbaud's poems are considered, it can be easily understood that he is not a figure chosen randomly. Rimbaud's positioning in the space next to the perfume bottle is directly related to his closeness to dreams. The 1994 New Year's Eve party at the Paris Embassy is remembered with the warm scent of perfume emanating from the ladies in the large rooms (Eray, 2002, p. 88). In the novels of the author, it is always the smells that complete the places and make them special.

2.14. Perfume dreams

Perfumes in Nazlı Eray's novels are functional triggers that initiate and invoke dreams. This situation is clearly stated in the novel *Ayışığı Sofrası (*Moonlight Table) (Eray, 2012b, p. 56). In novels, they are perfumes that invoke fantastic elements, initiate dreams, make the I-narrator dream, and invite her to journeys between time and space.

In the novel *Âşık Papağan Barı* (The Loving Parrot Bar), the author describes a perfume dream. The dream, which is described in great detail and at length, documents the indispensable place of perfume in her writing adventure. In her dream, she and her lover go to a green lake. Moonlight reflects on the clear water, and there is a slight breeze. A very beautiful and fascinating smell comes from the lake. Her boyfriend tells the woman that this smell resembles her perfume. The woman also confirms, this is her perfume: Eden (Heaven). The lake is composed of her perfume. They go to the edge of the lake, they seem fascinated. This perfume lake makes them dizzy. It has a color like emerald and shines brightly in the night (Eray, 2007b, p. 25). The two lovers take off their clothes and jump into the lake. They enter a perfume lake for the first time in their lives. Everything is fascinating. Her lover confesses that he feels like he is in the arms of thousands of women at the same time in this lake, puts his head into the lake and straightens his perfume-soaked hair (Eray, 2007b, p. 26). Interestingly, her lover's dreams about other women do not disturb the female narrator. Handsome men in hats, suits and frock coats waiting by the lake were attracted by the perfume and came there (Eray,

2007b, p. 26). It is expressed through the example of the lake that it is not the women but the perfume that attracts them. These men, who come to the edge of this lake every night, remember all the women they made love to, fell in love with, longed for, and abandoned. Perfume reminds them not of a single woman, but of the female identity they want to possess in general. So, what matters is not identities but women in general.

While the two lovers are in this magical perfume dream, the female narrator's guardian angel, Hasan, comes to them. Hasan tells them that this lake is a vamp and very dangerous, that people may never get out of this lake again, that they are putting themselves in danger by entering the lake. Far from being paradise, this lake is as dangerous as morphine (Eray, 2007b, p. 27-28). The lake suddenly starts to make them sad. A wave of melancholy surrounds them both, this is the characteristic of this lake (Eray, 2007b, p. 29). The perfume dream thus ends as they have to return to reality.

In the novel *Sis Kelebekleri* (The Butterflies of Mist), when the I-narrator hits the giant perfume bottle in the courtyard of Sinop Prison, where the advertisement for Roberto Cavalli's Profumo perfume will be shot, a tremendous perfume smell fills the whole place. It's almost like spring has come to the prison, which has been abandoned for years. It seems like invisible women have started to wander everywhere. It literally drinks the perfume of the wasteland. Women suddenly start appearing around as if they were at a carnival. Women in ornate, lacy, silk dresses have taffeta petticoats and tulle fans. Suddenly, the breath of the twenty-first century fills the prison garden (Eray, 2007a, p. 168-169). The scent of the perfume even seeps into the dungeon. The perfume has surrounded the courtyard with a layer of mist. There are hundreds of women in the fog (Eray, 2007a, p. 170). Some of them were in old-fashion dresses, some with lace and bodices; some were leather bikinis reminiscent of Bond girls; some of them were wrapped in pure white chinchilla fur, Berlin cabaret artists, Queen Marie Antoinette and her bridesmaids, native American princesses, brides with flowers etc. Women of different times and places were coming to the courtyard (Eray, 2007a, p. 171). The women in the courtyard look like that they were in the official parade of a carnival. The number of women is increasing. Revue girls, Las Vegas bunny girls, Brazilian samba dancers, Spanish dancers, and ancient Greek beauties also join the cortege, and these women seem to be floating in the air rather than walking (Eray, 2007a, pp. 171-172). Cavalli says that these women are the women created by his perfume.

3. CONCLUSION

Nazlı Eray creates a special kind of heroin in almost all of her novels: Perfume ladies. In the novels, the I-narrators who reflect the author and partly contain autobiographical elements, and other female characters who

are seductive, attractive, ostentatious, well-groomed, fashionably dressed, wealthy, and the center of attention, whom the I-narrators admires in the novels, are not just women who use perfume. They like to use perfumes, they identify themselves with their perfumes, they reflect their characters and moods through their perfumes, they long for a life like in perfume commercials, they perceive life like in perfume advertisements and they want to turn themselves into perfume advertisement models or perfume icons. They are influenced by the names of perfumes and use perfumes to describe the situation they are in or the events they experiencing. For them, perfume is a very important work of art. It is perfumes that call them to dreams or daydreams and take them on a journey through their memories. They judge others by the perfumes they wear. Perfume bottles are a special and important part of the decoration of their homes and bedrooms. When they feel lonely, they definitely have perfume bottles in the areas they have specially created for themselves in their homes, where they seek shelter. They definitely have a collection of perfume bottles. Even when they run out of perfume, they cannot throw it away. They try to perform various perfume rituals throughout the day as they have been taught. They learned these rituals from the novels, fashion magazines, perfume promotions and movies, or from other perfume ladies. According to them, women who do not know about fragrances, do not follow perfume fashions, and do not choose perfumes suitable for their clothes and destination are primitive, simple, uncultured, and unmannerly women. Perfumes do not only adorn the dreams of perfume ladies. Even their dreams are associated with perfumes directly.

These women are very sensitive and vulnerable. Even though they seem to carry the image of strong and beautiful elegant women drawn by fashion designers. They cannot hide their unhappiness and loneliness. They are dissatisfied with their lives and constantly try to find the reason for the unhappiness in their lives. To overcome their unhappiness, they go to fashion stores, attend promotional events, follow fashion magazines and try to forget their troubles. They go to theaters and operas. They travel abroad all the time. They shop like mad. They explore the lives of Hollywood stars, models, icons, rock stars, queens, writers, poets and painters. They love to be loved and romanced. There are definitely men around them who look at them and want to fall madly in love with them, even though these men overwhelm them with their excessive attention. Perfume ladies don't want that. They long for rich and famous lovers who will fall madly in love with them and make them suffer. Their biggest problem comes from the love in their lives. Their great love is over, and they have broken up with the men they were madly in love with for various reasons. They are always in pain because of the breakup. In order to overcome the pain of separation, they immerse themselves in perfume dreams. Their dreams are certainly very ostentatious.

The relationship between the novel, fashion and advertising is an important theme that must be addressed through "Perfume Ladies". They provide an interesting example of the marriage of literature, fashion and advertising. Perfume ladies are the hidden advertising faces of novels. They teach everything about perfume to the curious women who read the novel. They teach them how to dress fashionably, how to choose jewelry and perfumes that go with clothes, how to perform perfume rituals, how to keep up with fragrance fashions, how to read fashion magazines, how to acquire expensive taste from perfume ladies. Novels are like advertising objects or fashion magazines, where brands are openly mentioned. Perfume ladies, who wear perfume brands to show how closely they follow perfume fashion, are the secret advertisers of novels. Various kinds of product placement are found in Eray's novels. The language and methods of the covert advertising in Hollywood movies are also used in these novels. The perfume ladies don't even realize that they have been chosen as secret advertising ambassadors, just like those who carry shopping bag of famous brands or wear T-shirts with the names or logos of the brands printed on them. Novels about perfume ladies are concrete examples in literature of how the fashion and advertising industries can turn women into advertising materials without their knowledge. The objectification of women in these industries results in this phenomenon. It is difficult to say that Nazlı Eray's criticism of covert advertising can be seen through the perfume ladies she caricatures in her novels. However, it can be said that perfume ladies are the most cheerful and pleasant advertising models and ambassadors in the literary world, and they are important characters in novels that are conducive to exploring the relationship between literature and advertising.

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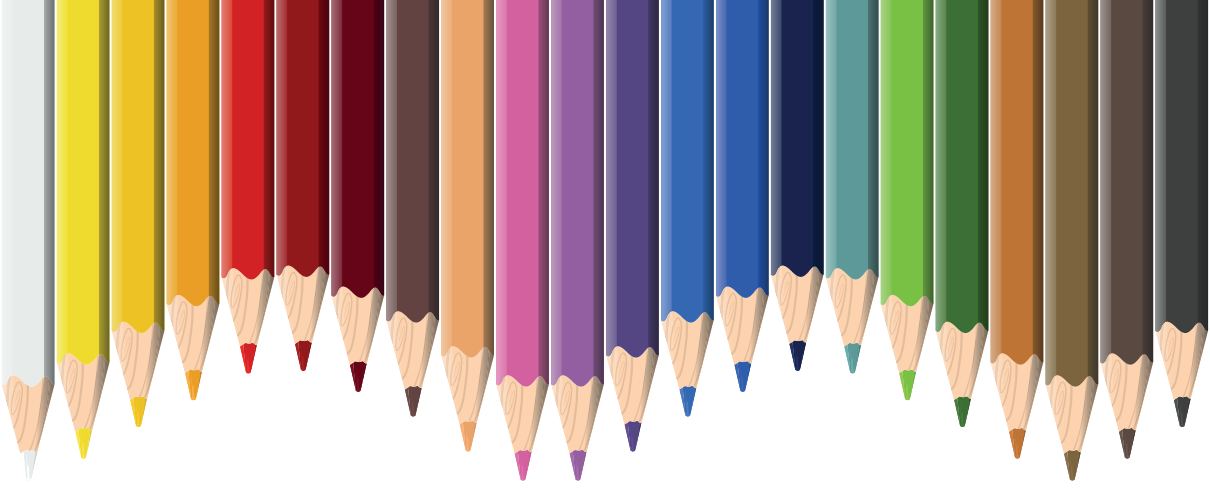
Chapter 3

REWRITING THE CIRCE MYTH IN MODERATA FONTE'S TREDICI CANTI DEL FLORIDORO[1]

Merve AYDOĞDU ÇELİK[2]

Introduction

Metanarrative, master narrative, or grand narrative, all of which are interchangeably used in this study, refers to the narratives that aim to explain the world based on an absolute truth. Such an attempt arises from the desire to control how the individuals perceive their environment. Metanarratives, by presenting totalizing explanations for literary, scientific, religious, moral, and social ideas, establish a universal truth that supposedly overlaps with the reality of humankind. Lyotard in *The Postmodern Condition* examines the features of metanarratives and critically interprets them highlighting their totalizing nature in the postmodern world. He defines metanarrative as any narrative which professes to be able to explain the world entirely in the light of an overarching reality. Metanarratives are innately authoritative, and they tend to reject any kind of criticism. As Stephens and McCallum (1998) puts, a grand narrative is "a global or totalizing cultural narrative schema which orders and explains knowledge and experience" (p. 6). Bertens (1995), who emphasizes their claim to universality, qualifies metanarratives as "supposedly transcendent and universal truths that underpin western civilization" (p. 124). Readings (1991) defines metanarratives as "accounts of how the field of narratives might be organized and returned to a centre, origin, or meaning" (p. 64). In other words, metanarratives can be defined as essentialist, totalizing and overarching theories that claim to universality and that rest on an absolutist view of human existence. They include fixed and unquestionable definitions in which each category is neatly bordered, and each entity is precisely defined. In a culture shaped by metanarratives, there is monopoly on knowledge.

Grand narratives are not welcomed in postmodern thought because, instead of a transcendental truth, postmodernism promotes plurality of meanings. It, accordingly, rejects logocentric master narratives constituted by binary oppositions in which one side is superior to the other. This hierarchical logic forms the core of master narratives as they rest on fixed set of values. Postmodernism, on the other hand, does not accept logocentrism and its claim to objective reality; it, instead, argues that there are subjective interpretations and mini-narratives which do not claim to represent the *universal* but the *local*. Postmodernism, in this sense, is against authoritative grand narratives and the so-called objective reality imposed as absolute in favour of mini-narratives and subjective interpretation of truth that promotes multivocality. In his seminal work, Lyotard (1984) defines postmodernism as "incredulity towards metanarratives" (p. xxiv). As he argues, metanarratives are doomed to lose their importance in a postmodern world: "[t]he narrative function is losing its functors, its great hero, its great dangers, its great voyages, its great goal. It is being dispersed in clouds of narrative language elements … They only give rise to institutions in patches – local determinism" (Lyotard, 1984,

p. xxiv). As Lyotard puts in his work, grand narratives are destined to shatter in the postmodern age, given that the so-called universal truths are unable to subsume localities. Postmodern thought denies monopoly on how knowledge is produced thereby calling for a new register of knowledge that rests on mini-narratives. These mini-narratives, which might be alternately called counter-narratives, are produced in order to privilege a multitude of views/narratives rather than a single, universal world view/metanarrative. This postmodern approach to production of knowledge and universal truth constitutes the basis of *rewriting as a postmodern writing technique* employed by postmodernist authors because rewriting provides a chance for mini-narratives to come to the fore and make themselves heard. It is true that rewriting grand narratives is a well-established tradition; it is equally true that rewriting has obtained a political dimension as a literary technique with postmodernism. Although neither Fonte's romance is written in the postmodern age nor does it fit in the category of a postmodernist text, this study examines the applicability of the concept of rewriting to a sixteenth century work to demonstrate how grand narratives function, how they can be deconstructed, and how mini-narratives can be produced via rewriting. The study concludes that rewriting as a postmodern technique purposefully adopted by Moderata Fonte as early as the sixteenth century to deconstruct patriarchy as a grand narrative is also a functional tool to analyse the early modern literary texts.

Rewriting myths and feminism

Mythology and myths are the factors that mould people's lives and the operating mechanisms of societies. Myths should not be taken as narratives simply dealing with mythological figures; they are also symbols that have social, cultural, and political meanings because they provide insight into the socio-cultural, and political milieu of the culture they are produced in. Given the situation, if many authors have attempted to decipher them to understand the ideology lying beneath them, others have tried to rewrite them from different perspectives to underline the missing or deliberately neglected elements. As women have been consciously positioned inferior to men in patriarchal societies, feminist scholars or female authors have employed myths to expose the causes, objectives, and results of the oppression womenfolk have suffered from for ages. They have attempted to rewrite myths to enable women to voice their experiences by means of female characters in mythological narratives. Their criticism of the stereotypical representation of women in myths have also become an attack on patriarchy as a grand narrative. They have tried to deconstruct the characteristics enforced on women, and thus subverted the myths produced by patriarchal mind-set. In the same vein, Moderata Fonte's agenda focuses on deconstructing the supremacy of patriarchal discourse that creates a misogynist representation of Circe. Fonte bases her argument on the idea that Circe's representation grants power to patriarchy while it

marginalizes and suppresses the female voice. Circe, in this sense, speaking from the margin of the culture she is presented in, indicates that it is possible to create alternative realities/mini-narratives without necessarily attempting to impose a certain truth. Rewriting provides an opportunity to problematize the taken-for-granted aspects of a text. A rewritten text is concerned with representations because ideas are spread through ideologically-shaped representations. Fonte rewrites an old text with a deconstructive view to show that truth can be textually constructed. Thus, Fonte's deconstructionist approach towards totalizing forms of knowledge, or grand narratives, can be taken as the reason why she employs rewriting.

Rewriting is arguably integral to production of a literary work as "every word, phrase, or segment is a reworking of other writings which precede or surround the individual work" (Eagleton, 1996, p. 119). Dating back to ancient times, rewriting is "the motor of literary history in the West: from the Homeric poems … to Joyce, modernism and postmodernism" (Moraru, 2001, p. 7). Indeed, rewriting can be seen as the force behind literary creation. Rewriting in the postmodern sense is employed to challenge the source/original text, to make the invisible visible, to give voice to the silenced. It basically aims to shatter grand narratives and to present them *afresh* to promote the reader to interrogate what is given to them as an absolute truth. Rewriting seeks to "unsettle things" (Moraru, 2001, p. 4) and it helps "subvert literary masters, their styles and their ideologies" (Moraru, 2001, p. 9). Moraru (2001) introduces the term *counterwriting* to define rewritings that "work on – and, again, obsessively work through – other bodies of writings … decisively structured core ideas, identities" (p. 8). As he argues, rewriting can shatter the textual authority of grand narratives. Moraru regards mythology and myths as master narratives since they "explain us – they represent our *legends*, literary the founding texts that, etymologically, we are to *read*" (Moraru, 2001, p. 8) [emphasis in the original]. Given that myths have been laden with patriarchal assumptions, rewriting has also a mission to upset the pillars of patriarchal tradition.

Naturally enough, there is a "partnership [between] gender and rewriting" (Moraru, 2001, p. xv). Rewriting as a postmodern writing technique turns out to be strategic for feminism in that postmodernism and feminism share the same goal as they both put that "the unjust, biased past dominated by patriarchal societies must be revised, reconstructed and eventually rewritten" (Haneş, 2018, p. 54). To this end, contemporary female authors such as Alice Walker, Jean Rhys, Margaret Atwood benefit from rewriting as a postmodern writing strategy and, in their works, they use traditionally marginal-*ized* characters to rewrite the unjust, biased, patriarchal past. This is exactly what Fonte, who might be called the literary forerunner of the tradition, did four centuries ago. As a reactionary move to what classical texts have imposed, Fonte's act is also a *counterwriting* as Moraru defines the term. Fonte seems

to embark on a mission to "reclaim a distinctive 'women's classical tradition'" (Doherty, 2003, p. 12) by rewriting a myth from a woman's viewpoint. In this sense, rewriting an ancient myth turns out to be an effective strategy adopted by Fonte to communicate a truth different from what is expressed by male-centred discourse. Women, in patriarchal societies, are imprisoned both by the principles of the system and the male-centred texts produced by patriarchal mind-set. Female characters are "reduced to mere … characters and images" and they are not bestowed with "power of independent speech" (Gilbert and Gubar, 2000, pp. 13-14). It is known that women are subjugated by the rules of patriarchal society in Greek myths, too (Winmayil, 2020, pp. 233-238). In this respect, Fonte's rewriting the Circe myth turns out to be emblematic as she was engaged in the act with a view to shattering gender differences and stereotypical gender representations. As Vanda (2007) asserts, "the rewriting of myths denotes participation in … the struggle to alter gender asymmetries agreed upon for centuries by myth's disseminators. When feminists envisage that struggle, they often think of the rewriting or reinterpretation of individual stories" (p. 396). Fonte, in the same vein, engages in a literary endeavour against what she regards as a male-centred myth to alter a biased representation which is essentially a patriarchal construction. Even though she initially seems to employ the classical misogynistic representation of Circe, she soon constructs an alternative image based on her nature and progeny. She uses a mythological figure previously condemned by patriarchy, but Circe's refreshed representation in Fonte's work seeks to challenge gender stereotypes embedded in the Circe myth.

Rewriting the Circe Myth in *Floridoro*

Ludovico Ariosto, in the thirty-seventh canto of *Orlando furioso*, advises womenfolk to record their victorious achievements themselves, which, he asserts, because of the envy men have towards them, are ignored but indeed have the power to rewrite history when they come to the fore. Ironically enough, while Ariosto was the best-selling and arguably the most famous author of chivalric romance, – a genre which was extremely popular then – women who contributed to it was practically non-existent in the Cinquecento Italy. Given the situation, Moderata Fonte's (1555-1592) *Tredici canti del Floridoro* (1581) can deservedly be called a momentous contribution to the genre as the work "is the first major attempt by a woman writer in Italy to enter the mainstream of romance production" (Kolsky, 1999, p. 166). *Floridoro* "represents the first sustained effort on the part of a woman writer to pen a Renaissance romance on the model of Ariosto and Boiardo" (Finucci, 2006, p. 22). Just as Ariosto sings "of ladies, knights, of passions and of wars, or courtliness, and of valiant deeds" (1.1)[1], Fonte, with a similar determination to create a feminized version

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1 Numbering respectively refers to canto and octave both in *Orlando furioso* and *Tredici canti del Floridoro*.

of the genre, writes about "the glorious deeds and the sweet affections of illustrious knights and ladies" (1.2).

