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Muhammed Nacar, Ph.D.

A Feminist Study of *A Room of One's Own* by Virginia Woolf

Cengiz Koç[1]

Abstract

This study is prepared to present pearls and pitfalls of the feminist thought, and explain Virginia Woolf's ideas of equality between sexes. Woolf's first book *A Room of One's Own* and *Orlando* are very important for feminist thought. Especially in this study, I'll try to dwell on the book, having been accepted as the most important work of Virginia Woolf, called *A Room of One's Own*.

Virginia Woolf wrote many books and articles about gender apartheid during her life. Especially, she dwelled on the equality. Woolf gave lots of lectures about woman and literature. Woolf wrote *Orlando* in 1928, and in 1929 she wrote *A Room of One's Own*,Woolf's first book about feminism. Especially in this book, she dwelled on woman and literature; further more, she described the difficulties they had encountered. In *Orlando*, she describes the struggle between genders.

Keywords: *Feminism, Virginia Woolf, Man, Woman, Rights*

Özet

Bu çalışma, feminist düşüncenin iyi ve kötü yönünü ortaya koymak ve Virginia Woolf'un cinsiyetler arasındaki eşitlik düşüncelerini açıklamak için hazırlanmıştır. Woolf'un iki kitabı, Kendine Ait Bir Oda ve Orlando, feminist düşünce için çok önemlidir. Özellikle bu çalışmada Virginia Woolf'un en önemli eserlerinden birisi kabul edilen Kendine Ait Bir Oda adlı kitabı üzerinde durmaya çalışacağım.

Virginia Woolf hayatı boyunca cinsiyet ayrımcılığı ile ilgili birçok kitap ve yazı yazmıştır. Özellikle eşitlik üzerinde durmuştur. Woolf kadın ve

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edebiyatla ilgili birçok konferans vermiştir. Woolf Orlando'yu 1928'de Kendine Ait Bir Oda adlı kitabı ise 1929'da yazmıştır. Kendine Ait Bir Oda Woolf'un feminizm ile ilgili ilk kitabıdır. Özellikle bu kitapta kadın ve edebiyat üzerinde durmuş ve onların karşılaştıkları zorlukları anlatmıştır. Orlando'da ise Woolf cinsiyetler arasındaki mücadeleyi anlatıyor.

Anahtar Kelimeler: *Feminizm, Virginia Woolf, Kadın, Erkek, Haklar.*

Introduction

Feminism is a theory based on the principle equality of woman and man both in social and economical field. As every current, feminism has two faces; good and bad. But feminism should not be understood to have been an event, threating the social structure. As every movement, it is normal to have good, weak and strong side; so does feminism.

As it is known, when it is analysed, woman is seen like a commodity of amusement and utilized like that in the historical process, still continuing more or less. So, can we call this process freedom on behalf of women? I think people, having real feminist thought are opposed the use of women as a commodity.

Nowadays many feminist writer agree that feminism is not for the benefit of woman, but having been hid behind a big lie to use women as slaves. For example Christian Delphy agrees that woman is a toy of capitalism. Christina Hoff Sommers states that feminism is a women's movement, not being able to see the truths.

Of course there have been periods that men and women do not have the equal rights in history. From time to time they have struggled a lot to use these rights; which should be treated with respect. Many feminist writers made a bid for protecting the rights of women and to be able to set up the system based on the equality of principle. One of the important points that they dwell on is, women cannot have the equal work enviroment and rights. David Conwey says: 'It is true that the number of working women is less; but the reason for that is not the men dominance. This is based on the physical and mental structure between sexes.'(Convay, David: 2000).

An important writer in the field of feminism is Virginia Woolf and she indited her work called *A Room of One's Own* in 1929. This work is accepted as one of the basic beginning texts of feminist criticism. Mostly known by her novels, Virginia Woolf with this experiment work attracted spectacularly big attention. In the book, fictionalized as an answer to a speech demand upon women and fictional letters, in some ways, Virginia Woolf's intellectual story and the relationship between women and fictional letters have been discussed.

The writer categorises this relationship into three interrelated dimensions: women and what they look like, women and literature they reveal, women and writings about them; moreover, from the very beginning of the book, she presents the reasons why she has written about feminism in her book, and throughout the book she explains them by the answer for the relationship between women and fictional literature, a woman's desire to write to earn money for a living, having a permanent income and a room of her own and privacy.