In *Floridoro*, Fonte employs a well-known mythological story best known from Homer's *Odyssey* – that of Circe and Odysseus/Ulysses – and she rewrites it to pose a critique of patriarchy, which was the unquestioned and so-called rationalist and universal truth/social order that regulated male-female relations accurately and objectively then. Fonte's episode on the Circe myth basically problematizes the legitimacy of patriarchy and shows how such problematization leads the reader to unearth subjective and non-authoritarian representations. Fonte employs a female character subdued by a male-centred mythological representation; she rewrites the mythological story against the backdrop of a firmly established patriarchal tradition that harshly blames Circe for seduction. Fonte's rewriting is instrumental for saving Circe and the seductive witch figure from its universally acknowledged, totalizing rendition. Fonte, in other words, disturbs the patriarchal Western discourse and brings her viewpoint into literature, by which she creates an alternative space to build up a counter discourse.

Circe was a famous sorceress in Greek mythology. She was renowned for having a great amount of knowledge on potions, herbs, and poisons. She resided on a deserted island, Aeaea. The witch of classical writings which originally appears in Homer's *Odyssey* and later employed by Ovid, Virgil, and Petronius respectively in *Metamorphoses*, *Aeneid*, and *Satyricon*, Circe was the embodiment of sensual pleasures and sexuality that lured men away from the masculine virtues of rationality and responsibility. In *Odyssey*, Circe's episode starts when Odysseus and his crew land on Circe's secluded island. She is depicted as "the bewitching queen of Aeaea" (Homer, 2002, p. 222) who deals with "wicked drugs / to wipe from [men's] memories any thought of home" (Homer, 2002: 248). She is known to be "skilled in spells" (Homer, 2022, p. 250) with a heart "aswirl with evil" (Homer, 2002, p. 251). Circe is presented as an adamant sorceress who lures men into forgetfulness by serving a meal and wine that eventually transform them into swine. In other words, the incarcerated men are withheld from their duties that would concretize their masculinity. Circe, in this sense, was seen as a threat to rational, civilized, patriarchal order. As Yang (2011) observes, she was the "symbol of the witch's tremendous power to lure men from civilization's rationality, responsibility, and morality" (p. 77). Described as a reckless woman who makes use of magic to take revenge due to unrequited love, Circe also appears in *Metamorphoses* as a sorceress who holds "unearthly powers" (1985, p. 401). In Book XIV, for example, she is attracted to Glaucus who, however, is in love with Scylla. As Circe is refused by Glaucus, she transforms Scylla into a monster (Ovid, 1985, p. 390). In another episode, she is in love with Picus, but she is again refused by him. Out of fury, she transforms him into a woodpecker. As seen

in both versions, due to her deviation from *ideal* features of womanhood as "a sexually skilled and active single woman" (Silver, 2019, p. 147) who led "a life responsible to no one but herself" (Schmidt, 1995, p. 59), Circe also represented "the otherness of femininity" (Purkiss, 1996, p. 261). Circe was best known for her ability to transform, give shape to, and tame people/animals. As Olverson (2009) contends, her power to transform bodies was "frequently represented as a dangerously potent sensuality which threatens the integrity of male onlooker" (p. 45). Roberts (1996) likewise relates the connection between Circe and sexuality, and the threat she supposedly posed:

Circe was in fact a stunningly beautiful woman (*mulier fuit speciossima*) who estranged the minds of men through excessive love … Circe signifying pleasure, which fights not with weapons but with luxury, pleasures, feasts, allurements, softness and sex; and entices, deceives, unmans, liquefies and enervates men. Circe was a shameless and lascivious woman who enticed men from proper business and duty to a life of pleasure. (pp. 199-200)

Circe was traditionally represented as a figure that threatens masculinity due to her ability to transform men; her power to castrate them – both metaphorically and figuratively – rendered her a threat to patriarchy. In mythological and classical representations, she was presented as a jealous, merciless, lascivious woman who simply uses magic due to vengeful motives. There is not a single reference to her emotions or motives either in Homer's or Ovid's text, though.

In Fonte's work, Circe is physically non-existent, but her influence is present. Circetta, who is the daughter of Circe and Ulysses, appears in the narrative for the first time in the fifth canto when Silano and Clarido, the knights who are stranded on a deserted island, witness Circetta as she is transforming a knight into a tree. Circetta is also able to tame animals, an ability which reinforces the possibility that her character rests upon that of Circe. At this point, one can argue that Circetta's representation is still bounded by patriarchal point of view. In fact, Kolsky (1999) puts that Circetta is "an amalgam of Ariosto's [witches] Alcina (without her overt sexual nature yet with her magically prolonged youth), Logistilla and Melissa" (p. 170) present in *Orlando furioso* because she can transform men into trees just as Alcina does, and she turns out to be the messenger who relays the future of the Medici dynasty to Risamante just as Melissa does that of the Este family to Bradamante.

In *Floridoro*, Circetta's only duty is not to convey news, though. She has a more important function as she turns out to be the spokesperson for the silenced women and challenges the patriarchal mythmaking as a grand narrative. As she bears the stereotypical attributes of her mother, Circetta initially features a destructive witch as her act seems to validate the patriarchal/misogynistic

representation, but Fonte sets up the scene just to deconstruct it soon. The first time she is given voice in the narrative, she defends her mother's act:

> And, be silent, you who say unjustly
>
> that she transformed his companions into beasts,
>
> for she never, if not forced,
>
> caused displeasure to whoever turned to offend her. (8.13)

Circetta asserts that Circe is unfairly blamed for what she has done. Immediately after she renders the relationship between her parents, she explains the reason ignored/disregarded regarding Circe's revenge: "with the cunning at which [Ulysses] was an expert and learned, one day he stole away without saying a word" (8.14) and, as Circe has made "every science" (8.16) known to him, she cannot stop him from escape. Circetta emphasizes her mother's naivety as opposed to her constant characterisation as a cunning woman. Furthermore, the fact that there is no reference to her supposedly frail nature for sensuality shatters the negative representation she has always been associated with in prior narratives. Circetta puts that Circe is actually "the beautiful and virtuous fay" (8.12) who has used witchcraft only to avenge the maltreatment she has been exposed to rather than out of mere pleasure just as she is widely presented. In this sense, by making Circetta advocate of Circe, Fonte not only challenges the patriarchal tradition that typically associates her with seduction, cunningness, and deceit, but her rewriting also shatters Circe's universal representation as a wicked lady. By means of rewriting the particulars as to why Circe has taken revenge, Fonte both tempers Circe's so-called malevolent act and urges the reader to empathize with Circe. As Cox (1997) puts, "Circe's own culpability is in turn deflected and mitigated by her daughter's sympathetic narration of her seduction and abandonment by Ulysses" (p. 142). That is, Fonte is aware that unsettling a universal truth is a matter of representation based upon who the storyteller is. She employs rewriting as a technique to give voice to those who has been silenced and misrepresented, and to question what is imposed as a grand narrative. Her counter-narrative that rests upon female point of view shows that Circe's characterization can simply be "a fantasy created by men for men" (Finucci, 2006, p. 25).

Fonte also rewrites the witch figure. As opposed to the initial misinterpretation that one might immediately associate Circetta's character with that of her mother, Circetta turns out to be "against type" (Finucci, 2006, p. 24). She evolves into an amiable, sympathetic person whose function in the narrative is not to maintain the misogynist tendency associated with her lineage, but to emphasize its irrelevance to her true nature. Contrary to Circe who has always been represented as a seductive woman, Circetta is

completely cleared of sexuality. Fonte deliberately desexualizes Circetta when she reconfigures her character. In other words, Circetta resists the identity socially/traditionally imposed on her. The absence of any reference to her sexuality in the text makes Circetta a *virgin witch*, which indeed might be an oxymoron considering the representation of the witch at the time. Symbol of innocence in the text, Circetta invites Silano and Clarido to her place, and "the young woman affirms and swears that she guarantees them against any treachery" (5.34) which her mother has always been blamed for. She is indeed described as "honest" (7.52) and "the most sweet virgin" (5.37) who blushes when paid a compliment by Silano:

> The lady lowers her honest and chaste eyes
>
> at that speech which is by no means unwelcome to her,
>
> and adorns her face with the beautiful colour
>
> that the rose reveals in the morning sun. (5.39)

Contrary to how her mother is regarded to be, Circetta embodies a totally chaste, innocent figure. Fonte's rewriting completely saves Circetta from the derogatory tradition. It should be known that Circetta is imprisoned in the island the knights are shipwrecked. Floridoro cannot have been completed, so we do not know whether Silano would be the one to save her from imprisonment, but the parallel structuring of Circe's and Circetta's narratives regarding their ability to transform men and the nature of animals, their witchcraft skills, and the fact that they both have been visited by men to whom they are romantically attracted suggest that, notwithstanding their different characterization, the chaste Circetta will also experience what her mother has experienced before, and be exploited by Silano[2] who actually courts her to his own end. Fonte rewrites the stereotypical roles: the conventional attributes of deception, treachery, and abuse associated with Circe are transferred to men; Ulysses and Silano turn out to be treacherous while Circe and Circetta are the betrayed ones because of their naivety, and kindly disposition. As Cox (1997) puts, such a "transformation very effectively shortcircuits the implicitly misogynistic allegorical logic of more conventional versions of the episode" (p. 143).

As Fonte rewrites the Circe myth,

✓   She calls into question patriarchal mythmaking as a grand narrative,

✓   She interrogates the validity of the Circe myth and the way it justifies

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2 But the astute Silano, who from peril
tries to draw himself with cleverness and wits,
turns often towards her his courteous brow,
and shows her this and that sign of love,
for without gaining her grace and counsel
he does not hope to reach the destined point. (8.34)

Circe's characterization,

✓ She exposes the fictionality of the myths,

✓ She poses a critique of mythmaking put to use for patriarchal propaganda,

✓ She challenges the totalizing understanding regarding the interpretation of the myths,

✓ She presents her protofeminist intention.

As Kolsky (1999) argues, Fonte rewrites the role of the seductress in romance (p. 171) in order to criticize patriarchal mythmaking. She rewrites the myth to also criticize menfolk collectively who, as she believes, are innately treacherous, which eliminates the need for present-day Circes to transform men's inherent features. She complains of customary male behaviour when she sarcastically puts that men have already replaced Circe in art.

It seems to me she did not do much in changing

human bodies into bears, wolves, and bulls,

when in our age men in erring

are transformers of themselves.

I see them go around changing themselves

with such facility, without employing verses or potions,

that I esteem that art little,

since our century so frequently takes part in it.

Each man is so good a magician with his own form

that she could not match their skill at that time,

when she employed to change our image

so many herbs, so much study, and so much time. (8.3-4)

Conclusion

By subverting the narrative produced by patriarchal mindset, Fonte not only questions the validity of the Circe myth and many others which accuse women of any immoral act, but she also proves that any excluded voice can be foregrounded via rewriting. Rewriting calls into question the validity of grand narratives, and it enables the creation of counter-narratives that privilege formerly muted viewpoints. Rewriting demonstrates that what is given as a universal truth/a ruling definition does not necessarily represent the case. As mini-narratives are foregrounded, the taken-for-granted set of ideas/values can be rejected. In the same vein, by shattering the versions of the Circe myth

created by patriarchal mind-set, "Fonte emphasises the fictionality of such myths and their openness to interpretation, so that they can be challenged, and perhaps eventually replaced by a female version" (Kolsky, 1999, p. 171). Fonte seems to be aware of the power of language which is highly influential on how ideas are shaped, which, in turn, leads to differences regarding the representation of each sex. She, in this sense, rejects monopoly on the production of knowledge, and through Circe's story, she shows that what matters is the mini-narratives. She underlines the idea that Circe's negative representation in classical literature does not actually stem from her true nature but from the narratives which denigrate her.

Fonte's act of rewriting proves her dissident stance in that she questions the validity of classical stories produced by patriarchal viewpoint. Fonte also poses a challenge against biased representations. Making use of the stereotypical attributes associated with Circe in mythology and classical narratives, she plays with "the themes of the genre [chivalric romance] … with the result that it undermines the patriarchal ideology central to the epic" (Kolsky, 1999, p. 182). Fonte's rewriting is exemplary as she demonstrates how a female author can benefit from the generic conventions of romance to her own end. She shows that a supposedly male genre can be subverted to feminist uses. Knowing that female characters have an "emblematic significance" (Cox, 1997, p. 138), Fonte rewrites their stories to save them from their literary entrapment. Circe's act is given with its reasons and Circetta is no more a seductress but a virgin witch. In doing so, Fonte poses the artificial nature of patriarchal mythmaking as stories can be rewritten in favour of women. By means of rewriting a classical myth from a female point of view, Fonte conveys a message that can gradually help change the common social ideology as regards to womenfolk.

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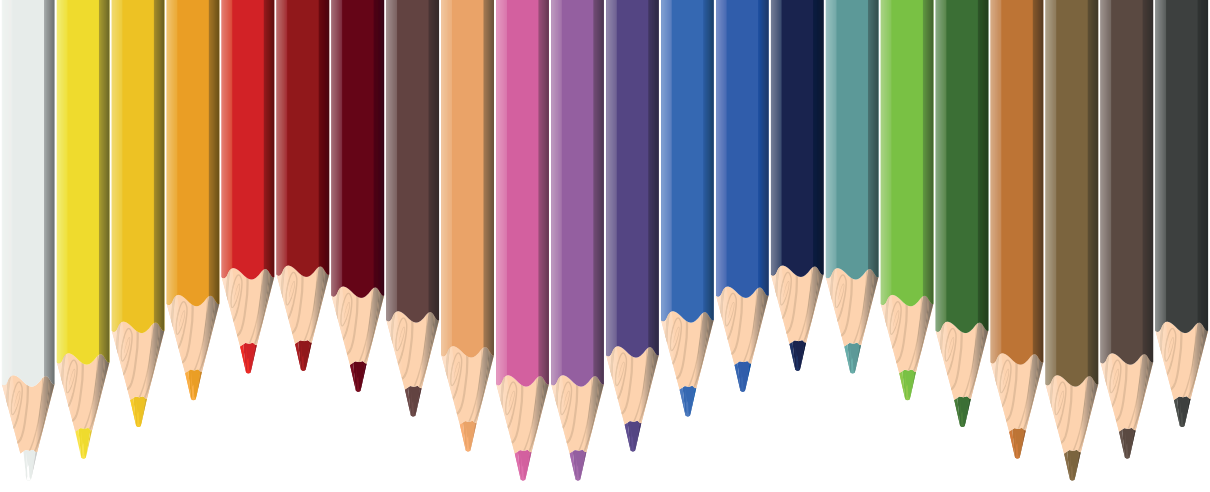
Chapter 4

RECONSTRUCTING LITERARY CONTEXTS: PHILOLOGICAL STUDIES IN ENGLISH DRAMA

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Introduction

Philology, etymologically derived from the Greek words "phílos" (φίλος), meaning "to love" or "to care for," and "logía" (λογία), denoting "Word" or "knowledge," fundamentally signifies the "love of words." Broadly encompassing areas such as linguistics and the examination of ancient languages and written works, the term "philology" has its roots in the ancient Greek term "philologia" (φιλολογία). Over time, the discipline has undergone subdivision into branches such as linguistics, literary science, and cultural and historical science, as it delves into aspects like language history, structure, development, and literary analysis (Ferguson, 2013, p.328). This multifaceted field serves as a crucial instrument for comprehending the historical, cultural, and social contexts of the past through the exploration of language evolution and history. Philology's impact on English dramatic literature is particularly profound, as scholars within this discipline scrutinize old English texts. Their aim is to unravel the intricacies of language development and capture the original meanings embedded in literary works and cultural expressions of the respective periods. Through the analysis of ancient texts, philologists contribute to a deeper understanding of language structures, cultural evolution, and the interplay between various linguistic and cultural phenomena.

English dramatic literature, as its nomenclature implies, encompasses the study of theatrical works composed in the English language. This academic discipline not only engages in the scrutiny of literary creations but also aims to illuminate readers and audiences about the historical, cultural, and social nuances prevalent during a given epoch. When conceptualizing theater as a reflective societal entity, dramatic works serve as invaluable sources offering profound insights into the values, norms, and conflicts characteristic of their respective periods. It is apt to assert that philology and English dramatic literature converge as potent disciplines, collaborating to scrutinize and comprehend the historical tapestry. The amalgamation of these two disciplines can be regarded as a formidable tool for research and analysis, facilitating a nuanced exploration of the past and uncovering its multifaceted richness. Philologists, through a linguistic lens, elucidate the meanings embedded in archaic texts, while researchers in English dramatic literature endeavor to fathom the social, cultural, and historical dynamics of a particular era through the lens of theatrical works. In this manner, the distinct features of a bygone era—such as thought, language, art, and social structures—can be comprehended, allowing for a profound exploration of the depths through the symbiotic engagement of these two scholarly domains.

This chapter endeavors to guide the exploration of the interwoven realms of philology and English dramatic literature. Despite their distinct disciplinary natures, philology and English dramatic literature are intricately connected fields. Within this section, our objective is to meticulously examine English

dramatic literature by employing linguistic and philological text analysis. By delving into historical linguistic research and exploring the cultural context, we aspire to unveil concealed narratives. The focus lies particularly on the profound aspects of English dramatic literature, undertaking a more specific scrutiny of the works of select writers, theater genres, or historical periods. While underscoring fundamental philological concerns such as the evolution of language, text analysis, and cultural context—an emphasis common among philologists—this exploration concurrently investigates the formation of language, the dynamics of meaning alteration, and the pivotal role played by intercultural interactions.

In the realm of dramatic literature, language serves as a nuanced artistic instrument. Within this framework, authors adeptly employ the aesthetic facets of language to impart their emotions, reflections, and narratives to the audience. The dramatic works encompass diverse linguistic elements, including character dialogues, stage directions, and monologues. At this juncture, the philological approach assumes prominence, delving into the shifts in word usage, the evolution of language, and the construction of meaning. This approach is principally concerned with scrutinizing the author's lexical choices, sentence structures, and expressive styles, encompassing a thorough examination of the language's syntax. Through such an analysis, it is possible to delve into the congruence between the language employed in a work and the grammatical norms, stylistic conventions, and artistic characteristics prevailing in the relevant period. Notably, philological studies transcend mere linguistic analyses or assessments of word choice; they delve into how language operates within the dramatic structure. The significance of the philological approach within the domain of dramatic literature is further underscored by its impact on character development and thematic analysis. Philologists seek to fathom character evolution by meticulously analyzing the language employed by the characters. This process inherently involves scrutinizing the language for insights into the themes and symbolism embedded within the works. An exhaustive analysis of this nature elucidates how authors give voice to characters, navigate themes, and manipulate symbols. Furthermore, the philological approach delves into the expression of literary elements such as metaphor, irony, paradox, and hyperbole through language, adding another layer to the comprehension of dramatic works.

The examination of linguistic evolution in dramatic literature necessitates an interpretative framework that carefully considers the societal and cultural milieus prevalent during the respective historical periods. This analytical approach encompasses a comprehensive exploration of lifestyle, worldviews, value systems, and societal norms shaping the linguistic fabric of the dramatic discourse. Furthermore, philologists are obliged to delve into the political and social architectures of the era, thereby enriching the

semantic layers embedded in both language and content. These structural elements significantly contribute to the delineation of characters' behaviors, interpersonal relationships, motivations, and narrative development. A profound investigation into the social and political milieu becomes imperative to unravel how language encapsulates societal values, conflicts, and class dynamics within the work. Essential components of this scrutiny include an in-depth analysis of economic conditions, gender roles, and assorted social dynamics. Scrutinizing how language responds to these intricate dynamics, delineating the economic circumstances of the characters, delineating the characteristics of the narrative setting, and elucidating the manifestation of economic themes within the work collectively facilitate a more nuanced evaluation of the inherent meaning of the work and its genesis.