A Woman Should Be Herself

The main examples can be quoted all the time from the book suggest the negative sides of the rights that women did not have but men had at the end of 19th century and the beginning of 20th century. Our writer came across an angry and awestruck beadle while she was walking on the grass thoughtfully in Oxbridge because walking on the grass was forbidden for the female students and lecturers. They could just walk on the gravel path. At the end of this path the officer signed her to turn back by using his hands because little ladies could be allowed to enter the library if they had a student accompanying with or reference letter.

A Room of One's Own written in 1929 was a classical novel of the feminism. Women's movement(feminism) is glued to the book called *A Room of One's Room* might be the easiest Virginia Woolf's book to read. The subject is too concrete: *"Woman and Literature. There is an eternal and overhelming question, asked women by men insistently. Since you say so why could not you have a genius like Shakespeare?"* (Woolf, Virginia:1945) That's why Virginia Woolf gave a drastic answer to this offending question after getting to the bottom of historical relations and taking a brief look at the

books in the library. And told women this: *"Earn money, have your own room and create spare time. And write, without thinking what the men say!"* (Ibid) Afterwards it is recognized that there is a dog's perspective in *Flush* written by Virginia Woolf.

In the book the meals which are served in Fernham College, seems like Woolf's aunt's Newham College that is just for women, where the writer is going to make a speech are really humiliating as compared with the ones served to the men in Oxbridge. Woolf thinks that if somebody can not eat good meal, he/she would not love or sleep well. In other words *"the good sides of life have to wait"* Woolf believed that the money which was spent for the religion, but it was sent to the university base when age or reason came. Just because of the fewness of the people who want women to get education caused universities to become men's schools.

However if only mothers could have brought a fortune, there and in the other women schools the subject would be science and wisdom. Unfortunately it is not only hard for women to earn money, but also women weren't allowed to own it (the money).

The book examines the preconceived difference between genders while liaising the women and fiction. Thinking of men's richness and women's poorness forces Woolf to consider the main circumstances of creating an art work. *"If a person cannot eat well, he/she would not think properly"* this sentence which is said at the beginning of the book tells that a person can be an artist not with raw imagination concentration and creativity but by developing and satisfying these talents in the adequate conditions. Poetical brilliance was mostly germinated among the wealthy people as it is shown in the examples of the book's end. That's why she emphasises the importance of money and a room of one's own so strongly. Virginia Woolf is a necessarily and sufficiently educated writer from her childhood. Her father is one of the best writers in the world besides she rejects all the proposals, honors and titles given by academy because she deserves to carry the honor which is not corrupted with the maqam and seat.

The book, looking for the reasons of inequivalancy and the answer of the question why women are poor on the British Museum's shelves says that

it is impossible to find this answer because the complete works written on women by men always coincide with each others. Mussolini hated women while Goethe honored them. On the other hand another professor drew up the weakness of women's intellegence, soul and physical. And the writer says the dominant belief, the main mentality tells that it is caused by such professors and the anger feeling. Virginia woolf called women to fight against the ideal British Women form of Victorian Period and in that book writer remarks that it has to be taken off the title called "saved gender" and also if babysitters could be workers they would be everything. But it shouldn't be forgotten that mothering is not worse than advocacy. Forgetting mothering is not the way of reminding this to men and mensmind society. In the same way saving virginity boundring the sexuality does not mean that it is free for men but taboo for women. Breaking taboos should not be claimed to make women free. Accepting ethicalness is right. The feminist movement leaded by Woolf may demand to have their own room and constant income at the risk of corrupting their society and new generation while giving up Victorian angle women and also mothering and exagrate opposing natality.

For these reasons in this term the book telling that the tracks of a woman's brilliance could not be seen in the recorded lines came for breaking the enmity of women writers and *A Room of One's Own*, added that overcoming with economical problems is not enough. Man's West Literature's lines continued the belief of women's being at the bottom. The result of it is discouraging for women, having to except or try to prove the opposite idea made women disappointed. In the other words this means that the intellegence and soul must be clear and in harmony to show up the creativity effort and must not try to defend or prove herself. At that point the examples for this negative effort and the intellegence and soul's being away from clearness were shown in the lines of noblewomen, having the chance of writing something. Middle class women started to write and could earn money as a writer in the middle of 18th century.