Philological Analysis of Drama

The initial instances of dramatic expression in English literature manifest in the form of religious plays categorized as Miracle and Morality plays. Emergent in England during the 10th century, these theatrical productions were predominantly enacted within monastic settings and ecclesiastical venues. Crafted by clergy, Mystery plays delved into themes such as biblical narratives encompassing creation and apocalypse. Given the prevalent use of Latin in church discourse during this epoch, the inaugural plays were composed in this language. Subsequently, as of the 13th century, a transition occurred wherein these dramatic works started being authored in the vernacular (Güney, 2012, p.138). A distinct genre that originated from religious church ceremonies is the Miracle play. While certain sections of these plays, depicting episodes from the lives and miracles of saints, retained the use of Latin, a significant portion transitioned to the medieval English language (Çelik, 2005, p.22). Several morality plays have originated and developed autonomously from Miracle plays. In these theatrical works, intricate rhyming stanzas are employed within the dialogue to vividly delineate, with straightforwardness and emotional resonance, an individual's passage from birth to judgment. Everyman stands out as the preeminent example of an English morality play (Evans, 1948, p.20). The work titled "Everyman" dates back to the 15th century and is composed in Middle English. Given the evolution of language over the centuries, it becomes apparent that certain words have undergone semantic shifts. For instance, the term "wend" in the text is synonymous with the contemporary term "go". Another illustrative case is the word "haste"; although still in use today, its connotation in the text differs. The sentence "What hast thou hast?" can be rendered in modern English as "What haste do you possess?" Another word experiencing semantic transformation is "blotted". While contemporary usage implies the act of striking out or staining, in Everyman, it suggests the confusion or obscuration of an account. Instances akin to these abound, underscoring the necessity

of philological analysis for comprehending the semantic evolution between archaic and modern meanings in texts. Furthermore, it is noteworthy that certain moralities from this period incorporated elements of comedy. One notable exemplar of this genre is "Mankynd," originating from the late fifteenth century (Evans, 1948, p.22). The linguistic structure and lexicon employed in the play distinctly differ from both preceding and subsequent periods. As an illustration, the term "saad" in the phrase "But fruyt therto is good, it is well saad" is equivalent to "said" in contemporary English (Middle English Dictionary). The play prominently features religious and moral terminology. The term "socour" in the sentence "For, but I have helpe and socour of hym, I were but lost for ay" is an archaic expression, contemporarily rendered as "succor," signifying "assistance" or "support" (Middle English Dictionary). As previously articulated, language serves as a mirror to the social and cultural norms prevailing during a given period. The expression "For aftir deth is no remedye" is recurrent in the Mankynd play, thereby accentuating the worldview characteristic of that era and underscoring the inexorable nature of mortality. It is noteworthy that alliteration and rhythmic patterns held significant importance in the literary compositions of the Middle English Period (Minkova and Stockwell, 1994, pp.532-534). In the sentence "ffor he shalbe lyke an vnthryfty ladde" in Mankynd, alliteration, defined as the repetition of the same sound or letter (Urgan, 2012, p.70), is exemplified by the repetition of the letter "f." The organization of these repetitions within a structure contributes to the overall rhythm of the sentence.

In conducting a philological analysis of plays, it is imperative to consider the periodic shifts in language and their consequential effects. A comprehensive comprehension of linguistic evolutions across distinct eras is crucial to a holistic evaluation. It can be asserted that these evolutions have profoundly impacted the language usage, vocabulary, linguistic structure, and expressive styles evident in dramatic works. To gain an overarching insight into the ramifications of these linguistic shifts in English dramatic literature, it is essential to commence with an examination of the Middle English period, coinciding with the early epochs of English dramatic literature. The commencement of this period, marked by the Norman Conquest in 1066, represents a pivotal event in the annals of Great Britain. Extending until the Renaissance, the late Middle Ages witnessed Norman dominance in England, with the introduction of French as the official state language for nearly three centuries. Throughout this epoch, French exclusively prevailed within the court, Parliament, courts, and among the nobility. This cultural dominance of France over England during the Norman Invasion laid the foundation for a linguistic transformation. Gradually, the Normans themselves began to assimilate English. The emergence of Middle English in the 14th century marked a discernible departure from Old English. The simplification of

grammar rules accompanied a heightened richness in both vocabulary and expression, influenced significantly by the French language. The intricate linguistic structure of Old English yielded to a more comprehensible form. French words of Latin origin seamlessly integrated into English, contributing substantively to the language's evolution.

The literary production in England subsequent to the Norman Conquest predominantly comprised texts of religious nature, often translated from Latin or French. Notable among these works are the Ormulum, Love Rune, Poema Morale, Handling Sin, and Cursor Mundi. The authors of these compositions undertook their endeavors with the intent of imparting education to the public and instilling moral values. The thematic focus of these works encompassed Christian beliefs, sins, and apocalyptic discourse. Following the Norman period, there ensued a gradual resurgence of the English language, marking the commencement of a remarkable epoch in English literature. Renowned poets such as William Langland and Geoffrey Chaucer emerged prominently during the 14th century. The interregnum until English attained official language status subsequent to the Norman Conquest witnessed substantial linguistic transformations, constituting a pivotal juncture in the linguistic evolution of English (Urgan, 2012, pp.46-49). Accordingly, the linguistic features of this period are called middle English.

The evolution of the English language has been marked by distinct phases, one of which is the Early Modern English Period spanning from 1500 to 1700. This era witnessed profound transformations in English, laying the groundwork for the contemporary standard form. These linguistic shifts encompassed facets such as grammar, phonology, morphology, and syntax. Notably, there was a significant departure from agglutinative morphology, leading to a transition from the synthetic framework of Old English to the analytical structure characterizing modern English (Ritt & Lass, 1999, p.139). Moreover, a notable evolution occurred in phonological systems, culminating in the establishment of a distinctly modern phonological framework (Bergs & Brington, 2012, p. 589). Furthermore, the syntax of the English language underwent transformation, manifesting in alterations to both word order and sentence structure (Purwitasari, 2018, pp. 137-150). The linguistic attributes of the Early Modern English period significantly influenced the substance and intricacy of dramatic compositions during this era. Alterations in grammar and vocabulary illuminated distinctive features of Middle and Early Modern English peculiar to this period (Hawkins, 2018, pp. 701-727). Grammatical contexts and variables in linguistic expression wield a significant influence on the evolution of language in dramatic compositions. Certain grammatical components, notably subject-verb agreement and inflectional suffixes, have emerged as pivotal factors shaping both the oratory style of characters and the overall linguistic framework of the work (Bailey, Maynor & Cukar, 1989,

pp. 285-300). The coordination among linguistic elements within Early Modern English, coupled with the prevalent use of lower-order conjunctions, contributed to heightened complexity in the language of dramatic literature (Lehto, 2010, pp. 277-300). As exemplified by Lady Macbeth's discourse in Shakespeare's play "Macbeth," the strategic use of conjunctions, such as "but," serves to establish a dichotomy between divergent concepts. Lady Macbeth employs the phrase "innocent flower" to ostensibly convey innocence, yet the subsequent juxtaposition with "serpent under't" signifies a deliberate contrast. This deliberate use of coordination and conjunctions not only accentuates linguistic sophistication but also enhances the dramatic impact within the context of the work. It is discernible that the frequent deployment of conjunctions during this period contributes significantly to the intricacy of dramatic expression, enabling a nuanced portrayal of conflicts between characters, emotional states, and the intricate development of the plot. It is imperative to acknowledge that the linguistic nuances of this era extend beyond mere grammatical and syntactic modifications; they also encompass phonetic and phonological alterations. In dramatic compositions, the pronunciation and voicing of words exert a profound influence on the temporal and contextual aspects of linguistic features, with particular attention to preaspirations, word positioning, and vowel contexts (Clayton,2017). The linguistic determinants facilitating the formalization and aesthetic enhancement of the English language are pivotal in shaping the grammar of dramatic literature during this epoch (Williams, 2012, p.5). The grammatical elements employed in Early Modern English dramatic literature play a crucial role in augmenting the aesthetic merit of literary compositions, both in written and oral forms. William Shakespeare and Christopher Marlowe stand as prominent figures in the realm of dramatic literature during this period, with their works serving as foundational pillars not only of their era but also of contemporary literature. Shakespeare adeptly harnesses the potency and opulence of language in his creations, employing diverse linguistic techniques and styles across his plays and poems. Consequently, his impact on the English language and literature is profound (Karim, 2019, p.107). Shakespeare significantly elevated the linguistic landscape by skillfully revitalizing commonplace words and harnessing the distinctive attributes inherent in the English language of his era (Kolentis, 2014, p.258). Hence, the profound scrutiny of characters, heightened emotional resonance, and adept utilization of language in Shakespeare's plays render them inherently enjoyable. Noteworthy thematic elements within his works include themes of uncertainty, unwavering resolve, introspection, and the articulate expression of intense emotions through linguistic forms (Murphy, 2015, p.338). Shakespeare's proficiency in this aspect constitutes a significant facet of his dramatic prowess. This capability not only endows his works with linguistic richness but also imbues them with profound emotional and psychological depth, thereby imparting a profound meaning to the

audience. Particularly noteworthy is his distinctive employment of grammar, a departure from conventional writers, as he eschews noun phrases laden with informational content. His stylistic choices encompass tense, aspect, and noun features, indicative of a heightened narrative focus (Hardy & Dorst, 2020, p. 275). To illustrate this point, consider the following passage:

> Would'st thou have that
>
> Which thou esteem'st the ornament of life,
>
> And live a coward in thine own esteem,
>
> Letting "I dare not" wait upon "I would,"
>
> Like the poor cat i' th' adage?"

The linguistic characteristics evident in Old English, exemplified by terms like "would'st" (wouldst), are representative of the period in which the composition originated. The deployment of apostrophes in constructions like "esteem'st" signifies the omission of a letter, akin to certain colloquial abbreviations. Additionally, Shakespeare employs cultural allusions, as evidenced by the reference to the proverbial expression "Like the poor cat i' th' adage," highlighting a commitment to the cultural milieu of the era. Furthermore, the linguistic strategy of abbreviation is observable in instances such as the contraction of "dare" in the phrase "I dare not" to "daresn't". Semantically, the text conveys an internal conflict wherein Macbeth aspires to attain what he perceives as the pinnacle of his existence while grappling with the fear of being branded a coward. The juxtaposition of "I dare not" against "I would" accentuates this conflict. Additionally, the lyrical and dramatic stylistic elements characteristic of Shakespearean works pervade this passage once again.

Due to these considerations, the translation of Shakespeare's plays into other languages poses distinct challenges in accommodating the unique and intricate nature of his language to diverse cultural and contextual frameworks. Scholars have noted that the metaphorical richness, imaginative prowess, and linguistic impact in his plays undergo modification when translated into various performative mediums such as dance, music, and song (Tan, 2016, p.2). Consequently, it can be asserted that Shakespeare's profound influence on English dramatic literature extends significantly.

Christopher Marlowe, a prominent figure in English dramatic literature, made significant contributions during the Renaissance era, as previously noted. Analyzing his works grammatically reveals his adept use of vernacular language to explore themes rooted in folk culture, employing

folklore methods with a positive approach (Pettitt, 2005, p.83). The pivotal significance of language in shaping the dialogues, inner reflections, and monologues of Marlowe's characters plays a crucial role in delineating his impact on English drama. Employing language as a nuanced instrument, he adeptly communicates the thoughts and internal dialogues of his characters (Faadev, 2022, pp.286-316). In light of this analysis, it is evident that Marlowe's linguistic choices play a significant role in molding individual interpretations and the dramatic portrayal of cultural identity. Works like "Dr. Faustus" and "Tamburlaine," which stood out as prominent dramatic pieces during the Renaissance era, instigated a distinctive evolution in the landscape of English theater (Duxfield, 2006, p. 1). Given that language assumes a pivotal role in facilitating communication and character interaction within dramatic contexts, owing to its social functions and cognitive regulatory capabilities (Chen, 2019, p. 68), it becomes evident that the dramatic impact in Marlowe's oeuvre is intricately tied to the potency inherent in his linguistic choices. In Marlowe's literary corpus, the stylistic intricacies of language exert a discernible influence on the dramatic portrayal of cultural identity. These linguistic nuances engage with the tenets of language nationalism, markedly enhancing their efficacy within the realm of English drama (Seargeant, 2009, p. 25). Consequently, this affords the audience a nuanced and enriched semantic experience.

Analysis of Dramatic Manuscripts

Philological studies encompass a fundamental focus on the analysis of dramatic manuscripts, particularly those pertaining to old and middle English texts. Delving into the original texts of dramatic works facilitates a comprehensive understanding of their intricacies. This underscores the significance of the analysis of dramatic manuscripts within the field of philology. The examination of these manuscripts plays a pivotal role in unraveling the linguistic nuances of a given period. Conducting grammatical studies on these texts enables a nuanced comprehension of the language's structure and usage during the specified era. Consequently, it serves as a valuable tool for elucidating the evolution and alterations within the language, offering a clearer perspective on linguistic shifts. Moreover, scrutinizing dramatic manuscripts provides a unique opportunity to observe the pristine form of the original texts and discern subsequent transformations. Uncovering these changes proves crucial in deciphering the stylistic and linguistic choices made by the author. This comprehension, in turn, facilitates comparisons between texts, allowing readers and researchers to discern patterns and variations. Examining multiple works by a given author further contributes to the elucidation of grammatical and stylistic evolution in the author's language usage. This holistic approach enhances our understanding of the author's linguistic development, offering valuable insights into the intricacies

of language use within a specific literary context.

Paleographic studies serve as a crucial avenue for deciphering writing styles and extracting insights into the physical attributes of manuscripts. The examination of physical features in paleography involves employing advanced techniques, including image interpretation of manuscripts, computer-aided pattern recognition, and multispectral imaging (Popovic, Dhali, Schamaker, 2021, pp. 1-25 & Kokla, 2021). Through this approach, an examination is conducted on the writing samples, columns, and illustrated components present in manuscripts. This analysis proves instrumental in elucidating the application of image-based techniques within writing samples and texts (Popovic, et al., 2021; Kokla, 2021, p. 1-25). Manuscripts from various epochs offer valuable historical insights into their creators, consumers, and societal contexts. Over the past decade, there has been a notable shift in literary studies towards an increased emphasis on exploring the manifestation of artifacts across diverse media and the tangible dynamics of early print culture. Research stemming from this trend delves into the intricacies of meaning-making through bibliographic and textual codes, scrutinizing the non-textual elements that interface with written content (Allen, 2021, pp. 409-410). Prioritizing attention to the physical attributes of manuscripts proves crucial, as it facilitates the analysis of the interplay among unidentified scribes, the historical context of the manuscripts, and various additional features (Soon, 2022, pp. 2-14). Attributable to the invaluable insights provided by the examination of physical features for manuscript localization, dating, and attribution, a broader contextual comprehension of the cultural and historical significance of texts is achieved (Kerschen, 2000, p.44). Consequently, it is assertable that paleographic studies assume a pivotal role in unveiling historical intricacies, safeguarding cultural heritage, and enriching the realm of scientific knowledge.

Dramatic manuscripts undergo iterative transformations during the course of their composition, preserving significant imprints of authors' creative endeavors. These manuscripts serve as vital repositories, offering insights into the developmental trajectories of works in progress. Authors, in the course of crafting their pieces, may modify dialogues, refine characterizations, introduce stage directions, or enact broader narrative changes. Consequently, manuscripts emerge as indispensable reservoirs, facilitating an enhanced comprehension of the evolutionary journey a work undergoes en route to its final manifestation. Moreover, annotations, corrections, and marginal notes present within these manuscripts illuminate the intricate intellectual processes of the author. The editorial and revisionary phases, notably concentrated on fundamental elements such as character progression, dialogical nuances, and stage directions, contribute to the nuanced refinement of the manuscript (Piwek, 2011, p.1). This constitutes the methodology through which authors

address shortcomings, underscore key emphases, and introduce novel perspectives, thereby effecting substantial enhancements in the revised manuscript. Throughout this procedural phase, the feedback provided by editors and referees assumes paramount significance for authors. In response, authors diligently strive to augment the coherence, consistency, and linguistic sophistication of their texts by judiciously incorporating such feedback into the review process (Buriak, 2014, pp.1-6). Dramatic manuscript revision plays a pivotal role in enhancing the expressiveness of dialogues and character development. In summary, the process involves a diverse array of modifications that authors employ to elevate the impact and quality of their works. These alterations contribute to the creation of a more impressive and compelling narrative, characterized by refined character development, narrative coherence, and structural enhancements. Adjustments made to dialogues to heighten authenticity and emotional resonance in character interactions serve to amplify the dramatic effect of the work. Regarding revisions in stage directions, it is apt to assert that they serve to enrich the dramatic elements of the manuscripts, offering the audience a more interactive and visually engaging experience. These nuanced details provide philologists with crucial insights into understanding the author's writing process, unraveling the genesis of the work. By tracing these elements, philologists endeavor to discern the author's intentions, emotional states, and intellectual evolution concerning the work, as well as the holistic development of the piece. It is accurate to state that philological studies conducted for this purpose aid in obtaining information about the author's utilization of elements that deepen the meaning of the work. This encompasses scrutinizing grammatical choices, word preferences, and cultural references within the linguistic and cultural contexts. Philologists engage in the analysis of dramatic manuscripts with the objective of extracting diverse insights, including textual variations, linguistic nuances, and stylistic disparities. Through these meticulous comparisons, philologists can unravel the trajectory of a text's evolution and gain a comprehensive understanding of its cultural and historical contexts. The scrutiny of textual variations further enables the tracking of the development of the dramatic work, shedding light on interventions made and offering insights into the author's creative process (Purkis, 2015).

When scrutinizing dramatic manuscripts, it is imperative to consider the contextual backdrop, encompassing the social and cultural milieu within which the texts are situated. The profound influence of these contextual dimensions significantly shapes literary analysis by elucidating the historical, social, and political dimensions inherent in the text. A meticulous exploration of the social and cultural influences embedded in the text facilitates a nuanced comprehension of the work's significance (McIntyre, 2004, pp. 139-140). Moreover, a thorough exploration of the social and cultural context yields a

more profound and nuanced interpretation of the dramatic work. This involves discerning how the text dynamically engages with and mirrors overarching social and cultural phenomena (Richards, 1990, p. 28). The substantive analysis of dramatic manuscripts necessitates a nuanced consideration of their embeddedness within social and cultural milieus, exerting profound influence on their thematic, character, and grammatical constituents. Consequently, the interpretation of such dramatic works attains a heightened versatility and profundity. To illustrate, a dramatic composition originating from the era of the English Civil War inherently mirrors the socio-political idiosyncrasies of that epoch within its thematic essence. The tangible aspects of the manuscript, alongside the intricacies of character demeanor, dialogical exchanges, and plot intricacies, collectively encapsulate the prevailing zeitgeist and emotional responses characteristic of the contemporaneous populace.

Modern Commentaries and Digital Philology

The historical richness and cultural profundity inherent in English dramatic works render them enduringly valuable in contemporary contexts. The significance and pertinence of these works for present-day audiences and readers can be comprehensively elucidated through a multi-faceted examination of linguistic, historical, and cultural dimensions. It is apt to assert that contemporary interpretations and diverse critical methodologies contribute to a reevaluation of these works, transcending their classical interpretations. Linguistic analysis, which scrutinizes the author's use of language, discourse features, and narrative techniques, holds the potential to imbue these works with renewed significance by contrasting the linguistic features of the past with those prevalent in contemporary language. As previously noted, English dramatic works encapsulate the social and cultural milieu of their respective historical periods. In this vein, modern audiences can appraise the universal themes presented in these works through a contemporary lens, facilitating a nuanced understanding by aligning them with present-day social and cultural values. Furthermore, these works afford contemporary readers and audiences the opportunity to juxtapose the historical events, political ideologies, and societal norms of the period in which the work was authored. Such a comparative analysis enhances the depth and versatility of comprehension, providing a holistic understanding of the work in its entirety. In summary, the continual reassessment of English dramatic works elucidates strategies for perpetuating cultural heritage within contemporary societies. It is imperative to account for the diverse cultural backgrounds and perspectives of present-day readers when scrutinizing their endeavors to comprehend and juxtapose English dramatic works with contemporary cultural norms and values. Readers during the early modern period constituted a heterogeneous cohort characterized by varying attributes, including gender, social standing, profession, political and religious

affiliations, regional disparities, and age (Roberts, 2000, p.2). This diversity forms a crucial foundation for comprehending English dramatic works through varied perspectives and cultural contexts. A nuanced understanding of these works in the present necessitates the acknowledgment of readers' diverse outlooks and cultural backgrounds. To gain profound insights into the social, political, and cultural ramifications, a comprehensive examination of the historical context of these works is imperative from a contemporary standpoint. Placing plays within a historical framework facilitates their perception as integral components of a bygone culture, thereby enabling contemporary readers to gain insights into their own identities (Kampourelli, 2022, p.566). At this juncture, the significance of historical context in shaping national identity becomes salient. The comprehension of cultural and political themes portrayed in English dramatic works exerts a profound influence on the relevance of these works within contemporary intellectual discourse and deliberation (Goswami, 2002, p.770).