19th century could be seen as the novel era of middle class women. The reasons of it was told in the book like this: "The literature education that women got was character analysis and emotion examination. The close relatives were always with them. They didn't have their own room and

their studies usually were studying in the living room at the risk of being interrupted. So they wrote novels. It might be just because it hadn't been formed yet and also been a new kind literature. In this era not being a traditional example, made women writers begin their own custom. However the women wrote without hate, fear, resistance and preaching. They gave up changing their value judgement to agree with the others.

The author, towards the end of the book, mentions reading the novel of a male author, and says that: ''It was really pleasing to read what a male author has written again. After all the novels I read that's been written by female authors, this one was really direct and explicit.'' He was displaying a great amount of freedom of opinion, personal freedom and self confidence. The reader was feeling a comfort in front of this well nourished, well educated, never been opposed, but at the same time, he/she was respecting to the right of reaching wherever he wants since the day he was born. But it was easy to feel the ego behind the book and the emotions couldn't express more ideas anymore.

All of the conclusions, reached under this statement are that to think about the gender of the author is fatal. The important thing is, the two genders should work together. There shouldn't be any differences in their mind, like in their body. Before the art of the writing, we see that there should be a cooperation between males and females, and for females, the road to this cooperation passes from the money she has and her room. We also see that she should have the habit of the freedom and courage of writing the ideas word for word.

The most famous novel of Virginia Wolf, *A Room of One's Own*, tells about two things; woman, and literature. Those two keywords aren't really as simple as they seem. When you think about them profoundly, you see that they're actually a lot more important than that. The social gender matter, the presence of a patriarchal community, the inequalities in education, the fact that women cannot appear in history, or the scarcity of the appearance of women in the history are the main things told in the book. In order to be creative in terms of intellectuality, women need a room of their own. In this paradigm, two important questions appear: Why is the world of the writing is more difficult for women than it is for men, and the solution of Woolf for

this hardships, having a room, what does it mean? First of all, Woolf tells us at the beginning of the book that she couldn't study in Oxbridge just because she was a woman. At this point, it must be known that Oxbridge is a blending of the words Oxford and Cambridge. This information, tells us that at that time, it was forbidden for females to addent universities. And then, Woolf asks that famous question:

What would happen if Shakespeare had a skilled sister named Judith?

It's not really hard to make some predictions about that. While Shakespeare continues his education and becomes and important figure of a theater and writing, Judith cannot go to school. When her family wants her to marry, she follows her skills and runs away. When she applies to a theater in order to fullfil her dreams, she is faced with the truth of no women can join theater. Finally, she becomes pregnant from a manager who feels bad for her. She cannot carry her poet soul that is caged in her body, and commits suicide. The only reason Judith commits suicide is because she couldn't be strong in the intellectual, professional, social and politic world just because she was a woman. This imaginary sister, clearly shows us the likely ending of a skilled women.

Then Woolf, talks about the difficulties women face because of the social conditions. It is obvious that the most difficult ones are the limitations in the family. The world of home/family locks the woman up in the house and isolates her from the public area. In this sense, maybe the most important one is the motherhood issue. Because most of the time, while the husband continues his life on the outside, the women should look after her child. Woolf compares the writing a text (with the metaphor of giving birth) and biological motherhood. But most of the time, to make this decision is not in the hands of the women. For a woman that doesn't have any rights or money, it's impossible to even dream a life other than marrying a good man and being locked up in the house. In the house, woman has a huge amount of things to do such as food, cleaning the nurture of the children. And while doing these things, it's impossible for woman to become creative.

A Room of One's Own, is based on two conference text, given by Woolf in 1928 in Newnham and Girton Universities. But this information shouldn't

fool us to think that the book is based on reality. Just the opposite, the book is pure fiction. At the beginning of the book, Woolf says that:

I think I don't need to say the thing I'm about to tell, Oxbridge, and ''I'' is not real. Some lies will pour from my lips, but inside this lies, there can be some reality mixed in them. I leave it to the reader to find this reality and pull it out and to decide that it has a chapter that worth hiding.

One of the interesting details almost the same as this one, is that the book doesn't have only one narrator. She continues:

"You can call me Mary Beton, Mary Seton, Mary Carmichael or any other name you want to give me. It doesn't really matter."

One of the reasons of this conscious choice may be the struggle of destroying the authority of the narrator in the narrative. If we go deeper in this issue, we can come to the conclusion of Woolf trying to destroy the bond between the author and the authority and try to cripple the bond between the authority and the males in the means of literary. Because of these reasons we talked about, Woolf has a strong and extraordinary bond between her readers. And maybe, because of that reason, reading *A Room of One's Own* makes the reader feel like chatting with Virginia Woolf herself about her true identity and beyond the time. Woolf, first of all gives us the answers for why being an author is harder for women than it is for men. We can put what she said about this on this order:

The difficulties of getting education for women and the limitations brought by the family life.

Woolf primarily explains that just because she is a woman, it is forbidden for her to have an education at Oxbridge at the beginning of the book. At that point, it is important to state that Oxbridge is derived from the names of Oxford and Cambridge universities. This information reveals the impossibility of a girl having an education at university in that period. Then, Woolf asks this renowned question:

"What would have happened if Shakespeare had had a wonderfully gifted sister, called Judith?"

It is not difficult to imagine this possible scenario: While Shakespeare proceeds on his education and he carves out a niche for himself in theater and literature, Judith is not sent to school. When her family wants to marry her, she runs away following her talent. When she applies for a job to

a theater with the purpose of realizing her dream like Shakespeare has done, she comes face to face with an answer that any woman cannot be an actress. Ultimately, she is impregnated by a manager feeling pity for her. She cannot sustain her poet's spirit trapped in a woman body and she commits suicide! What would be the reason of Judith's suicide instead of not being able to find a way to gain power at intellectual, professional, social and political fields just because of being a woman? (Squier, Susan M.: 1985) This imaginary sister displays explicitly the possible end of a gifted woman's life.

Then, Woolf makes mention of inequalities and some difficulties that women have because of social conditions. It has been seen that these social conditions include specifically and mostly family life restrictions. Domestic/family life confines woman to the home and isolates her from public sphere. In this framework, the most important issue is probably motherhood issue. For the reason that the woman is supposed to take care of her child at home whereas her husband maintains his life mostly at outside. Woolf sees writing/production processes as biologic motherhood with respect to the metaphor of giving birth to a text. (Abel, Elizabeth: 1993) But mostly, this selection is also beyond women' power. It is impossible even to desire another option apart from marrying a very nice man, confining herself to the domestic life for a woman not having enough money and rights. And the woman undertakes the domestic responsibilities such as cooking, cleaning and child caring attributed to them. After all, that the woman can be creative is out of the question due to these domestic tasks. Also, Virginia Woolf expresses at her book, *A Room of One's Own*, as:
"…For all the dinners are cooked; the plates and cups washed; the children sent to school and gone out into the world. Nothing remains of it all. All has vanished" (Woolf, V. :1945).

Depending on all inequalities, difficulties mentioned above, Woolf concludes that women have only one opportunity to overcome all of them and produce something new going beyond nothingness. A room of her own, first of all, means a place and time that a woman can conduct intellectual studies without being disturbed, away from difficulties and responsibilities and that is directly associated with economic freedom. However, more

important thing is that Woolf advices the women, first of all, on being free in mind and then writing. "According to Virginia Woolf, writing itself is a crucial part of feminism transited from private sphere to public sphere." (Snaith, Anna: 2003) So, Woolf has a crucial advice for women at that point. To write. Write not giving up, without taking the current situation into consideration, thinking on whether your writings would be successful, considering other people's thoughts about your writings! As she expresses the following at one of the last pages of *A Room of One's Own*:

"*So long as you write what you wish to write, that is all that matters; and whether it matters for ages or only for hours, nobody can say. But to sacrifice a hair of the head of your vision, a shade of its colour, in deference to some Headmaster with a silver pot in his hand or to some professor with a measuring-rod up his sleeve, is the most abject treachery, and the sacrifice of wealth and chastity which used to be said to be the greatest of human disasters, a mere flea-bite in comparison.***"(Ibid).*

Briefly, Virginia Woolf wants women to be free in every field. She states that the rights given to men about working with equal rights as men, fair wages or equal pay, having equal right in education and sex equality should be given to women, as well.