English dramatic works continue to captivate contemporary audiences due, in part, to the application of various critical approaches such as feminist, postcolonial, and psychoanalytic perspectives. These approaches facilitate a nuanced reinterpretation of the works by viewing them not merely as literary texts but as intricate structures necessitating examination within diverse contexts. Within the feminist approach, the analysis unfolds through the lens of the female perspective. Delving into aspects like gender roles, the portrayal of female characters, and critique of traditionally male-centric narratives, this approach offers a novel vantage point on these literary works (Lazar, 2007, pp. 141-159). The postcolonial approach, when considering its overarching characteristics, involves the analysis of works within the framework of British colonialism and cultural interactions. It is apt to assert that this approach fosters a more comprehensive understanding of dramatic works by foregrounding the experiences of colonized peoples. Consequently, the reinterpretation of these works through a postcolonial lens serves to augment their significance and meaning within contemporary literary discourse. Turning to the role of the psychoanalytic approach in the reinterpretation of English dramatic works, a primary consideration is the scrutiny of character behavior. Through an examination of character motivations and unconscious dynamics informed by Freudian and other psychoanalytic perspectives, a deeper layer of interpretation and meaning is discerned in relation to the fundamental themes of the work, subsequently presented to contemporary readers.

Digital Philology

Digital philology, a contemporary academic discipline within the realm of cultural heritage studies, encompasses various activities such as cataloging, digitization, and digital source analysis (Leman & Six, 2018, p.1). It serves as

a crucial methodology for the examination of English dramatic works within digital frameworks, providing scholars with the means to thoroughly explore and interpret the nuances of English dramatic literature. The hermeneutical implications of digital philology extend to the coding, preservation, and accessibility of cultural materials, emphasizing its significance in the scholarly understanding and engagement with such materials (Bressan, Canazza, Vets, Leman, 2017, p.48). The utilization of digital philology in the examination, interpretation, and pedagogy of traditional literary texts aligns seamlessly with innovative approaches, presenting exceptional methodologies for these endeavors (Skobo, 2020, p.19). This convergence implies a rapid integration of digital philology into English literature courses, particularly in higher education institutions. Kolomiets et al. posit that the incorporation of digital tools and techniques has been contemplated in the literary education of philologists, with specific attention given to the examination of their integration (Kolomiets, Yaremenko et al., 2021, p.1). The proposed methodology offers a nuanced framework for the analysis and comprehension of English dramatic literature, thereby serving as a invaluable tool for the preservation of cultural heritage in the digital era. This approach not only incorporates traditional literary analysis techniques but also integrates digital tools, enhancing the accessibility and interpretative depth of English dramatic texts. One notable application within this paradigm is digital philology, a process wherein the digitization of English dramatic literature facilitates online accessibility. Through the creation of digital copies of specific plays, advanced text analyses can be conducted, enabling the mapping of character relationships and the identification of thematic elements. The digital medium further allows for the comparative examination of different versions, enabling the monitoring of textual changes and the discernment of intertextual relationships, thereby offering unique opportunities for a comprehensive study of English dramatic literature. Moreover, within the contemporary digital landscape, the evolution of literature is notably intertwined with the utilization of extensive databases and digitized texts. In this regard, the systematic documentation methodology inherent in philology extends its purview to encompass the preservation and scholarly exploration of cultural artifacts, including English dramatic literature. This underscores the interdisciplinary nature of digital philology within the realm of literary research.

Conclusion

This study is dedicated to the exploration of the synergies between philology and English dramatic literature. Philology, characterized as the love of words, is a discipline that scrutinizes the historical evolution and cultural context of language. English dramatic literature, on the other hand, not only dissects literary creations but also provides insights into the historical, cultural, and social milieu of its respective era. The amalgamation of these

two disciplines forms a robust framework for research and analysis, enabling a profound investigation into language and a comprehensive understanding of the tapestry of the past. Philologists engage in the study of language evolution, text analysis, and cultural context, emphasizing key linguistic principles. Conversely, scholars in English dramatic literature endeavor to comprehend the social, cultural, and historical dynamics of a given period through the examination of theatrical works. This interdisciplinary approach contributes to a nuanced comprehension of a work by scrutinizing language usage, the dramatic structure, character development, and thematic elements. The fusion of philology and English dramatic literature serves as a potent instrument for research and analysis, unveiling the intricacies of language, intercultural interactions, and concealed narratives embedded in the depths of history. This amalgamation transcends the confines of literary works, facilitating a holistic understanding of language and culture evolution, allowing scholars to trace the imprints of the past and expand the boundaries of knowledge.

The progression of English dramatic literature intricately correlates with linguistic transformations. The evolution of language spanning from the Middle English period to Early Modern English and beyond has profoundly impacted the language's utilization, lexicon, structure, and expression within dramatic compositions. The incorporation of Middle English subsequent to the Norman Conquest marked a trajectory characterized by trends favoring both the simplification and enrichment of the language. This transformative process, initially evident in works of religious nature, experienced heightened momentum, notably with the emergence of eminent poets such as William Langland and Geoffrey Chaucer. The Early Modern English Period ushered in substantial alterations to the English language, with notable shifts occurring in realms such as grammar, phonology, morphology, and syntax, thereby molding the linguistic features inherent in English dramatic literature. Accomplished playwrights like William Shakespeare and Christopher Marlowe contributed significantly to the breadth and diversity of English dramatic literature, skillfully harnessing the potency of language. Shakespeare's works exhibit an impeccable amalgamation of metaphorical opulence, lyricism, and dramatic flair, while Marlowe adeptly interweaved vernacular elements into the fabric of folk culture. Language in the oeuvres of both these authors functioned as a vital instrument to articulate the innermost thoughts of characters, to employ it in the dramatic portrayal of cultural identity, and to convey profound meaning to the discerning audience. The linguistic transformations delineated herein have undeniably played a pivotal role in endowing English dramatic literature with a nuanced and multifaceted heritage. It is discernible that linguistic elements exert a profound influence across diverse dimensions, ranging from the oratorical styles of characters to their internal conflicts and emotional states. Consequently, the evolutionary trajectory of language

within English dramatic literature ensures not only a contextual specificity reflective of its historical epochs but also a universal relevance and enduring value. The enduring works of these illustrious dramatists within the canon of English literature continue to offer a resonant and formidable experience for contemporary readers and audiences alike. This enduring impact is attributed to the adept utilization of the expressive potency inherent in language and the infusion of cultural richness by these literary luminaries.

The examination of dramatic manuscripts constitutes a fundamental facet within the realm of philological studies. This scholarly pursuit involves a comprehensive analysis of grammatical and cultural contexts, yielding pivotal insights into the author's utilization of elements that contribute to the nuanced layers of meaning within the work. These elements encompass grammatical choices, lexical preferences, and cultural references. The scrutiny of manuscripts proves instrumental in unraveling essential clues pertaining to the evolutionary trajectory of dramatic works, shedding light on the author's creative process, intentions, emotional disposition, and intellectual development in relation to the work. Dramatic manuscripts, within the domain of philological studies, assume a position of paramount significance. The amalgamation of grammatical, palaeographic, and cultural analyses offers a wealth of resources for deciphering the intricate evolution of these manuscripts, elucidating the intricacies of the author's creative journey, and contextualizing the socio-cultural milieu in which the work unfolds. Through these rigorous analytical approaches, philologists are empowered to attain a more profound and nuanced interpretation of dramatic works, concurrently delving into the evolution of linguistic expression employed by the authors and the intricate socio-cultural interplay inherent in these literary compositions.

The enduring historical and cultural significance of English dramatic works persists in contemporary times, providing a profound and essential experience for present-day audiences and readers when analyzed within the frameworks of language, history, and culture. Modern interpretations and diverse critical approaches not only reassess but also imbue these works with new meanings, transcending their classical interpretations. The ongoing relevance of English dramatic works becomes apparent through a reevaluation that considers linguistic, historical, and cultural contexts. The wealth inherent in these works resonates with modern readers and audiences, serving to perpetuate cultural heritage by establishing a connection between the past and the present. Consequently, English dramatic works retain their impressiveness and value, functioning as a crucial cultural interface wherein the threads of the past and present intertwine.

Digital philology plays a crucial role in the exploration of cultural heritage within the contemporary realm of English dramatic studies. This approach presents innovative opportunities for scholars and students by facilitating the

digitization of literary texts, thereby granting online accessibility, enabling thorough analysis, and enhancing pedagogical methods. By employing digital philology, scholars gain extraordinary means to scrutinize and interpret traditional literary texts, introducing hermeneutic considerations in the coding, preservation, and accessibility of cultural materials. The utilization of extensive databases and digitized texts in the digital era further contributes to the evolution of English dramatic literature. Systematic documentation within philology extends beyond linguistic analysis, encompassing the preservation and examination of cultural works, particularly within the domain of English dramatic literature. This underscores the interdisciplinary nature of digital philology. In this context, digital philology emerges as a vital instrument, facilitating comprehensive and efficient exploration of English dramatic works.

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Chapter 5

BERNARD SHAW'S PHILOSOPHY OF CREATIVE EVOLUTION: A READING OF THE PREFACE TO BACK TO METHUSELAH

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Bernard Shaw's prefaces to his plays are polemical and thought-provoking essays targeted to guide the reader. Being not just about the play but aiming to expand it further on the topics covered, the prefaces can be treated separately from the play texts. One such preface is the preface to the play *Back to Methuselah*. The play consists of a preface and five plays. The first play, *In the Beginning: BC 4004*, is set in the Garden of Eden and is about the story of Adam and Eve. The second play, *The Gospel of the Brothers Barnabas: Present Day*, takes place in the present day and follows the story of the Brothers Barnabas, who try to spread a new gospel. The third one, *The Thing Happens: AD 2170*, set in the future, explores the consequences of a scientific discovery that allows people to live for centuries. The fourth play, *Tragedy of an Elderly Gentleman: AD 3000,* focuses on an old man who reflects on his life and the changes in society. The final play, *As Far as Thought Can Reach: AD 31920*, is set in the distant future, delving into the concept of human evolution and the potential for immortality. The play explores themes of human existence, evolution, and the nature of life, offering a journey through different time periods and raising thought-provoking questions about the meaning and purpose of existence.

In the preface to this play, *Back to Methuselah*, Shaw strictly rejects Charles Darwin's Circumstantial Evolutionary Theory, referring to it as unnatural selection because it lacks purpose and intelligence. In its stead, Shaw proposes Creative Evolution based essentially on French naturalist Jean-Baptiste Lamarck's Evolutionary Theory and the French philosopher Henri Bergson's philosophical theory on Creative Evolution. Shaw's theory explains evolution as a self-conscious effort to attain higher levels of existence. For humankind, the higher existence will be The Superman race. This race will be pure intelligence free from material existence and, as a union of mind and vital force, will have a god-like form. Shaw's evolutionary theory is not just the human beings' biological transmutation but more of an intellectual and moral transfiguration striving to achieve the perfect existence of a meditative and sophisticated being. Presenting his theory in a societal context, Shaw claims that only this higher level of being may realise human improvement, social reform, and progress. Shaw refers to various philosophers, writers, and scientists in the Preface to *Back to Methuselah* and combines their narratives to form -in his own words- his Bible for Creative Evolution, the New Religion of the twentieth century. This study discusses Bernard Shaw's philosophy of Creative Evolution, focusing on the Preface to *Back to Methuselah*, not the play itself. The study does not evaluate the text's scientific or philosophical accuracy but prefers to present Shaw's standpoint.

Bernard Shaw starts his discussion of evolutionary theory by bringing up Georges-Louis Leclerc Comte de Buffon as the precursor of what is known as Darwinist evolutionary theory. A famous French-born mathematician,

cosmologist and naturalist, Comte de Buffon's study *History Naturelle* is a controversial account of natural history explaining ecological succession and animal evolution. This study influenced Jean-Baptiste Lamarck in forming his theory of evolution. However, Buffon's study remained under the shadow with the publication of Charles Darwin's work on evolution. Highlighting the cumulative nature of science with references to such scientists and philosophers as Galileo, Leonardo da Vinci, Nietzsche, and Schopenhauer, Bernard Shaw criticises the attention given to Darwin regarding the assumption about his being the first exponent of the evolutionary theory of any sort and claims the case as delusional. As explained by Shaw, a new group of scientists, Neo-Darwinians, used Darwin's Theory of Circumstantial Selection and synthesised Darwinian theory with Mendel's genetic theory. August Weismann, the founder of Neo-Darwinism, first used this term as evidence of all transformations and adaptations in his germ plasm theory, supporting Darwinian natural selection. Weismann's germ plasm theory proposes a distinction between germinal and somatic cells during development and thus eliminates the possibility of acquired characteristics. Shaw wrote *Man and Superman* as a treatise on evolution, and he said people could not quite understand his derision of Neo-Darwinism as wretched stupidity.

In the 1920s, Shaw accuses Neo-Darwinism of causing a catastrophe in Europe and questions, in his own words, the ability of human-animal to solve problems raised by so-called civilisation. Shaw considers the condition of the then-Europe as fit to the Neo-Darwinism when half of Europe tried to kill the other half. The war and its consequences, as it resulted from the struggle for survival, which is in line with the Darwinian concept of the survival of the fittest, should be accepted as such, which is, in some ways, "an act of divine justice" (Shaw, 2007, p. 13). Shaw questions how qualified man is to form and organise a civilisation. For Shaw, political science is "pons asinorum" (p. 14), a critical test of ability or understanding, as politics is complicated to understand comprehensively, and the citizens should improve this critical ability via education. However, questioning the quality of education and schoolmasters, Shaw concludes that schools must not teach citizenship and political science. Shaw states that the schools and teachers taught the ideas of the previous centuries and false doctrines; therefore, "the educated man is a greater nuisance than the uneducated one" (p. 15). The education provided by the schools and universities, the false education, was poisonous and had a paralysing effect on the minds of ordinary people. Shaw calls this false education allopathic as it employs conventional methods and creates the illusion of enlightenment. What is needed is then homoeopathic education and teachers encouraging the students to cry out, 'Get thee behind me, Satan,' or telling them white lies about history for the sake of being contradicted, insulted, and refuted" (p. 17). These schoolmasters would do less harm to the young minds.

Bernard Shaw sarcastically praises the quality of the technical education involving manufacturing military equipment and war skills. These skills and weapons of war are to be used in wartime for destruction in the hands of accomplished schoolboy slayers who are "by nature ignoramuses, dupes, snobs, and sportsmen to whom fighting is a religion and killing an accomplishment" (p. 18) at the expense of civilisation. Shaw states that opposing the nature of technical education is a matter of courage as people feel compelled to submit due to their religious beliefs and code of honour. British Empire, Shaw claims, is in fear due to the improved and cheaper production capabilities of different countries. For the British, the balance of power in favour of the Empire relies on her absolute superiority as a sea power, which is an impossibility for Shaw and a likely prospect for the soldiers and narrow-minded civilians.

Shaw sees the collapse of civilisation in the hands of human beings. The only remedy to this collapse is humans, who have the power to create superior creatures. Nature necessitates this superior form of the human being, as man is the sole solution to decay. If Man's current form cannot fulfil the task, then "Nature will try another experiment" (p. 20) until the required form is achieved. Shaw argues that improvement will come through a series of accidental happenings in Neo-Darwinism, which has a mechanistic view of the evolutionary process based on randomness and chance. The progress is a senseless and mindless accident at best. Shaw discredits this incidental and insensible evolution as dismal, for it puts forth non-intentional and accidental changes. However, for the believers of evolution as a creative process, gradual change emerges from the necessity to create and organise a new tissue. It is the vitality in beings of all sorts to consciously maintain life activity and increase resources to a specific end. What is most troubling for Shaw regarding the Darwinist theory of evolution is humankind's lifespan. Circumstantial selection cannot provide a sensible explanation as to why humanity has opted for such a short life span. Shaw deduces and sarcastically speculates that if man's lifetime is limited to 70 years, why would it not happen to be 300 or 3000 years? Shaw refers to this speculative proposition as deductive biology.

Shaw distinguishes Creative Evolution and Circumstantial Evolution -Natural Selection- and clarifies Creative Evolution as "a genuinely scientific religion" (p. 23) in the *Preface* to *Back to Methuselah*. Shaw chronicles the history of evolution, starting from the Ancient Greek philosopher Empedocles and progressing in time with Georges Buffon, Alfred Russel Wallace and Charles Darwin. They all explained life as a transformation in some way, proposing "that all the different species are modifications, variations, and elaborations of one primal stock, or even of a few primal stocks" (p. 24). This is why they are proponents of evolution, says Shaw. There is a clash between religion and science in how they explain the creation of the species. When one believes all kinds of beings come into existence simultaneously and separately

and maintain their kind through reproduction, then he is not an evolutionist. Suppose one believes that different species emerged from one or a few common primal ancestors and perpetuate their lineage through modifications and variations. In that case, he is an evolutionist but, of course, not necessarily a Darwinian.

With the invention of the microscope, the belief in the religious explanation of creation started to weaken. In the study *System of Nature*, Linnaeus, a botanist, questioned the possibility of species' transmutation through variation. Goethe put forward his ideas about a common ancestor from which all species emerged. Erasmus Darwin, Charles Darwin's grandfather, stated that modifications or transmutations resulted from an adaptation process to the environment, asserting that the world was not created but evolved thanks to some inherent capacity in species. Trevinarus mentioned adaptation as the cause of the diversity of species. Lamarck similarly referred to a continuous change and fusion of species dissolving in one another. Focusing on Lamarck, Shaw explains the essential difference between his theory, Darwin's, and the evolution method. Lamarck emphasises the role of the will in the evolutionary process and defines the main factors as the need, use, and disuse. Bernard Shaw claims to be a Neo-Lamarckian due to the Lamarckian explanation for the evolution as willed action on the part of living organisms because of "use and disuse" (p. 27):

> If you have no eyes, and want to see, and keep trying to see, you will finally get eyes. If, like a mole or a subterranean fish, you have eyes and don't want to see, you will lose your eyes. If you like eating the tender tops of trees enough to make you concentrate all your energies on stretching of your neck, you will finally get a long neck, like the giraffe. (Shaw, 2007, p. 27)

What matters here is getting a new faculty, tissue, or organ just by the willing based on the needs. Shaw explains how living beings get their additional faculties, tissues, or organs in a steady developmental process. In improving the acquirement, reaching the point at which a level of unconscious use of the additional faculty is essential. After that point, humans develop other faculties built on the previous ones. When people do not need a habit anymore, it gets discarded. On the other hand, a new base should be provided if the new faculties need to be maintained rather than demolished.