Conclusion
In this study, I emphasize especially the contributions of feminism to women's life and the things that women should do to have equal rights. As I express in the beginning of my study, it has better to state both good and bad sides of feminism when evaluating it. There are of course, some people and groups that use feminism to get privileges as well as writers that are sincere in what they say on the subject of feminism. I concentrate on *A Room of One's Own*, a notable work, among masterpieces of Virginia Woolf, a prominent feminist writer, as a reference in this study.

The woman shall definitely write and publish her writings if she is literally willing to express herself and fight for the idea that women should have equal rights as men. It is true that women fall behind men in some fields, so it is inevitable for them to produce new things in the academic field instead of blaming the opposite sex for this situation.

Consequently, I might express that I agree with Woolf on many subjects, especially the subjects of education, job opportunities and the matter of deserving the same respect at the community. Moreover, as Woolf state women and men should not be opponents, they should create something putting their heads together. A woman and a man are like two sides of face. It is impossible that the woman might be successful by ostracizing him or man might be successful by ostracizing her at 21st century.

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The Alienation of the First Generation of Post-War British Society in Light of *Look Back in Anger* by John Osborne

Ercüment Yaşar[1]

Abstract

This paper mainly aims to explain the alienation of the first generation of Post-War British society in light of John Osborne's *Look Back in Anger*. The isolation from the society takes the first position in alienation of the new youth. Secondly, the isolation from the religion and anger against the Church (the institutional religion) drive the individuals to alienation. Thirdly, the condition of the middle-class marriage is revealed to the reader as one of the most remarkable problems of the post-war Britain resulting in alienation. Fourthly, the lack of connection with the past produces frustration that leads to alienation in the process of reconstruction. Lastly, the isolation from the idea of Englishness destroys the social identity of the post-war British society.

Keywords: *Alienation, Welfare State, Post-War Britain, John Osborne*

Özet

Bu çalışma temelde John Osborne'nun Öfkeyle *Geriye Bakmak* eseri ışığında 1945-Sonrası ilk kuşak İngiliz (British) toplumunun yabancılaşmasını açıklamayı hedeflemektedir. Toplumdan izolasyon yeni gençliğin yabancılaşmasında ilk sırada yer alır. İkinci olarak, dinden izolasyon ve Kilise (kurumsal din) karşıtı öfke bireyleri yabancılaşmaya sürükler. Üçüncü olarak, orta-sınıf evlilik biçiminin durumu 1945-Sonrası Britanya'sının en önemli problemlerinden biri olarak takdim edilir. Dördüncü olarak, geçmişle bağlantı kuramama 1945-Sonrası dönemde hayal kırıklığı ve yabancılaşma üretir. Son olarak, İngilizlik düşüncesinden izolasyon 1945-Sonrası Britanya'sında toplumsal kimliğe zarar verir.

Anahtar Kelimeler: *Yabancılaşma, Refah Devleti, 1945-Sonrası Britanya, John Osborne.*

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Introduction

The literary works written in transition periods reflect the sociological and political background of their own society in various literary ways under the influence and control of the authors who are inevitably in touch with the social crises of their own society. In this respect, it is a useful method to scan the literary works of a period in order to understand the sociological problems of its people who are the members of a society in transition progress. The post-war era is a transition period, from modernism to postmodernism, for British society and the individuals of the reconstruction era have difficulties deriving from inability to get connection with the pre-war institutions and values that had been the sustaining values for ages on the sociological level for British people. John Osborne's *Look Back in Anger* (1956) enabled a great contribution to the literary canon of the New Wave British Theatre by concentrating mainly on the post-war youth's frustration and isolation resulting from the unfulfilled promises given by the welfare state project just after the Second World War. *Look Back in Anger* reveals the isolation of the first generation of the post-war British society from the concepts such as society, religion, the institution of middle-class marriage, the individual past, and idea of Englishness by making serious judgements about all the established institutions before 1945. These five different ways of isolation are the reasons leading the first generation of the post-war British society to alienation. The alienation of the new youth mainly derives from these five ways of isolation. In the paper, the alienation, as a psychological concept, is used to refer to psychological condition of an individual whose dissatisfaction with the present situation, the social norms, and the society itself creates frustration on the conscious level while prevents the individual from adaptation to the social norms and values in daily life.