As explained by Shaw, evolution proceeds through a series of inevitable recurring lapses for the individuals in their efforts to acquire new abilities and for the race through transformations from generation to generation. The transformation does not occur all at once since each generation "must recapitulate the history of mankind in their own persons, however briefly they may condense it" (p. 33). Therefore, the aeons of small but laborious and conscious transformations will be projected onto the newborn in a condensed

form even while he is still in the womb in the future. This acquisition through the projection of the previous transformations may be the only possible explanation for some people born with specific faculties like playing the piano dexterously or using the typewriter efficiently as soon as they start to use their hands and fingers. Shaw states, "We are forced to suspect either that keyboards and shorthand are older inventions than we suppose, or else that acquirements can be assimilated and stored as congenital qualifications in a shorter time than we think" (p. 35). Evolution is a hereditary process proving that life is "continuous and immortal" (p. 36) as heredity is "the transmission of qualities and habits from generation to generation" (p. 36). Heredity, therefore, is one of the recognised accounts of evolution through which the adopted features get passed from generation to generation. That is why intentional selection cultivates improved forms and varieties by eliminating unfavourable qualities.

Shaw mentions Lorenz Oken, a German biologist, who claimed that natural science explains evolution as the transformation of an original substance called the Holy Ghost, which Shaw indicated as a religious explanation tantamount to cell morphology. Oken's metaphysical account takes evolutionary theory from religious grounds to a more scientific one. Shaw claimed that if Oken had never lived, millions of people would have been taught from childhood to believe that the source of improvement is the act of a divine artificer, the Will of God, continually urging human beings upwards. Shaw considers Schopenhauer's treatise titled *The World as Will* a complementary of Lamarck's theory of evolution "as it demonstrates that the driving force behind Evolution is a will-to-live" (p. 39).

Shaw shares his ideas on science's role in establishing truth. As Shaw indicates, science should demonstrate through evidence that the world as a "design could be explained without resort to the hypothesis of a personal designer" (p. 51). Charles Darwin did this with his theory of evolution to some extent. However, Shaw questions the extent to which Darwin successfully put forward existence as a transformation. Shaw considers that Darwin's theory excluded both will and a designer belittling nature as "a casual aggregation of inert and dead matter" (p. 53). As such, Darwin's theory accounts for the "reduction of beauty and intelligence, of strength and purpose, of honor and aspiration" (p. 53).

Shaw believes that Charles Darwin's theory of evolution is acknowledged just because the theory challenged the idea of God. Shaw attributes the popularity of Charles Darwin's theory to the simplicity and comprehensibility of it. The main difference distinguishing Lamarckian Evolution from Circumstantial Evolution is the level of mysticism. According to Shaw, the Lamarckian Theory's stress on the will renders it philosophically and physiologically mystical, which is a process cognisable only by the "trained,

apt, and comprehensive thinker" (p. 56). Then what about Darwin's theory that addresses directly to the average man? The answer is the nature of the daily process of breeding variations of the same kind as in, for example, imposing transformation on flowers and animals. Alternatively, keeping the healthiest and strongest one among "a litter of kittens or puppies" (p. 57) by killing the rest is, in a way, in line with the idea of the survival of the fittest on a smaller scale. Therefore, for the ones who are acquainted with the processes of "the survival of the fittest, sexual selection, and variation leading to new kinds," (p. 57), Darwinism is no conundrum.

Shaw cites English author and critic Samuel Butler, who went against Darwin's theory, claiming that it proposed an unintelligent process. Darwin's theory puts forth a universe, a world that "could make itself without design, purpose, skill, or intelligence: in short, without life" (p. 59). Shaw states that Darwin's theory ignores consciousness and explains his idea on circumstantial selection with the example of a man trying to cross Oxford Street in an unconscious state relying on his reflexes. Then, this is the case for anyone who wants to believe that Circumstantial Selection, in collaboration with a mechanical force, produced the Universe. They can easily find plausible excuses for their belief if they try hard enough.

Darwinism claims, in short, that generations transmit the acquired habits to the following generations. Basing his ideas on the impossibility of this proposition, Shaw claims that Darwin, by setting up "Circumstantial Selection as the creator and ruler of the universe, the scientific world has been the very citadel of stupidity and cruelty" (p. 66). In presenting the idea of the survival of the fittest, Darwinism describes life as a brutal and deadly struggle and claims that our true relationship is that one of rivals and warriors struggling simply to survive and that any act of mercy or loyalty to old friendship is as such. It is a futile, harmful, and wicked attempt to reduce the intensity of the struggle and to protect the inferior varieties from Nature's efforts at selection. For this very reason, Shaw states that he intellectually disregards, disrespects, and abhors Circumstantial Selection's "blind coarseness and shallow logic, … sickening inhumanity" (p. 67)

Bernard Shaw stresses self-control and will in acquiring and developing necessary skills. Shaw defines self-control as a supreme sense, stating it is "nothing but a highly developed vital sense, dominating and regulating the mere appetites" (p. 68). Therefore, self-control is central to figuring out "the fittest to survive" (p. 68) which, according to Shaw, confirms Neo-Darwinians' lack of method in studying and understanding the process of Circumstantial Selection. Shaw addresses Nietzsche's Will to Power as a power over self, not others and finds Neo-Darwinists' claims about Natural Selection as unnatural as it contains accidental happenings in the transformation process and "no purpose, no intelligence" (p. 70).

Shaw illustrates the philosophical discussion about the problem of evil and the cruelty of nature concerning God and Evil. The existence of evil cannot be attributed to an all-good God and yet necessitates the existence of an evil will, which is somewhat problematic as, first, it may lead to the belief in the Devil that can be equal to God in the creation. Secondly, this may mean God lets the Devil and is responsible for evil things. Therefore, Circumstantial Selection is a way out of these two problems, making all the cruelties and evils accidental happenings and not the creations of an evil being or the responsibility of an all-good God. By proposing this theory, Darwin has relieved the humanitarians first by destroying the omnipotent God and second by exonerating God from the responsibility of cruelty. However, Shaw asserts that this kind of relief is shallow as the source of transformation is a collection of "blind, deaf, dumb, heartless, senseless mob of forces" (p. 72). As stated by Shaw, the problem arises regarding the unsuccessful experiments in evolution's struggle with matter and circumstance to reach final achievement, as there should be no limits to the power behind evolution:

> If the driving power behind evolution is omnipotent only in the sense that there seems no limit to its final achievement, and if it must meanwhile struggle with matter and circumstance by trial and error, then the world must be full of unsuccessful experiments. (p. 72)

In this case, it is evident that accidental happenings or erroneous experiments leave no space for malevolence or evil: "If all our calamities are either accidents or sincerely repented mistakes, there is no malice in the Cruelty of Nature and no Problem of Evil" (p. 72).

Shaw states that Darwin's theory evens up all living things at a biological level and makes them kin, destroying, in a way, the great chain of being -the "supreme class distinction" (p. 73). Shaw indulges this with the example of a flea that, on the way to transforming into a higher being, has chosen to be a flea, thereby falling victim to human beings:

> Evolution took that conceit out of us; and now, though we may kill a flea without the smallest remorse, we at all events know that we are killing our cousin. No doubt it shocks the flea when the creature that an almighty Celestial Flea created expressly for the food of fleas, destroys the jumping lord of creation with his sharp and enormous thumbnail… (Shaw, 2007, p. 73)

As said by Shaw, socialists are quick to support Darwin's theory because of its claim on the effect of the circumstance on the development of living creatures through discovering a potent power on the organism in its environment, thus supporting the socialists' view that reforming individual requires reforming the society in the first place: "changes not only of habits but of species, not only of species but of orders—which might conceivably be the work of environment acting on individuals without any character or

intellectual consciousness whatever" (Shaw, 2007).

Addressing Marx as "the spoilt child of a well-to-do family," (p. 78) Shaw purported that Karl Marx said nothing new. Ideas can be found in the first volume of *Das Kapital*, for example, in Buckle's *History of Civilisation*. Worst of all, the references to the bourgeoisie and working classes in *Das Kapital* showed that "Marx had never breathed industrial air, and had dug his case out of bluebooks in the British Museum" (p. 77). Marx exposed the capitalists' and bourgeoise ideas, crippling their "moral prestige" (p. 78).

Shaw goes on to discuss the capitalists' reaction to Darwinism. As has already been mentioned, Marxists defended Darwinism. Shaw discusses how two opposing ideologies, one defending a class war and the other maintaining and reinforcing a class system, agree on an equally controversial subject as circumstantial selection. The common denominator is the idea of the survival of the fittest on a purely economic plane. Shaw discusses Ricardian economics based on perfect competition, French Physiocrat economics based on the government's non-interference, Thomas Robert Malthus' ideas on the correlation between the population and economy, and Richard Cobden's theory based on free trade and non-interventionism within this frame:

> Long before Darwin published a line, the Ricardo-Malthusian economists were preaching the fatalistic Wages Fund doctrine and assuring the workers that Trade Unionism is vain defiance of the inexorable laws of political economy, just as the Neo-Darwinians were presently assuring us that Temperance Legislation is a vain defiance of Natural Selection, and that the true way to deal with drunkenness is to flood the country with cheap gin and let the fittest survive. (p. 79)

Shaw despises all these ideas since they aim to persuade people about the necessity of the "elimination of the weak by the strong" (p. 80) due to their weariness about the establishment comprising "governments and kings and priests and providences" (p. 80). People from diverse ideologies wanted to know how nature would sort things out when left alone. Therefore, supporting Circumstantial Evolution means that all human development and improvement results from a ruthless fight for "food and money" (p. 80) through "the suppression and elimination of the weak by the strong" (p. 80). Darwinism presented a new and enlightened view for everybody: the expulsion of God. "Thus, the stars in their courses fought for Darwin. Every faction drew a moral from him; every catholic hater of faction founded a hope in him; every blackguard felt justified by him; and every saint felt encouraged by him" (p. 81).

The first implication of this expulsion is the redundancy of the "old belief" (p. 83) to think that whether a man is a believer or not matters for God, and it matters for the people as well to ascertain the eligibility of man for the

"public trust" (p. 83). For Shaw, this kind of thinking is wrong as the source of "divinity is in the honor and public spirit, not in the mouthed *credo* or *non credo*" (p. 83). What happens then with Darwinism is, for Shaw, the opening of the door to public trust to the non-credo man who, by the way, a man who "had no sense of anything beyond his own business interests and personal appetites and ambitions" (p. 83). So, it is evident that God now has no place in public matters. However, one implication is losing a guiding principle in political and social matters, especially when people realise that "fools and commercial adventurers" (p. 83) govern them. Before Darwin, there was a guiding principle for the statesmen -the public opinion, "which would not tolerate any attempt to tamper with British liberties" (p. 84).

Nevertheles**s,** for Shaw, this was just a pretension in the name of the idea that "liberty is a need vital to human growth" (p. 84). Shaw calls this a pretension because he states that the British public had nothing, they would put up apart from "sudden starvation" (p. 84). This helplessness is the basis of the pretension that they were not helpless and that their resilience is enough to hinder the government from doing a disservice to their liberties. Moreover, although there were no prime ministers to do this, plenty of politicians employed corruption to get votes from MPs. After the introduction of Darwinism, even public opinion, just like God, "lost its sanctity" (p. 85). With the lack of thought about public opinion, the politicians, even if they are devout Christians or believers of any creed, would end up employing a policy of "unprincipled opportunism" (p. 86) and "all the Governments will be like the tramp who walks always with the wind and ends as a pauper, or the stone that rolls down the hill and ends as an avalanche: their way is the way to destruction" (p. 86).

Shaw touches on European politics and war, accusing the British and European politicians of determining their policies with the idea of the survival of the fittest, Circumstantial Selection in their minds, and not acting under the Lamarckian thought, which is behaving "intelligently, purposely, and vitally" (p. 88). Instead, the politicians relied on Darwinism, on "purely circumstantial opportunist selection" (p. 88). Their alliances were "mere marriages of convenience" turned a pessimist and dark prospect (p. 88).

Critiquing the war in Europe, Shaw states that humans are no different from wolves in destroying their kind. Shaw comments on the preferences of the warring states, namely Germany, France, England, and America, about the debts caused by the war. Shaw's proposition for the countries is sharing the cost of war on the communist principle that "from each according to his ability, to each according to his need" (p. 90). Nevertheless, to their shame, this is not the chosen method. On the contrary, what they chose to pay the cost is not something done by sane politicians, at least on commercial principles:

> But no: we have no principles left, not even commercial ones; for what sane commercialist would decree that France must not pay for her failure to defend her own soil; that Germany must pay for her success in carrying the war into the enemy's country; and that as Germany has not the money to pay, and under our commercial system can make it only by becoming once more a commercial competitor of England and France, which neither of them will allow, she must borrow the money from England, or America, or even from France: an arrangement by which the victorious creditors will pay one another, and wait to get their money back until Germany is either strong enough to refuse to pay or ruined beyond the possibility of paying? (p. 90)

Nevertheless, an economically destroyed Russia governed by the Communist rulers tried to employ the Lamarckian view in their country by "attempting to move in an intelligent and ordered manner, practising a very strenuous Intentional Selection of workers as fitter to survive than idlers" (p. 91). A look at the European states reveals that they are on the verge of collapse with the hope that "they will get Naturally Selected for survival without the trouble of thinking about it" (p. 91). Shaw warns the nihilists of his country about possible destruction caused by Darwinist thinking and marks the *Preface to Back to Methuselah* as a solution for those looking for a way out. Darwinism is not the proper conduct for Shaw as Darwinism has been a severe hindrance not "only directly but homeopathically" for "a new Reformation" by poisoning the vital forces to produce reform and development (p. 92).

Shaw discusses the mechanistic view regarding life as "physical and chemical action" and the vitalist view describing life as a "Vital Force" (p. 92). For Shaw, the old mechanists are the new vitalists, as the mechanistic view explains life on two grounds. First, vitality cannot be proved scientifically in laboratories, and second, life force is essentially a mechanistic concept as it starts or alters motion. The New Vitalists share their ideas with the Old Mechanists. As for the Old Vitalists, they postulated the vital force, simply a mechanistic concept, to diminish "the divine idea of the life breathed into the clay nostrils of Adam, whereby he became a living soul" (p. 92). The New Vitalists are set apart from the Old Vitalists with the idea that vital force is "an empty phrase denoting an imaginary physical force" (p. 93). However, the apparent difference between the Old and the New Vitalist is of no importance since the idea of vital force would lead to the redistillation of "the eternal spirit of religion," (p. 94) a new understanding of religion whereby saving it from the "residue of temporalities and legends that are making belief impossible" (p. 94).

Shaw considers religion a "romance of miracles and paradises and torture chambers," (p. 95) a narrative consisting of stories such as Noah's Ark and Garden of Eden, which makes lots of people doubt their beliefs, declaring

that "religion is a fraud, and parsons and teachers, hypocrites and liars. He becomes indifferent to religion if he has little conscience, and indignantly hostile to it if he has a good deal" (p. 95). The moving away from religion is the case for people like, for example, an artisan from a village. This retreat is valid for "professional classes whose recreation is reading and whose intellectual sport is controversy" (p. 95). What they did was to "banish the Bible from their houses" (p. 95). The result is, for Shaw, human beings that are "incapable of metaphysical truth" due to the secularist faith in the "provable logical theorems and demonstrable mechanical or chemical facts" (p. 95). The downside of such indifference to metaphysical thought is the possible lack of a guide to civilisation. Shaw claims that the "statesmen must get a religion by hook or crook" (p. 96) and gives a statement uttered by the Mills (James Mill and John Stuart Mill): "There is no God; but this is a family secret" (p. 96) since not believing in something is more dangerous than believing. The point here is the fact that, as stated by Shaw, ordinary people's need for a common religion appealing to people's vital instincts as a driving force:

> for the revival of civilization after the war cannot be effected by artificial breathing: the driving force of an undeluded popular consent is indispensable, and will be impossible until the statesman can appeal to the vital instincts of the people in terms of a common religion. (Shaw, 2007, p. 96)

For Shaw, this kind of reaction, running back from the old superstition to the new one, is like jumping "out of the frying-pan into the fire," (p. 97) resulting in returning to the old one. Therefore, Shaw puts forth that civilisation is neither a matter of religiosity nor irreligiosity: "Civilization cannot be saved by people not only crude enough to believe these things, but irreligious enough to believe that such belief constitutes a religion. The education of children cannot safely be left in their hands" (p. 97) as both are dogmatic in their thinking. Shaw prophesies the construction of civilisation and future generations by the hands of the intellectual classes fought against all kinds of dogmas that "cramp the human mind within the limits of these grotesque perversions of natural truths and poetic metaphors" (p. 97) in a war of education to banish these dogmas "from the schools until they either perish in general contempt or discover the soul that is hidden in every dogma" (p. 98) in a warlike manner because the long-awaited "real Class War will be a war of intellectual classes; and its conquest will be the souls of the children" (p. 98).

Shaw puts the difference between a dogma and a legend as the test of universality. The essential thing for dogma is the test of universality, universal recognition, and "the frontier of capacity for understanding it" (p. 99). In contrast, a legend cannot be a universally accepted truth as it "can pass an ethnical frontier as a legend, but not as a truth" (p. 99). At this point, Shaw reckons legend, parable, and drama as the sources or "natural vehicles of

dogma" (p. 99) but criticises "the Churches and rulers who substitute the legend for the dogma, the parable for the history, the drama for the religion" (p. 99). The wars for religion have been about "the historical truth or material substantiality of some legend" (p. 99). Finally, Shaw discusses the degree of truth of religion and legends as part of a religion. Religions cannot banish people from believing these kinds of stories:

> No one is ever tired of stories of miracles. In vain did Mahomet repudiate the miracles ascribed to him: in vain did Christ furiously scold those who asked him to give them an exhibition as a conjurer: in vain did the saints declare that God chose them not for their powers but for their weaknesses; that the humble might be exalted, and the proud rebuked. People will have their miracles, their stories, their heroes and heroines and saints and martyrs and divinities to exercise their gifts of affection, admiration, wonder, and worship, and their Judases and devils to enable them to be angry and yet feel that they do well to be angry. (pp. 99-100)

The legends accepted as "literal truths" and accounted in the Bible are "unnatural" and "unintelligible", and once these legends begin to be acknowledged as facts "educated people" begin to reject them because these legends as facts start to become falsehoods for "intelligent consciences" and provoke outrage against Bible (p. 100). Shaw emphasises that not even science is exempt from "legends, witchcraft, miracles" (p. 102). However, the critical point is that these scientific dogmas or legends do not give rise to disputes, for example, over mathematics and physics, as they establish laws, not shady legends. Therefore, "the tower of the mathematician stands unshaken whilst the temple of the priest rocks to its foundation" (p. 102)

Shaw puts forth Creative Evolution as the new religion of the twentieth century, standing out from the teachings "of pseudo-Christianity, of mere scepticism, and of the soulless affirmations and blind negations of the Mechanists and Neo-Darwinians" (p. 103). The tenets and principles of this new religion are reasonable, lucid, comprehensible, and self-explanatory to the whole population, including the ordinary folk, intelligentsia, and politicians. Creative evolution, with a scientific basis and the rebirth of art, is a religion that should provide "an iconography for a live religion" (p. 104) to become great. Iconography is the images with context-dependent special meanings employed by the arts/artists. Art has never been worthless and insignificant except when it imitated iconography during the times when religion was a superstition.

Shaw refers to some great artists of the previous periods, such as Michaelangelo, Strauss, and Beethoven, claiming their art was "sublime and beautiful" (p. 106) and comparing it with contemporary art that is "imitative and voluptuous" (p. 106). Commenting on the meaning and use of

"passionate" (p. 106), Shaw asserts that while this word implies "concupiscence and nothing else" (p. 107) in his age, it denotes "the irresistible impulse of the loftiest kind" (p. 107) in 18th-century art. Shaw declares that the mind is lacking in contemporary art, which is shrinking as the European mind has been "wholly preoccupied with a busy spring-cleaning to get rid of its superstitions before readjusting itself to the new conception of Evolution" (p. 107). Shaw then discusses the evolution of theatre. Shaw defines theatre as "a destructive, derisory, critical, negative art" (p. 108) and the only thing competent to replace tragedy. As said by Shaw, comedy writers like Molière and Oscar Wilde write to criticise and set forth the "falsehood and imposture" trying to correct through ridicule and showing irritation and agitation in the face of the delusions and mistakes as an indicator of "intellectual vitality" of a working mind (p. 108).