The Political and Economic Picture of the Post-War Britain

The post-war era is generally considered as the transition period from modernism to post-modernism. The discussions about the period mainly focus on the transformation of the society and its individuals' adaptation into the new situation. The economic model of the war years is modified according to the post-war situation with the help of the post-war consensus in the economic model to be followed to make the state more powerful economically. Alan Sked gives the panoramic picture of the period in

politics and economics:

> The famous 'post-war consensus', based on a mixed economy, the welfare state, Keynesian economic policy and economic corporatism in domestic affairs was complemented by a consensus over foreign policy that included support for the North Atlantic Treaty Organization (NATO), a special relationship with the United States, the peaceful transformation of empire into Commonwealth, an independent nuclear deterrent, and -eventually- membership of the EEC/EC/EU (40).

The post-war economic policy was based on the Keynesian model of redistribution and welfare state economy. The welfare state economy was adopted by the Labour Party and it is the process in which the Labour Party adopted itself to the new circumstances after the Second World War while transforming the British society by following the mixture of the Keynesian model of redistribution and socialist principles of state-sponsorship. The 'special relationship' with the United States and the support for the NATO are the basic principles in the foreign policy. The loss of the Empire leads the politicians to follow the policy of Commonwealth in order to preserve its powerful position in the world politics. The loss of the Empire as an important actor in the world politics paves the way for integration of Britain into European Community and the special relationship with the United States becomes the basic principle in the foreign affairs. The governmental devices try to adapt themselves to the new developments in politics and economics but reconstruction of the political devices in accordance with the "new needs" of the state necessarily takes time. In this context, the British society is faced with the conflicts and social upheavals of the transformation period as it is successfully portrayed by Osborne in *Look Back in Anger*.

Isolation from the Society

The relationship of the individual with society determines the personal development of the individual. The society constructs personality by using its own social institutions and social devices. The relationship of the individual with the society in post-war era also plays a key role in the character formation of the first generation of the post-war British

society. The first generation of post-war British youth has a rebellious character deriving from fighting against all the social norms and the moral values introduced and obeyed by the majority of the society. In the play, Jimmy Porter is the representative of the alienated individual of post-war Britain because of the fact that he does not live in the same time with his contemporaries on the conscious level. He does not share same ideas and feelings with the other characters in the play. His point of view is completely different from the other characters' standpoint. Helena defines Jimmy's main problem to Alison who is the female representative of the upper class values:

> HELENA: Do you know-I have discovered what is wrong with Jimmy? It is very simple really. He was born out of his time.
> ALISON: Yes. I know.
> HELENA: There's no place for people like that any longer-in sex, or politics, or anything. That's why he's so futile. Sometimes, when I listen to him, I feel he thinks he's still in the middle of French Revolution. And that's where he ought to be, of course. He doesn't know where he is, or where he's going. He'll never do anything, and he'll never amount to anything (Osborne, 90).

Jimmy, in Helena's view, has the rebellious character of French Revolution which is considered one of the most important turning points in history of modern world. The key point is that he is "in the middle of the French Revolution" (90) and so he cannot get connection with the people around him. His personal obsession with the past determines his reaction to the external world. In this respect, the "revolutionary" way of thinking cannot communicate with the "reconstructive" way of thinking. He always aims to look at everything from a pessimistic point of view and it inevitably results in "deconstruction" of the all established institutions and social values. So, he tries to change everything around himself according to his own expectations; however, he cannot fulfil his strong desire to "rebuild" the external world. His inability to change or "rebuild" people and institutions around himself drives him to create his own values and principles. In post-war era, people in Britain are looking for reconstruction of new institutions and values but the first generation of post-par youth has a revolutionary way of thinking even in the period of reconstruction. The gap between the real

world and the "illusionary world" drives the first generation to frustration that produces anger against all established institutions and values created by the majority of the society. The struggle against the social institutions deserves to be pointed because it mainly marks the character formation of the post-war youth. İbrahim Yerebakan puts emphasis upon this fact in ''*Osborne's Female Portraits in Look Back in Anger*'':

> One of the best indications of his [Jimmy Porter] isolation from the accepted social norms is that his higher education did not give him a position in which his qualification would be useful. He feels lonely and frustrated by the unfulfilled promises of the welfare state. He has no confidence in any of the established institutions because he finds in them a real hypocrisy and insincerity. (82)

The hypocrisy in all values and institutions in his life creates frustration and produces anger against welfare state and its devices. The expectations of the new youth for the upward social mobility determine the politics of the period. In this respect, the education system was redesigned according to the Keynesian politics and new demands of the consumerist middle-class in the post-war era. The new universities founded by the government in post-war era created a great deal of students who could not achieve to be member of upper class. Bosede Funke Afolayan emphasizes the role of the education system in the alienation of the post-war youth:

> He [Jimmy Porter] criticises the society that gives him an upper-class education but does not provide him the necessary relevance in the society. He refers to his university as "white-tile" not "red-brick". "White-tile" is an image used to represent the newly created universities by the Mass Educational Act of 1944. This welfarist state is attacked by Jimmy Porter. "Red-brick", on the other hand, represents Oxford and Cambridge-the Etonian Old School boy tradition which connects with the rich (134).

Osborne's angry protagonist makes verbal attacks to the newly-founded universities after the Mass Educational Act of 1944. He is unsatisfied with the governmental affairs and the decisions related to the new understanding of higher education. The role of the education in frustration of Jimmy

Porter is also defended by Emine Tecimer:

> Jimmy Porter is regarded as an embodiment of the frustrations of a particular age and class especially the generation of young men who have been expecting to leave behind their lover class origins by using higher education. Jimmy is educated beyond his social roots; however, he cannot get what he expects from his education. Despite his university degree he has worked as an advertising salesman, a neophyte journalist, and a vacuum-cleaner salesman. Then he starts to run a sweet stall for a living which is also not a proper job for a graduate man (11).

Tecimer reveals the fact that Jimmy expects to get a new style of life thanks to the education system that enables him a higher education. The education is seen as an "elevator" that provides a chance of upward social mobility by the protagonist who reflects the expectations of the new youth after 1945. Jimmy cannot find a proper job although he gets a higher education and it makes him disappointed after spending great effort to get a good position in life. In a way, the frustration appeared after the failure of the new education regulation by the Labour Party is discussed by the author by means of the protagonist of the play. Therefore, Osborne makes a serious judgement about the new regulations in education by the government which tried to give new opportunities to the university students. The present situation does not fulfil the expectations of the students who studied at the universities to get a "better life" and it is one of the most important reasons behind the frustration of the new youth in the post-war era.

Isolation from the Religion

The relationship of the individual with the social institutions is an important process in social life. The dissatisfaction with the present situation generally drives the individuals to isolation from the social institutions and social norms constructed by the society. In *Look Back in Anger*, Jimmy Porter is the representative of the first generation of post-war graduates who are introduced as the isolated individuals from the religion, the Church, and the Monarchy. He makes verbal attacks on the Church and the Monarchy by releasing his inner anger toward all the traditional values. The Church and the Monarchy represent the traditional social order attacked by Jimmy

who is dissatisfied with the present situation on the economic level. He uses every opportunity to attack these institutions and the "values" associated with these social agents. Osborne's "angry young man" gets angry after hearing or seeing something related to religion or tradition. The church bells, for instance, make him angry:

> Oh, Hello! Now the bloody bells have started!
> (*He rushes to the window*)
> Wrap it up, will you? Stop ringing those bells! There's somebody going crazy in here! I don't want to hear them! *(*Osborne 25)

Jimmy Porter's anger against the church bells represents the new youth's anger against all the values and symbols related to the Church. The Church and the Monarchy had been the most important devices of traditional authority for British people but the decline of the traditional upper class on the political level resulted in the decline of all the devices of traditional authority. The loss of the economic power and the powerful social status for the aristocratic class is artistically indicated by the author while reflecting the background of the new youth's anger against the old social order. In this respect, Jimmy Porter's anger against the church bells is the indicator of the new youth's anger against the traditional authority and its devices.