Shaw evaluates Shakespeare's art in terms of iconographic art, declaring that Shakespeare is not an iconographer as he did not have "conscious religion" (p. 108). The greatness of his art comes from the portrayal of characters, and his art is nothing more than "mimicry" (p. 108). His plays are not original as his inspiration is not his conscience but old plays, well-known stories, historical records, and biographies. A critical feature of Shakespeare's art is the original characters, some of whom are introduced as philosophers. Nevertheless, on the stage, these philosopher-heroes are just "pessimists and railers" (p. 109), and their speeches are "occasional would-be philosophic speeches" like the "Soliloquy on Suicide" (in the play Hamlet, Hamlet's speech beginning with 'to be or not to be') (p. 109). The only reason Shakespeare is not a great artist is the fact that he had no religion to expound on through iconographic depictions. Shaw touches on *King Lear* and why it is an excellent play by stating the condition of human beings "as flies to wanton boys are we to the gods: they kill us for their sport" (p. 109). In British drama, from William Congreve to Richard Sheridan, apart from Oliver Goldsmith, the playwrights suffer that same "lack of religion" (p. 109). Therefore, despite their wit, they did not write shining works because the subject matter was lacking.

These writers and Shaw's contemporaries, including "The giants of the theatre of our time" (p. 110), Henrik Ibsen and August Strindberg, wrote about "minor social problems… without any wider purpose" (p. 109). Even Ibsen and Strindberg did not provide relief for the people writing "bitter and hopeless" (p. 110) accounts of their time. Shaw excludes Goethe as the exception among all the great playwrights, as he was already an Evolutionist in the 1830s. Shaw writes about Henrik Ibsen as a Darwinian playwright who exploits heredity in his works but ignores knowledge of Creative Evolution in grappling with the realities of modern life.
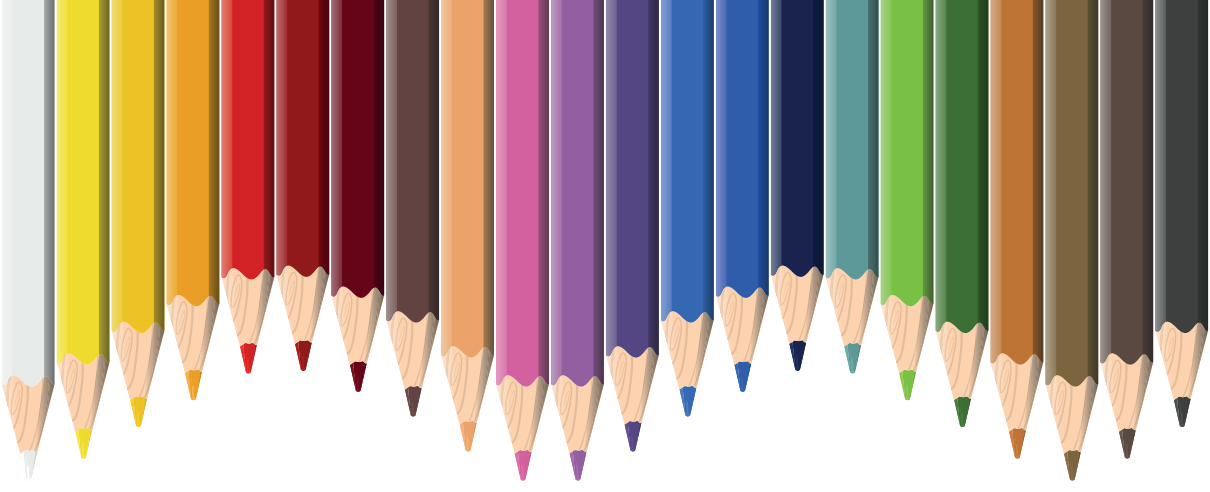
Shaw discusses the dramatic art of his period, stating that the popular theatre centres on one specific subject: "clandestine adultery: the dullest of all

subjects for a serious author, whatever it may be for audiences who read the police intelligence and skip the reviews and leading articles" (p. 112). Shaw establishes the facts about his plays by admitting that despite what he writes, he is not an "iconographer of the religion" (p. 112) of his time and thus does not accomplish his duty as an artist. However, a religion of any creed is a must for human beings to establish civilisation. Shaw states that Creative Evolution is the religion of his period as it meets the necessary criteria for all religions, that is, being "a science of metabiology" (p. 112). The evolutionists defeated the Bible because they discredited it as a biological document.

As a strict adherent of 18th-century Enlightenment, Shaw states that what he believes should have a scientific base despite "the abominations, quackeries, impostures, venalities, credulities, and delusions of the camp followers of science." Likewise, in modern education, what is taught is the "priestly pretensions of the pseudo-scientific cure-mongers." That is why he needs to distinguish between science and knowledge in his works, not to confuse his readers. To do this, Shaw wrote his *Man and Superman* in 1901, transforming the classical Don Juan story into a "dramatic parable of Creative Evolution" (p. 113), presenting not only a philosophical treatise but displaying everything about Shavian wit and comedy. The play includes a separate part, a dream sequence set in Hell, which can be staged individually due to its length. Shaw claims that adding this appendix, The Revolutionist's Handbook, was his answer and criticism towards the understanding that theatre should be escapist and that "intellectual seriousness" (p. 113) has no place on stage. However, the Shavian properties of the play are so strong that they attract the audience and the readers more than the philosophical content of the play. Much to Shaw's dismay, "nobody noticed the new religion in the centre of the intellectual whirlpool" (p. 113). Nevertheless, Shaw, with a feeling of disappointment regarding the comedic qualities standing out, does not shy away from this Shavian quality as it lures the audience to discuss the philosophical subject matter intellectually and critically to some degree, which, according to Shaw, gives "the dignity of the theatre" (p. 114) back. Moreover, in the 1930s, Shaw, one more time, tried to write on the same subject matter -Creative Evolution- to "make a second legend" (p. 114) without trivialities. Focusing more on the man's desire and ambition to live forever, Shaw hopes to write an inclusive Bible of his own on Creative Evolution.

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Chapter 6

THE CAT IN ARABIC LITERATURE: SYMBOLISM AND CULTURAL SIGNIFICANCE

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Introduction

As one ventures into the rich tapestry of Arabic literature, a recurrent theme comes to light—the recurring presence and symbolism of the cat. The present study, therefore, embarks on an exploration of this fascinating theme, delving into the many roles, representations, and symbolic significances of the cat within the diverse landscape of Arabic literary tradition. Arabic literature, celebrated for its depth and dynamism, offers a fertile ground for the study of symbolic animal figures. The cat, in particular, surfaces as an intriguing and multifaceted symbol, embodying a range of connotations and interpretations across various works. Its portrayal not only mirrors the socio-cultural and historical contexts of the literary works but also shapes and reflects the underlying values, beliefs, and attitudes of the society they emerge from. From the ancient tales, classical poetry, to contemporary prose, the cat's depiction spans an extensive temporal and stylistic spectrum. A critical analysis of these varied depictions allows for a deeper understanding of its broader symbolic and cultural roles. The cat's narrative presence is not a mere incidental detail but often a purposeful narrative strategy—employed by authors to communicate complex themes, to advance plot developments, or to evoke specific emotional responses. This study thus aims to illuminate the inherent symbolic depth of the cat as a literary figure and elucidate its nuanced role within the narrative frameworks. Through this, the objective is to deepen the reader's appreciation of the thematic richness and cultural resonance of Arabic literature.

In terms of methodology, this research navigates the intersection of literary analysis and cultural studies. The literary works featuring the cat are subjected to a rigorous textual examination—paying particular attention to the interplay of narrative context, characterization, and symbolic meaning. In tandem, the cultural and historical backdrops of these literary works are probed, offering a well-rounded understanding of the cat's significance within the socio-cultural milieu of the times. The exploration of the cat in Arabic literature, as proposed in this study, opens a window into the intricate interplay between literature and culture. It invites readers to recognize the power of

symbolism in literature and the ways in which a seemingly simple creature, such as a cat, can carry profound cultural and symbolic weight. This research, therefore, serves as a testament to the richness and depth of Arabic literature and its enduring cultural significance.

The Cat as a Literary Device in Arabic Works

The domestication of the feline species, an animal universally cherished, possesses a narrative both ancient and elusive. When considering the Arab world, the origins of this domestication process remain largely concealed, largely due to the comparably late emergence of Arabic literature relative to the established antiquity of feline domestication. In contrast to Europe, where the domestic cat appears in literature dating back to the 4th century, the presence of felines is not documented in Arabic works until the 5th or 6th centuries. It is imperative, however, to note that the earliest surviving Arabic texts also stem from this era, suggesting a probable existence of the domestic cat in Arab societies significantly prior to its literary documentation. A comprehensive examination of the feline's role in the Orient provides additional insights. Egypt, renowned for its profound respect for felines, offers ample evidence supporting a historical symbiosis between humans and cats. Archaeologists have discovered a myriad of cat mummies and literary references to cats, alongside their artistic representations. This substantial body of evidence leaves little room for doubt that the path of feline domestication in the east of the Red Sea mirrored its counterpart to the west (Naor, 1928, pp. 276-278).

The cradle of the domestic cat is conjectured to have been Nubia and the Libyan Desert. Cats were subsequently transported northward, where they occupied a revered place in Egyptian religious practices as adversaries of snakes. Over time, their utility was recognized in the control of mouse populations, and they were conditioned for hunting. Among various feline species, Felis maniculata emerged as the most successfully domesticated due to its docility and adaptability to domestic settings. This species proliferated around the Red Sea, eventually reaching Arabia, where it continues to exist as

the common domestic cat (Felis maniculata domestica). Interestingly, the narrative of feline domestication shares striking similarities with the domestication of the jungle cat, another creature whose mummified remains have been found and which was employed as a hunting animal in Egypt. The jungle cat, akin to the feline, continues to be used for hunting in Arab societies. This parallel domestication trajectory can likely be attributed to the analogous environmental conditions in both Egypt and Arabia, where the existence of mice and snakes necessitated a natural predator. The transition of the feline from a wild to a domestic creature likely necessitated little more than an environmental change and acclimatization to human interaction. The inherent instincts of felines to hunt mice and snakes were undoubtedly leveraged by the inhabitants of these regions from an early period. Therefore, hypotheses suggesting a much later advent of the domestic cat in Arabia appear predominantly speculative (Naor, 1928, pp. 276-278).

While the term "dog" is consistently represented across various Semitic languages, enabling us to trace back to a Proto-Semitic root "kalb", the term for "cat" lacks such linguistic consistency, with diverse representations across these languages. A similar pattern can be observed within Indo-European languages, where a coherent term for "dog" can be reconstructed, but a consistent term for "cat" remains unidentified. The lack of a consistent term for "cat" in both Semitic and Indo-European language families can be ascribed to the timeline of animal domestication. The domestication of the cat took place considerably later than that of the dog, a time when the Semitic and Indo-European languages were already branching out into their respective linguistic subsets (Huehnergard, 2008, pp. 407; see Wiedemann, 1926, pp. 24-26).

In accordance with the richness of the Arabic language, there are numerous terms for the cat. Most of these are authentic Arabic expressions, painting a picture of the sounds made by the animal or describing its characteristics. A smaller portion (3 out of 19) has been borrowed from other languages and has only later become naturalized. Interestingly, there is an anecdote associated with the variety of names for a cat. In this tale, a Bedouin

catches a cat, yet he is unaware of the creature's identity. Throughout his journey, he encounters several people, each of whom provides a different name for the cat when asked about its identity. Inspired by the myriad of names, the Bedouin decides to sell the cat, hoping it might bring him considerable fortune due to its many appellations. Upon reaching the marketplace, he prices the cat at a hundred units of their currency. However, the market-goers inform him that the cat is only worth half a drachma. In reaction to this, the Bedouin, in a mix of surprise and disappointment, discards the cat, remarking on the paradox of how a creature with so many names could hold such little monetary value (Naor, 1929a, pp. 87-88).

The cultural significance of the cat in Arab societies, particularly in Egypt, traces its roots back to ancient times, evolving through the centuries and persisting even into the present day. Known for its prominence in the religious symbolism of ancient Egypt, the cat was revered as a sacred creature and often associated with the goddess Sekhmet, who was the wife of Ptah, the principal deity of Memphis. This esteemed status is also reflected in the artistic representations of cats across various mediums, from statues to murals, where Egyptian artists showcased their skill in capturing the essence of this esteemed animal. Additionally, the remains of countless mummified cats discovered in catacombs across Egypt bear testament to their sacredness. Not only were cats kept and venerated in temples, but they were also considered cherished members of households, warranting a period of mourning upon their passing. Even today, echoes of these ancient customs can be seen in practices such as the communal feeding of neighborhood cats in Cairo, a task dutifully financed by local administrative bodies (Lenormant, 1874, pp. 1/357-358).

The enduring influence of ancient mythology and folklore significantly shaped Ancient Arabian perceptions of cats, marking a distinct departure from the largely self-determined path that Arab culture has traditionally followed in constructing their understanding of animals. Historical evidence suggests that Arabs acknowledged the existence of supernatural beings, known as Jinn, which were periodically envisioned as adopting animal forms. Interestingly, cats were recurrently selected as the preferred embodiment of these entities, a

tendency that is substantiated by numerous legends and folktales. The advent and spread of Islamic theology introduced further dimensions to these perceptions, characterizing the cat as a potential embodiment of diabolical forces. This concept is evident in numerous accounts and hadiths, where the devil is described as assuming the form of a cat. However, it is also essential to note that in prevalent Islamic traditions, the cat is generally regarded as a positive and clean creature. The richness and diversity of these cultural perceptions about cats in Arab societies are underscored by such anecdotal evidence. While some connotations might seem negative, it is crucial to comprehend these beliefs within the broader context of mythological and religious interpretations. These interpretations have experienced a temporal evolution and persistently contribute to shaping cultural perspectives on animals in these societies (Naor, 1929b, pp. 227-228; Canova, 2014, pp. 197-198).

Cats, being pervasive in everyday life, are frequently depicted in historical texts concerning animals. Arabic literature is not an exception to this trend, with cats regularly appearing in fables, underscoring their ingrained role in societal narratives. However, when attempting to define or situate the genre of "fable" within Arabic literature through the lens of Western literary frameworks and concepts, one encounters significant challenges. This complexity arises largely because the classification of genres in Arabic literature, as understood by Medieval Arab critics, substantially differs from those in Western literary discourse. For instance, certain central genres in classical and medieval European literature, such as drama, are not practiced in classical Arabic literature. In contrast, some genres surface in Arabic literature, such as *adab* literature or the *maqāma*, which do not possess a precise equivalent or definition in Western literary traditions (Moral, 2002, p. 185). Regardless of how various genres of prose are labeled, this does not greatly alter the representation of cats within these works. Indeed, cats, owing to their distinct characteristics, have always managed to secure a place for themselves in prose literature. The frequent depiction of cats in fairy tales and various narratives could also potentially be attributed to their enduring feud with the

mouse, a theme that resonates across different cultures and times (see Brunner-Traut, 1954, pp. 347-351).

The discussion of cats in literary narratives should not be reduced merely to their interactions or confrontations with various other animals. In fact, cats often feature prominently in stories due to their common presence as domestic pets. Moreover, cats frequently appear as central figures in traditional folk humor, often crafted to elicit laughter from the audience. Such jests, although varying in their rendition, are universally recognized and repeated across diverse global regions. A perfect illustration of this can be found in the following anecdote. This succinct tale captures the experience of a man who purchased a certain quantity of meat and entrusted it to his wife for preparation. During his absence, his wife consumed the meat. Upon his return and subsequent inquiry about the meat, she responded that it was the cat that had eaten it. The man then proceeded to weigh the cat, finding that its weight perfectly matched that of the purchased meat. Puzzled, he contemplated, "If this is the weight of the meat, then where is the cat?" The humor in this narrative not only underscores the cat's prominence in such tales but also highlights the universality of such humorous depictions (see Bernal, 2018, pp. 73-96).

In Ancient Egypt, cats were revered to an exceptional degree, particularly by Egyptian women who considered them as protective spirits. According to Herodotus, any harm inflicted upon these creatures, even accidentally causing the death of a cat, was met with severe punishment, potentially even resulting in the perpetrator's death. This testifies to the high esteem and sacred status accorded to cats within Egyptian society. This veneration of cats is echoed in several Arabic folk tales, where cats are portrayed as household spirits. These feline entities are depicted as guardians who look after solitary maidens and virtuous mothers, yet they are characterized by their ruthless punishment of even the slightest offense. These narratives, spanning from Ancient Egypt to the Arabic folklore, underscore a consistent theme: the role of cats as protectors, spiritual entities, and figures of profound cultural and symbolic significance (Jahn, 1971, pp. 189-190).

Medieval Arabian scholars, while exploring various facets of the nature, produced a substantial body of work on animals, including cats. A paramount piece in this context is Jāḥiẓ's (d. 255/869) "Kitāb al-Ḥayāwān" (The Book of Animals). Jāḥiẓ, a renowned polymath from Basra, is better known for his contributions to literature and philosophy than to science. Yet, his universal curiosity and wide-ranging intellectual pursuits paint him as an encyclopedist. His extensive portfolio is rich with works that explore themes relevant to physical and natural sciences. However, "Kitāb al-Ḥayāwān" is not a systematic, technical treatise on zoology. Instead, it is a compendium of scientific data interspersed with folklore, poetry, tales, and anecdotes pertaining to animals. The primary objective of Jāḥiẓ, as reflected in this work, was not just to educate but to admonish the reader, showcasing the wonders of the animal world to illuminate the providence of God. Jāḥiẓ consistently emphasizes this ultimate goal throughout his book, subordinating his writing method and structure to it. He did not write for specialists but for a general audience, thus avoiding a scientific order in his discussion and classification of various zoological species. Instead, he aimed to make each chapter engaging by starting with stories and poetry (Palacios, 1930, pp. 20-21). The significance of this work in the context of cat studies lies in its inclusion of poetic verses, narratives, and opinions on cats, presenting a holistic view of these animals that integrates both scientific and cultural perspectives (see al-Jāḥiẓ, 1362/1943, pp. 5/264-275).

Poetry, revered as one of the most esteemed genres within Arabic literature, often features the motif of the cat. This motif can be encountered across a spectrum of works, extending from classical Arabic poetry to its modern counterparts, where cats frequently take center stage. The treatment of cats by Arab poets in their compositions exhibits a diverse range of styles. Some poets construct the central architecture of their poems around an emphasis on cats, while others intersperse references to cats within verses that explore different subjects or encompass multiple themes. To glean a deeper understanding of how poets engage with the motif of the cat in their poetry, it

would be beneficial to scrutinize some exemplary selections from the relevant works.

In the diverse corpus of Arabic literature, the works of Abū al-Shamaqmaq (d. 200/815 [?]) stand out, particularly for their ability to encapsulate universal human experiences through the realm of the ordinary (al-Ziriklī, 2002, 7/209; Sezgin, 1975, 2/512). One of his most striking poems utilizes the nuanced metaphor of a house, its desolation, and the despairing creatures within, primarily focusing on a cat—a symbolic figure that adds an intriguing layer of complexity to the narrative. This feline presence, typically associated with warmth, comfort, and domesticity, is artistically transformed in the desolate environment, enduring the harsh realities of poverty and hunger. The cat's struggle to survive in this barren household becomes a central motif, serving as a poignant reflection of socio-economic disparities and a critique of the human condition amidst adversity. The emphasis on the cat in this poem not only enhances the metaphorical depth but also provides a unique lens through which to interpret and understand the socio-cultural implications of the narrative. This preliminary analysis aims to unpack the poem's profound symbolism, offering a closer examination of the cat as a literary device and its significance within the broader context of Arabic poetry. The poem of Abū al-Shamaqmaq is as follows:

1. وَلَـقَد قُـلتُ حـينَ أَقـفَرَ بَيتي   مِـــن جِـــرَابِ الـدَّقيقِ وَالـفَخَّارَه"

2. وَلَـقَـد كـانَ آهِـلاً غَـيرَ قَـفر   مُـخْـصِباً خَـيْـرُهُ كَـثيرَ الـعِمَارَه

3. فَـأَرَى الـفَـأرَ قَـد تَـجَنَّبْنَ بَيْتِي   عـائِـذاتٌ مِـنْـهُ بِـدارِ الإمــارَه

4. وَدَعَـا بِـالرَّحيلِ ذِبّـابُ بَـيْتي   بَـينَ مَـقْـصوصَةٍ إِلـى طَـيّارَه

5. وَأَقـامَ الـسِّنَّوْرُ فِي الْبَيْتِ حَوْلاً   مَـا يَـرَى فِـي جَوَانِبِ الْبَيْتِ فارَه

6. يُنْغِضُ الرَّأْسَ مِنهُ مِن شِدَّةِ الْجُو   ع وَعَـيـشٌ فـيهِ أَذَى وَمَـــرَارَه

7. قُـلتُ لَـمَّا رَأَيـتُهُ نـاكِسَ الـرَّأ   س كَـئيبا فِـي الـجَوْفِ مِنهُ حَرارَه

8. وَيْـكَ صَبْراً فَأَنتَ مِن خير سَنَّوْ   رٍ رَأَتْـهُ عَـينايَ قَـطُّ بِـحَـارَه

9. قَالَ: لَا صَبَرَ لِي، وَكَيْفَ مُقَامِي   بِبُيوتِ قَفْرٍ كَجَوْفِ الْـحِمَارَه

10. قُلْتُ سِرْ راشِداً إلى بَيتِ جارٍ   مُـخْـصِبٍ رَحْـلُهُ عَـظِيمِ الـتِّجارَه

11. وَإذَا الـعَنكَبوتُ تَغْزِلُ في دَنِّي   وَحُـبِّـي وَالـكـوز وَالْـقَـرْقَارَه

12. وَأَصَابَ الحُجَامُ كَلبي فَأَضْحى   بَـيـنَ كَـلـبٍ وَكَـلْـبَةٍ عَـيَّـارَه"

"1. Indeed, I said when my house became barren, bereft of flour's sack and pottery.

2. Once, it was not so desolate, but a welcoming haven, affluent and well-tended.

3. Now, the mice avoid my house, seeking refuge in more eminent abodes.

4. The flies and crawling insects of my abode yearn for escape, far from here.

5. The cat has remained in the house for a year, not seeing a mouse in the corners.

6. It lowers and raises its head due to the severity of hunger, its life filled with discomfort and bitterness.

7. Seeing the cat's head hung low, its insides aflame with hunger, I addressed it:

8. 'Show patience, for you are from the best cats that my eyes have ever seen in the neighborhood.'

9. 'How can I endure?' it retorted. 'I cannot abide in a house as empty as a donkey's belly.'

10. I said, 'Go wisely to a neighbor's fruitful house, his travel is great in commerce.'

11. Meanwhile, spiders take over my pots and pans, weaving their webs in all my vessels,

12. And my dog, seized by canine madness, runs astray, lost between here and there (Abū al-Shamaqmaq, 1415/1995, pp. 53-55)."

The poignant poem by Abū al-Shamaqmaq portrays desolation and struggle, going beyond the literal to capture a broader human experience of poverty, despair, and survival. Utilizing the metaphor of a desolate house and its distressed inhabitants, it evokes the harsh realities of life during challenging times. In the opening lines, the poet sets the stage by contrasting the house's previous state of prosperity and vitality with its current barren condition. The house, bereft of essential items such as the sack of flour and pottery, represents a lack of sustenance and mirrors the poet's own state of impoverishment. The house, once a bustling hub of life, is now shunned by even the humblest creatures like mice and flies. This abandonment signifies the house's dire state, which has become inhospitable even for creatures typically associated with decay and filth. The depiction of the cat's plight, trapped in the dismal setting for a year without spotting a mouse, underscores the scarcity of food, emphasizing the severity of the predicament. The discomfort and bitterness that permeate its life add to the overall narrative of desperation. The interaction between the poet and the cat forms the crux of the narrative.

The poet's attempt to console the cat signifies a futile effort to find hope in a bleak situation. Conversely, the cat's retort encapsulates the universal struggle for survival in a world often marked by harsh and unforgiving realities. The poet's advice to the cat to seek sustenance in a neighbor's house sheds light on a bitter irony. The neighboring house is described as "fruitful", highlighting the stark contrast between the poet's destitution and the relative affluence of others. This discrepancy accentuates the systemic nature of poverty and societal structures that perpetuate it. The concluding lines of the poem further intensify the sense of desolation. Spiders taking over the poet's pots and pans signify the complete abandonment of the house. The mad running of the dog, lost between here and there, suggests a state of aimless desperation, mirroring the poet's own feelings of disorientation and despair in the face of relentless hardship. This poem by Abū al-Shamaqmaq is not just a depiction of an abandoned house and its distressed inhabitants. It is a profound

commentary on the human condition during adversity. Through vivid imagery and metaphorical language, it conveys the experience of poverty, despair, and the struggle for survival, making it a poignant critique of social inequity and a compelling call for empathy and action.

Abū Bakr Muḥammad al-Ṣanawbarī (d. 334/945-46), a distinguished poet renowned for his vibrant descriptions of the natural world, presents a compelling illustration of the feline creature within his oeuvre of poetry. In a composition revolving around the theme of mice, the poet expresses that his concerns about these rodents are assuaged by a cat, rendered in his verses as ash-hued with elongated white whiskers and a mottled coat. This cat, in its essence and demeanor, is compared to a lion of the wilderness, to such an extent that an onlooker would unequivocally acknowledge its leonine traits. When the cat's fur is bristled, it is juxtaposed with the prickly appearance of a porcupine. Furthermore, its cunning nature is equated to a wolf's deceptive abilities. The poet also analogizes the cat's stealthy motion to the slithering of a snake, illustrating the cat's versatility. In the ensuing verses, al-Ṣanawbarī portrays the cat's nimbleness in combat and hunting. Its claws, typically concealed, are unsheathed when it stands on the brink of victory in a conflict. The poet proceeds to extol the cat's hunting expertise, underlining its capacity to capture and consume its prey in a fleeting moment, even if the prey is a bird perched in the high clouds. This dynamic portrayal of a cat, involving comparisons with a variety of other animals, emphasizes the poet's profound admiration for the cat's adaptability, agility, and strength. Through al-Ṣanawbarī's verses, the cat emerges not merely as a symbol of domesticity but also as an efficacious hunter and a formidable warrior. This underpins the multifaceted nature of the cat's existence and its consequential role within the poet's cultural environment (Shakar, 1405/1985, p. 175; al-Ṣanawbarī, 1998, pp. 386-387).

Interpreting the Influence of Cats in Arabic Poetic Imagery

Arabic literature, renowned for its rich and evocative narratives, offers a plethora of insights into diverse facets of life. One such fascinating aspect is

the portrayal of animals, particularly cats, which have found a unique place in the literature's tapestry. A prime example of this can be observed in the work of Aḥmad Shawqī. This analysis delves into one of his intriguing poems that unfolds on a solitary Ramadan night, interrupted by an unexpected encounter with a cat and her kittens. Shawqī, through his artful use of imagery and metaphor, weaves a narrative that transcends the immediate situation, inviting readers to explore deeper themes of curiosity, empathy, and coexistence. This poem serves as an illustrative example of how cats are not merely incidental characters in Arabic literature but often symbolize broader themes and invite nuanced interpretations. Through the lens of this poem, we journey into a nocturnal world where commonplace encounters with feline creatures blossom into profound experiences, illuminating universal truths about life, creativity, and the interconnectedness of all beings.

1. "لَــــسـتُ بِـنـاسٍ لَـيـلَةً   مِــن رَمَـضَــانَ مَــرَّتِ

2. تَـطـاوَلَت مِـثـلَ لَـيـا   لِـي الـقُـطبِ وَاِكفَـهَرَّتِ

3. إِذِ اِنـفَـلَـتُّ مِــن سُـحـو   ري فَـدَخَـلـتُ حُـجرَتـي

4. أَنـظُرُ فـي ديوانِ شِـعـ   رٍ أَو كِـــتــابِ سـيـرَةِ

5. فَـلَم يَـرُعني غَـيرُ صَـو   تٍ كَـمُـواءِ الـــهِـرَّةِ

6. فَقُمتُ أُلقي السَّمعَ في السُّ   ـــــــــورِ وَالأَسِـــرَّةِ

7. حَـتّـى ظَـفِـرتُ بِـالَّتي   عَـلَـيَّ قَـد تَـجَرَّتِ

8. فَـمُذ بَـدَت لـي وَالـتَقَت   نَـظـرَتُـها وَنَـظرَتـي

9. عــادَ رَمــادُ لَــحْـظِـها   مِـثـلَ بَـصـيصِ الـجَمرَةِ"

"1. I did not forget one night of Ramadan that had passed

2. It stretched like polar nights and grew darker

3. When I withdrew from my pre-dawn meal [suhoor] and entered my chamber

4. I looked into a poetry anthology or a biography

5. Nothing but the sound of a cat's mewling caught my attention

6. I rose and listened behind the curtains and under the beds

7. Until I identified her, the one that dared to approach me

8. Since she appeared to me and our gazes met

9. The ashes of her glance returned like the glow of an ember (Shawqī, 2020, pp. 812-813)"

In the given fragment of the poem, the poet employs vivid imagery and metaphors to convey a unique experience during the holy month of Ramadan. The narrative is set in a private, intimate space, presumably during the late hours of the night, which is a significant time during Ramadan when Muslims partake in Suhoor, the pre-dawn meal before the day of fasting commences. The first two lines create a rich sensory setting, using the metaphor of polar nights, which are known for their prolonged darkness, to depict the length and depth of the night. This could serve as a symbol for the solitude and introspective state of the poet. In the third and fourth lines, the poet withdraws from his meal and finds solace in his chamber with a book - possibly a collection of poems or a biography. This suggests the poet's inclination towards intellectual or literary pursuits as a source of comfort and distraction from the stillness of the night.

In the fifth line, the silence and solitude are disrupted by the soft mewling of a cat, which intrigues the poet and pulls him out of his engrossment with the book. It's worth noting that the sound of the cat isn't depicted as a disturbance, but rather as a curiosity that demands the poet's attention. The sixth and seventh lines depict the poet's interaction with the cat. The poet's actions of rising and listening embody his proactive engagement and intent to uncover the origin of the sound. This demonstrates not just a mere reaction to the disruption, but a conscious decision to interact with the new element introduced into his space. The effort to identify the cat "that dared to approach" him conveys the cat's boldness and his own fascination.

Finally, the eighth and ninth lines depict a moment of connection between the poet and the cat. The meeting of their gazes could represent mutual recognition or understanding. The "ashes of her glance" returning like the glow of an ember creates a powerful visual image. The actions of the cat could symbolize an unexpected catalyst sparking a change within the poet—perhaps a stirring of emotions, the resurfacing of a forgotten memory, or the ignition of a creative inspiration. The gaze of the cat, likened to the glow of an ember, emphasizes the intensity and potential significance of this moment. This could be viewed as a metaphor for the sudden, impactful moments that unexpectedly enter our lives and leave a lasting impression, thereby changing our perceptions or inspiring new directions in our thoughts and actions. This poem fragment explores themes of solitude, curiosity, and unexpected connection, all set against the unique spiritual and introspective backdrop of a Ramadan night. The poet effectively uses imagery, metaphor, and narrative to draw the reader into his nocturnal world and experience the profound impact of a seemingly mundane encounter.

The poem proceeds as follows:

10. وَرَدَّدَت فَحيحَها   كَـــحَـــنَـــشٍ بِـقَـفْـرَةِ"

11. وَلَبِسَت لي مِن وَرا   ء الـسـتر جِـلـدَ الـنَـمَرَةِ

12. كَـرَّت وَلَكِن كَالجَبا   ن   قـاعِـداً وَفَـــــرَّتِ

13. وَانـتَفَضَت شَـواربا   عَـن مِـثلِ بَـيتِ الإبـرَةِ

14. وَرَفَعَت كَـفًّاً وَشـا   لَـت ذَنَـباً كَـالـمِذرَةِ

15. ثُمَّ ارِتَقَّت عَنِ المُوا   ء   فَـعَـوَت وَهَـــرَّتِ

16. لَـم أَجـزِها بِـشِرَّةٍ   عَـن غَـضَبٍ وَشِرَّةِ

17. وَلا غَـبِيتُ ضَـعفَها   وَلا نَـسِـيـتُ قُـدرَتـي

18. وَلا رَأَيـتُ غَـيرَ أُمٍّ   بِـالـبَـنـيـنَ   بَـــرَّةِ

19. رَأَيتُ ما يَعطِفُ نَفْ   سَ شـاعِرٍ مِـن صـورَةِ

20. رَأَيْتُ جِدَّ الأُمَّـها   تِ فــي بِـناءِ الأُسـرَةِ"

"10. She echoed her hiss like a snake in the wilderness

11. She wore, for me, behind the curtain, the skin of a tiger

12. She attacked but like a deserter from the battlefield, she fled

13. She bristled her whiskers as if they were a compass needle

14. She raised a paw and swung her tail like a whip

15. Then she ascended from the mewl, she meowed and roared

16. I didn't punish her, neither for anger nor for evil

17. I was fully aware of her fragility, yet I did not lose sight of my own strength

18. I saw nothing but a mother nurturing her offspring

19. I saw what moves the heart of a poet in a scene

20. I saw the seriousness of mothers in building a family (Shawqī, 2020, pp. 812-813)"

In this continuation of the poem, the poet deepens the exploration of the cat's actions and the ensuing reflections it prompts within him. The language shifts from the previously calm and contemplative tone to a more active and intense one, mirroring the cat's behavior and revealing deeper layers of metaphorical significance. The tenth line starts with a depiction of the cat hissing like a snake in the wilderness. This simile introduces a sense of danger and wildness, positioning the cat as a creature with a survival instinct, yet it also highlights her isolation, similar to a snake in the wilderness. The image is striking, introducing an element of the uncanny into the poet's previously serene space. The eleventh line builds on this impression, with the cat metaphorically "wearing the skin of a tiger" behind the curtain. This could symbolize the cat's instinctual courage and aggression, despite her small size and domestic environment. The image also suggests an underlying strength

and fierceness that the poet recognizes and respects. Lines twelve to fifteen further illustrate the cat's defensive actions, including fleeing like a battlefield deserter, bristling her whiskers like a compass needle, raising a paw, swinging her tail like a whip, and ultimately escalating her vocalizations from a mewl to a roar. These lines illustrate the cat's attempts to defend herself and her territory, despite her vulnerability. The metaphors used underscore her ferocity and determination, painting a vivid picture of a small creature displaying immense courage in the face of perceived danger. However, the sixteenth and seventeenth lines reveal the poet's compassionate response to the cat's display of defense. He refrains from punishing her, acknowledging both her fragility and his own superior strength. This demonstrates the poet's empathy and understanding of the cat's instinctual behavior, reflecting his humane and considerate approach.

In the eighteenth line, the poet reveals a fundamental shift in his perspective: he no longer sees just a defensive animal, but a mother nurturing her offspring. This insight humanizes the cat and sheds light on her actions, turning her from a potentially threatening presence into a relatable figure of maternal care. Lines nineteen and twenty further elaborate on the poet's emotional response to the scene. He acknowledges the profound impact of this encounter, which resonates with his poetic sensibilities and stimulates his empathetic imagination. He recognizes the gravity and commitment inherent in the role of mothers in building and maintaining a family, drawing a parallel between human and animal worlds. Overall, this fragment of the poem presents a nuanced portrayal of an unexpected encounter, using vivid imagery and metaphors to explore themes of survival, courage, empathy, and motherhood. The poet masterfully conveys the transformative power of empathy and understanding, turning a potentially threatening situation into a moment of profound connection and inspiration.

The poem proceeds as follows:

"21. فَلَم أَزَل حَتَّى اِطمَأَنَّ   جَـــأَشُـــها   وَقَـــــرَّتِ

22. أَتَـيتُـهـا بِـشَـربَـةٍ   وَجِـــئـتُـها بِـكِـــسرَةٍ

23. وَصُنتُها مِـن جانِبَي   مَـرقَـدِهـا بِـسُتـرَتـي

24. وَزِدتُها الـدِّفءَ فَقَرَّ   بـتُ لَـهـا مِـجمَرَتـي

25. وَلَو وَجَـدتُ مِصيَداً   لَـجِـئتُـهـا بِـفَـأرَةِ

26. فَاِضطَجَعَت تَحتَ ظِلا   لِ الأمـــنِ وَاسـبَـطَـرَّتِ

27. وَقَـرَأتْ أورادَهـا   وَمـا دَرَت مـا قَـرَتِ

28. وَسَرَحَ الـصِّغارُ في   تُـدِيِّـهـا   فَـدَرَّتِ

29. غُـرُّ نُـجـومٍ سُبَّحٌ   فـي جَـنَـباتِ الـسُـرَّةِ

30. اِخـتَـلَـطوا وَعَـيَّـثُوا   كَـالـعُمي حَـوْلَ سُفرَةِ

31. تَـحـسَبُهُم ضَفـادِعاً   أرسَـلـتَـها فـي جَـرَّةِ

32. وَقُـلْتُ لا بَـأسَ عَلى   طِـفـلِـكِ يـا جُـوَيـرَتي

33. تَـمَخَّضي عَن خَمسَةٍ   إن شِـئـتِ أو عَـن عَـشْرَةِ

34. أنـتِ وَأولادُكِ حَـتَّ   ى يَـكـبُروا فـي خُـفرَتي"

"21. I didn't stop until her trembling settled and she was comfortable

22. I provided her with a drink and brought her a morsel

23. I then provided shelter on both sides of her resting spot with my coat

24. I increased her warmth, so I brought her closer to my brazier

25. Had I found a trap, I would have brought her a mouse

26. She lay down under the shadows of safety and relaxed

27. She recited her prayers and didn't realize what she read

28. As the young ones frolicked, she nourished them with her milk

29. Like sparkling stars, they orbited the navel

30. They mingled and scrambled like the blind around a table

31. You would think them frogs sent in a jar

32. And I said, 'No harm shall come to your child, my little neighbor…

33. …Give birth to five if you wish, or even ten…

34. …You and your children, until they grow up in my sanctuary. (Shawqī, 2020, pp. 812-813)'"

In this final fragment of the poem, the poet depicts a transition from a state of tension and confrontation to one of nurturing and safety, further deepening the metaphorical layers of the narrative. In the twenty-first and twenty-second lines, the poet actively works to soothe the cat's fears and ensure her comfort. He doesn't stop until her trembling subsides, indicative of his patience and empathy. By providing her with food and drink, he is offering care and sustenance, reinforcing the theme of nurturance that emerged in the previous fragment. The twenty-third and twenty-fourth lines detail the poet's further efforts to create a comfortable and warm space for the cat. He uses his coat to provide shelter and moves her closer to his brazier for warmth. These actions depict the poet as a guardian figure, generously sharing his resources to ensure the cat's well-being. The twenty-fifth line introduces a touch of humor and hyperbole, with the poet stating that had he found a trap, he would have brought her a mouse. This not only underscores his willingness to meet the cat's needs but also emphasizes the extent of his empathy. Lines twenty-six to thirty-one provide a vivid depiction of the cat's kittens. They play and scramble around, oblivious and innocent, likened to stars orbiting the navel, blind people around a table, and frogs in a jar. These similes convey their tiny, uncoordinated movements and the secure, contained space within which they exist, creating a sense of bustling life and youthful energy.

In the final three lines, the poet reassures the cat, promising safety and sanctuary for her and her offspring. He invites her to give birth to as many kittens as she wishes, assuring her that they will be safe and cared for within his sanctuary until they grow up. This not only cements his role as a protector but also demonstrates his willingness to take on a long-term commitment to the cat and her family. These lines offer a beautiful portrayal of compassion,

empathy, and nurturing in the face of initial fear and uncertainty. The poet's actions serve as a metaphor for the transformative power of understanding and kindness, turning a potentially tense encounter into a harmonious cohabitation. The narrative also underscores the shared experiences of all beings, drawing parallels between human and animal worlds, and highlighting the universal themes of survival, motherhood, and protection.

Examining the poem from a more comprehensive, interpretive perspective, we can see that the poet's empathetic actions towards the cat could be symbolic of a writer's interaction with his own creative thoughts and ideas. These ideas, much like the cat, might appear abruptly and disrupt the writer's solitude. They might initially create tension or discomfort, akin to the initial apprehension between the poet and the cat. However, when these ideas are embraced, nurtured, and protected instead of being shunned or dismissed, they have the potential to evolve into a source of creative satisfaction and productivity. This nurturing relationship between the writer and his ideas can lead to a fulfilling coexistence, much like the harmonious relationship that develops between the poet and the cat. Therefore, the poem delves deeply into themes of empathy, creativity, and coexistence, using the unexpected encounter with the cat as a potent metaphor to portray the writer's relationship with his creative process.

Conclusion

In conclusion, the cat has an undeniable prominence in Arabic literature, serving as a multifaceted symbol with a wealth of cultural significance. This study has elucidated the various literary portrayals and symbolic interpretations of the cat within the rich tapestry of Arabic literary tradition. Whether appearing as the principal subject of the narrative or subtly woven into the thematic fabric, cats have been consistently utilized to express a broad spectrum of concepts, emotions, and social commentaries. The cat, as demonstrated in the works of prominent Arabic poets such as Abū Bakr Muḥammad al-Ṣanawbarī, emerges as a complex character with a range of

attributes. From the dynamic predator embodying agility, cunning, and survivalist instincts, to the serene domestic companion representing comfort, tranquility, and an antidote to solitude, the cat's literary depictions are as diverse as they are profound. The cat's domestic and predatory dualities reflect the multifaceted realities of life, emphasizing the delicate balance between comfort and conflict, domesticity and wildness, solitude and companionship.
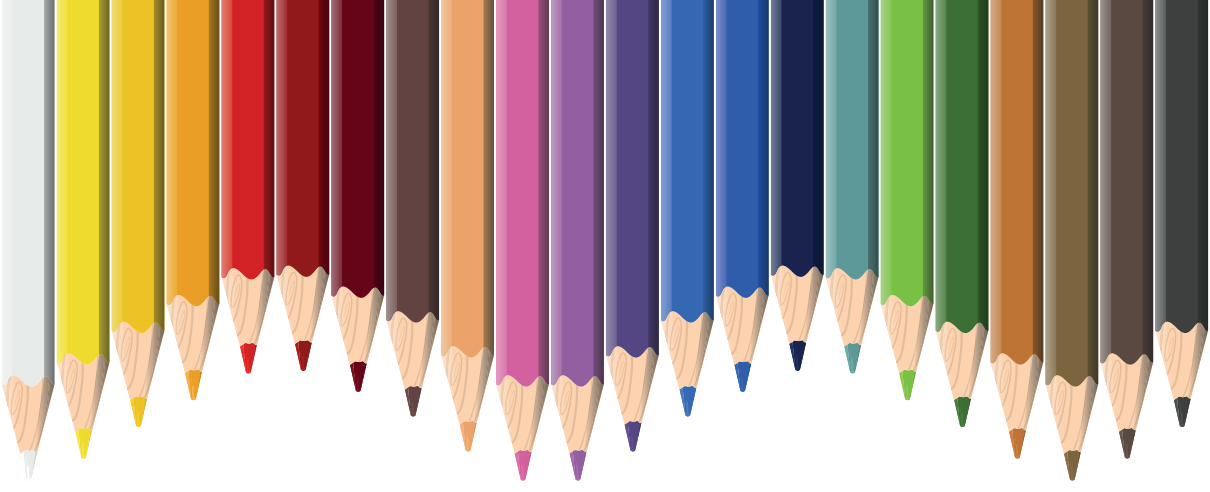
The study further highlighted the cat's role as a symbol of spiritual and moral concepts. Its cleanliness and self-grooming habits, which are in harmony with Islamic principles, have made it a symbol of purity and respectability. The cat's independence and self-reliance have further symbolized dignity and self-respect, virtues deeply valued in Arabic culture. In essence, the cat in Arabic literature is far more than a simple animal character. It is a multifaceted symbol, a narrative tool, a cultural critique, and a mirror reflecting the realities, aspirations, and complexities of Arabic society. The study underscores the necessity for a nuanced understanding of such animal symbols in literature, as they provide invaluable insights into the cultural, social, and moral landscapes of the societies they represent. This exploration of the cat in Arabic literature, therefore, not only enriches our understanding of the literary tradition but also opens up new avenues for further research. Future studies could delve deeper into the symbolic use of other animals in Arabic literature, or explore the cat motif across different genres and periods, thereby contributing to a more comprehensive understanding of Arabic literary heritage and its intricate relationship with the socio-cultural milieu.

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Chapter 7

FROM ALMOST VANISHING INTO SILENCE TO BECOMING A PART OF THE NOISE: JULIAN BARNES'S THE NOISE OF TIME[1]

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Introduction

In *The Noise of Time* (2016), Barnes's one of the latest novels, he explores a variety of defining features of the historiographic metafiction, trauma narrative, and the more importantly, he explores "his fascination for people 'living in interesting times'" with acknowledgement that their "stories come in many versions, worked up and 'improved' over the years" (Barnes, 2017: 184). Although the novel presents fictionalized biography of the prominent Soviet composer, Dmitri Dmitrievich Shostakovich (1906-1975), and share common characteristics with the writer's other novels in terms of historiographic narrativity concerns and time's malleability, *The Noise of Time* is much more complex and multifaceted with its particularly unusual narrative style and certain political inclination in order to portray the whole picture, including all relevant factors that make up the complete story. In "Author's note" part, Barnes put down this sentence to show his commitment to capturing the whole truth and his determination to penetrate the contemporary: "I have treated it as I would a private diary: as appearing to give the full truth, yet usually written at the same time of day, in the same prevailing mood, with the same prejudices and forgetting" (Barnes, 2017: 184). It is worth to note that the political references in the book (quite a lot), do not make up the core of the story but rather serve as side-lines since politics has always been inseparable part of history and the story of Shostakovich is mainly about the mixture of music and politics or power that makes most of his life traumatic ordeal. Therefore, it is important to remember that the subject of politics is mostly for the historiographic concerns of the novel as it deals with the ideological and discursive dimensions of history, postmodern notion of reality and its representations (history versus fiction, history versus power), menace-related trauma, irony, power, art, time, and re-constructing the past into the contemporary. All in all, this study offers new insights and new impulses on the concepts of trauma narrative, memory, representations of reality(ies) in time and the most importantly, on their complex relationships through a variety of characters that make up the fictional world which most resembles to real life to make sense out of it. Additionally, the study demonstrates Julian Barnes's depictions and treatment of time, reality, and the narrativity of history through this study, thereby contributing to the critical analysis of the novel.

From Almost Vanishing into Silence to Becoming a Part of the Noise: *The Noise of Time*

In *The Noise of Time*, Barnes uses such an unusual narrative technique that reflects his evolutionary and revolutionary progress in writing as well as portrayal of the mental state of the protagonist, Dmitri Dmitrievich Shostakovich. Firstly, it must be noted that the novel is divided into three sections, each focusing on a critical moment in Shostakovich's life: his

encounters with Stalin, Khrushchev, and Brezhnev. This structure allows Barnes to explore the recurring themes of fear, compromise, and resilience in Shostakovich's life, highlighting the cumulative impact of trauma over time. For instance, *The Noise of Time* clearly demonstrates the use of the technique of stream-of-consciousness as the first page of the first part of the book shows the flow of thoughts of the character where he jumps from one thought to another very rapidly unable to control this flow. The relatively similar flows of thoughts appear almost in every page of the novel where Shostakovich becomes terribly anxious due to the present circumstances and deep down, he himself "knew he was a shy and anxious person" (Barnes, 2017:12). The hints about his personality goes even further that at one point he says: "[i]n truth, he was a neurotic. He thought he knew what he wanted, he got what he wanted, he didn't want it any more, it went from him, he wanted it back again [...] But his underlying condition was one of high anxiety. He was a thorough-going neurotic. No, again it was worse than that: he was a hysteric" (Barnes, 2017:33). This explains his rapid flow of thought when he is anxious, mostly because of fear, or menaced. This is one of the biggest reasons of his trauma where his personality or self ceases to be stable anymore. Here it is crucial that in order to fully comprehend and acceptably portray the case of Shostakovich, it is vitally necessary to understand what trauma is and what trauma theory is at the play. Cathy Caruth in her book, *Unclaimed Experience Trauma, Narrative and History* (1996) emphasizes that the original meaning of trauma in both the Greek and English languages derives from the notion of a wound inflicted on the body as an injury. The injury caused by an unexpected damage, intentionally or unintentionally, provides a strong base to further develop the way Sigmund Freud in his studies has employed the word to his definition of trauma as "a wound inflicted not upon the body but upon the mind" (1961: 3). Caruth further explicates Freud's concept of the wound as

[…] the wound of the mind—the breach in the mind's experience of time, self, and the world—is not, like the wound of the body, a simple and healable event, but rather an event that, […] is experienced too soon, too unexpectedly, to be fully known and is therefore not available to consciousness until it imposes itself again, repeatedly, in the nightmares and repetitive actions of the survivor. (Caruth, 1996: 4)

In the light of this definition, it can be suggested that trauma theory deals with the issues of unclaimed experiences which influence the sense of time, memory and experiences and their representation in language that help define the individual's identity and the collective culture. Take a look at one of many examples of such situation in the novel where Shostakovich expresses his aspiration for a foreign car, a Mercedes:

As the chauffeur braked, the car pulled to the left. It was a Volga, comfortable enough. He had always wanted to own a foreign car. He had

always wanted, very specifically, a Mercedes. He had foreign currency sitting in the copyright bureau, but was never allowed to spend it on a foreign car. What is wrong with our Soviet cars, Dmitri Dmitrievich? Do they not take you from place to place, are they not reliable, and built with Soviet roads in mind? How would it look if our most distinguished composer was seen to insult the Soviet motor industry by buying a Mercedes? Do members of the Politburo drive around in capitalist vehicles? Surely you can see that it is quite impossible. (Barnes, 2017:127)

Here, Julian Barnes does not only use the technique of stream-of-consciousness but also his narrator goes even further with occasional second-person narrative hints and imitating other characters' voices, impressions, and thoughts as if addressing the readers in the disguise of self-reflection and self-advice. This is one of the several examples in the case of our protagonist where unclaimed experiences affect representations of past memories in language and mold his identity. All of this has to do much more with the condition of self and the narrative technique that is reflected upon. No one can anticipate the complexity and manifestations, because the one and only narrator in the novel is Dmitri Shostakovich himself, thus, the writer deliberately involves the reader as well into the story where it never actually ends as it continues to be understood, retold, and remembered.

Moreover, the unclaimed experiences scope can be further argued as incomprehensible to the individual's consciousness, and as suppressed, on comprehensive events lying deep down in the psyche. Over the time, just like in the case of Dmitri Dmitrievich Shostakovich in the novel, *The Noise of Time* they develop the quality of haunting the individual (Zanchevsky), which challenges and at times ruptures the individual's concept of time and perception, as repetitions do not occur on a conscious level, nor do they make sense in the frame of reference available to the individual's mind at the time. Hence, what shapes the basis of a traumatic experience is, as Caruth puts it, "not simply an effect of destruction but also, fundamentally, an enigma of survival" (Caruth, 1996: 58). The core of the traumatic experience lies in the enigma of harboring such distressing experiences that are surfacing from time to time in irrelevant contexts, disrupting the thought system of the afflicted and challenging their linguistic capabilities to mediate it. It is because of this fact that trauma itself resides within the psyche only since it has survived what otherwise would shatter the afflicted. The proof of this is not trivial to neglect in *The Noise of Time*. The complex nature of the novel's narrative style allows us to access all possibilities and information, and raises incredibility due to the afflicted self. In the "Author's note" part, Barnes explicitly wrote it with certain indications to the novel's historiographic concerns to offer insights about the individual's consciousness and how his memory is challenged by time due to his unclaimed experiences at the time:

Shostakovich as a multiple narrator of his own life. Some stories come in many versions, worked up and 'improved' over the years. Others – for instance, what happened at the Big House in Leningrad – exist only in a single version, told many years after the composer's death, by a single source. More broadly, truth was a hard thing to find, let alone maintain, in Stalin's Russia. Even the names mutate uncertainly: so, Shostakovich's interrogator at the Big House is variously given as Zanchevsky, Zakrevsky and Zakovsky. All this is highly frustrating to any biographer, but most welcome to any novelist. (Barnes, 2017:184)

It is evident that the interrogator, "Zanchevsky" becomes haunting object from the past that ruptures the composer's perception (memory too) and opens the door to multiply interpretations as Barnes once wrote in *The Sense of an Ending*, "[w]e live in time – it holds us and moulds us… [and] what you end up remembering isn't always the same as what you have witnessed" (Barnes, 2011: 3). So, the only way to give the full truth is to choose the way how Barnes masterfully articulated in *The Noise of Time*. Although the lived and unclaimed experiences like, trauma, and anguish of the famous Soviet composer is not reducible to a purely textual experience, Barnes does accomplish the task of evoking great sympathy and for some, even empathy for Shostakovich's life. In fact, the novel is not just about Shostakovich, but also it is a story of "a man, like hundreds of others across the city, waiting night after night, for arrest" (Barnes, 2017: 21) and to be taken away, because it was the setting where there was "[n]othing but madness in the world" (Barnes, 2017:50). The latter phrase is repeated several times throughout the book which reinforces the severity of the composer's world. At one point, he confesses that "[n]ow they were not just reviewing his music, but editorialising about his existence" which indicates the total domination and cruelty of power over individuals' existence (Barnes, 2017: 39). Thus, Julian Barnes employs a fragmented narrative structure in the novel, reflecting the fragmented nature of Shostakovich's experiences and psyche as the result of traumatic ordeals.

Additionally, there is also another crucial characteristic of the novel's narrative technique that contributes the overall themes, particularly the depiction of the truest version of past reality. Just like the usage of the late Victorian language in *Arthur & George*, in *The Noise of Time*, the most words are wisely chosen as closer to Russian itself (at least in sound), often starting with or containing "r" letter that sound harsh or Russian. More importantly, the fictional world Barnes has created in the novel radiates pessimistic aura that is associated with being a Russian and Shostakovich. This is another important proof of Barnes's unyielding commitment to representation of the past, of reality which has been one of the main concerns of the contemporary postmodern literature. Thus, almost every aspect of the novel is linked to the main themes of it that are expounded in the most unusual and stylish way, and

offers us alternative perspectives on time, reality (as well as representations of reality), history and fiction writing in re-constructing past reality, irony, and their relationships with each other.

Despite the pervasive trauma he experiences, Shostakovich finds a form of resistance and redemption through his art: music. Music becomes a means of expressing his innermost thoughts and emotions, as well as a form of protest against the oppressive regime. Through his compositions, Shostakovich is able to assert his humanity and defiance in the face of overwhelming adversity, offering a glimmer of hope amidst the darkness of Soviet Russia. Even though there is the constant threat of arrest, imprisonment, or even execution which weighs heavily on Shostakovich's psyche, what Barnes really discloses are Shostakovich's coping mechanisms, including humor, irony, and music itself, as he seeks moments of solace and defiance amidst the chaos and oppression. Yet, we should not reject the fact that he historical trauma of living under a totalitarian regime is palpable throughout the novel, as individuals like Shostakovich are forced to compromise their principles and artistic integrity to survive. Moreover, Shostakovich's personal experiences contribute to his trauma narrative. He faces constant pressure to conform to the demands of the state, leading to a sense of powerlessness and moral conflict throughout the book. Even Shostakovich's relationships, particularly with his family and close friends, are strained by the pervasive atmosphere of fear and suspicion (menace), adding to his emotional burden and occasional despair leading up to unclaimed personal trauma which also influenced his perception of reality, self, and artistic expression.

Furthermore, in terms of historiographic concerns, it is symbolic enough that Barnes constantly refers to the narrative problems of history, of reality in *The Noise of Time*, especially in the third part, he explicitly points out that history (the past, the present, the future) is shaped according to "Soviet reality," which is obviously is associated with Power or Stalin (Barnes, 2017: 126). In the novel, the political ideology or Power shapes and re-shapes history, the truth becomes the most far-fetched aspect of life as Shostakovich states, "it was impossible to tell the truth here and live" (Barnes, 2017:107). In fact, even dying was not a choice either. There is a powerful statement where Barnes reinforces the historiographic concerns about reality and the idea of how history can end up being a story of victor or Power. At one point, Shostakovich explains the major reason for not committing suicide and how a threatening Power with suicide can be an empty, or even worse, how dangerous consequences it would bring upon himself:

But he realised it was an empty threat, and Power's response hardly needed articulation. It would be this: Fine, go ahead, then we shall tell the world your story. The story of how you were up to your neck in the Tukhachevsky assassination plot, how for decades you schemed to undermine Soviet music,

how you corrupted younger composers, sought to restore capitalism in the USSR, and were a leading element in the musicologists' plot which will soon be disclosed to the world. All of which is made plain in your suicide note. And that was why he could not kill himself: because then they would steal his story and rewrite it. He needed, if only in his hopeless, hysterical way, to have some charge of his life, of his story. (Barnes, 2017: 97)

It is apparent enough to conclude that reality can be shape-shifting or even fluid rather than objective regarding present circumstances of time. Hence historical data does not represent reality; stories gain the quality of re-constructing realities regarding the past. As Barnes remarks it, "the more a story circulated, the truer it became. What mattered was not so much whether a particular story was factually true, but rather, what it signified" (Barnes, 2017:104). Interestingly, the former sentence emphasizes that "history [and reality, just like fiction] is a human construct and histories inevitably are made and remade" (Atilla, 2008: 12). Therefore, the main focus must be on the part of 'making' which leads to one of the main features of any narrative: rhetoric. The latter statement in Barnes's remark confirms that both history and fiction are self-contained ideological sign systems and alludes Saussure's structuralist theory of how language occupies great role in making reality, thus, history. One the most prominent literary critics, Roland Barthes characterizes this situation by calling it *"realistic effect"* and suggests that it is closely related to historical discourse by stating that "[h]istorical discourse does not follow the real, it can do no more that signify the real, constantly repeating that *it happened*, without this assertion amounting to anything but signified "other side" of the whole process of historical narration" (Barthes, 1997: 122). Barthes also adds that this is one of the distinctive traits of historical texts which critics try to expound and their refusal to accept history's truth claims.

Conclusion

In conclusion, Julian Barnes presents us the sharp yet 'truthful' portrayal of Shostakovich, as a prominent composer, who navigates the treacherous waters of Stalinist cultural policies, facing constant fear of persecution and censorship for his artistic expressions, thus, to his own existence as an individual in the course of history. Therefore, *The Noise of Time* can be interpreted as a trauma narrative that reflects the psychological and emotional impact of living under a totalitarian regime, both on a personal and historical level. Furthermore, in the novel, Power has ability to re-construct realities related to the past, the present for certain as the narrator states,

Under pressure of Power, the self cracks and splits. The public coward lives with the private hero. Or vice versa. Or, more usually, the public coward lives with the private coward. But that was too simple: the idea of a man split into two by a dividing axe. Better: a man crushed into a hundred pieces of

rubble, vainly trying to remember how they – he – had once fitted together. (Barnes, 2017:155)

This statement does not just encapsulate how people live with split personalities under the rule of such power, but also how power engineers private and public realities while controlling every opposing thought. However, as time passes, power grow vegetarian and the present quarrels with the past; calling the previous power as the Cult of Personality and trying to re-write the past by building a better future. Yet, throughout the whole story, there is one thing that liberates itself from power: Art. That is why Barnes depicts art as useful tool against Power where it reinforces the unity of time by emancipating itself from the past, the present, and the future, and thus, Barnes 'the artist' presents a new reality through the meaningful emplotment of the past events though it primarily focuses on the life of the prominent Soviet composer, Dmitri Dmitrievich Shostakovich. Consequently, through Shostakovich's experiences, the novel sheds light on the complexities of historical reality as well as trauma, resilience, and artistic expression in the face of oppression.

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