Isolation from the Institution of Marriage

The institution of marriage has been one of the widely praised institutions of British social life. The welfare economics of the post-war period begins to transform the institution of marriage and the family life while the society tries to integrate itself to the new situation in the economics and the politics. The first generation of post-war British youth differs from the majority of the society in looking at the institution of marriage and traditional marital values. In the play, Alison Porter's confessions about the changes in her believing in "the divine rights of marriage" are the indicator of the great shift for the majority of post-war British society. She releases her real feelings and ideas about the traditional understanding of family life to Helena:

> ALISON: Helena –even I gave up believing in the divine rights of marriage long ago. Even before I met Jimmy. They've got

> something different now-constitutional monarchy. You are where you are by consent. And if you start trying any strong arm stuff, you are out. And I'm out. (Osborne 89)

Osborne uses Alison's confessions in order to reflect the changes in moral values of the traditional upper class of British society in the progress of social and political crises. Alison, as a representative of the upper class values and norms, cannot get connection with the once-praised principles of his own class. In Osborne's play, the only character who shares the traditional way of looking at the marital issues is Colonel Redfern. He is aware of the problems that Jimmy and Alison have at their home for a long time but he does not advice separation or divorce as a possible solution to the conflicts between them. He reflects the basic characteristics of the traditional upper class in British society even in the period of crisis that forces the institution of marriage. Helena is another member of the upper class but she leads Alison to leave Jimmy by claiming the marital problems and she defines Alison's house as "this mad-house" (47) that should be left immediately at the cost of leaving the husband. On the other hand, Jimmy Porter strongly reflects the new generation's morality while creating his own moral norms. He does not care about the social norms of pre-war British society and creates his own moral norms. Alison Porter gives serious clues about his "newly-created morality":

> ALISON: Jimmy's got his own private morality, as you know. What my mother calls "loose". It is pretty free, of course, but it's very harsh too. You know, it's funny, but we never slept together before we were married.
> CLIFF: It certainly is-knowing him!
> ALISON: We knew each other such a short time, everything moved at such a pace, we didn't have much opportunity… (Osborne 30)

It is obviously seen that the isolation from the society and the social norms drive Jimmy to create his own morality while ignoring morality of the society in which he lives. His dissatisfaction with the social norms and moral values is the reason leads him to criticize the moral system of the society strongly without considering the results of the isolation from the society.

The institution of marriage, needless to say, is one of the vital instruments of the social morality and it helps to the integration of the individual to the social life. Hence the rejection of the institution of marriage is followed by the rejection of the moral norms of the society. Jimmy is not aware of his rejection of the morality of the society philosophically. Instead, it is just a personal reaction to the social values. On the conscious level, he does not know the reasons behind the transformation of the marital life and the institution of marriage like his wife, Alison, but he is dominated by the transformation in the family life and marital values in the transition period from modernism to post-modernism. In this way, Jimmy and Alison are two representatives of the individuals who deviate from the "divine rights of the marriage" as a result of the transformation of the post-war British society on the social and economic levels.

Isolation from the Past

The connection between the past, the present, and the future is a necessity for the integration of the individual into the social order. It is a necessary element of the social and the personal memory. Hence the lack of connection with the past destroys the individuality and the personal identity on the psychological level. Jimmy Porter's obsession with the present condition derives from the fact that he cannot get connection with his own past and it destroys his personal and social identity. The reader learns his isolation from his own individual past thanks to the conversation between Jimmy and Alison Porter:

> JIMMY: (*kissing her again*). You're fond of him [Cliff Lewis], aren't you?
> ALISON: Yes, I am.
> JIMMY: He's the only friend I seem to have left now. People go away. You go away. You never see them again. I can remember lots of names-men and women. When I was at school -Watson, Roberts, Davies. Jenny, Madeline, Hugh… (*Osborne* 33-34)

Jimmy Porter remembers names of his friends in the past but their absence in his present life makes him disappointed and frustrated. He is not in touch with the friends in the past. He declares "You never see them again" (34) in order to reflect his "sorrow" deriving from the lack of connection with the

individual past. So, the retrospective approach of Jimmy in a melancholic way clearly reflects his frustration springing from the individual past. It is a kind of hidden obsession with the personal past that creates nostalgia on the conscious level for the protagonist, Jimmy. His desire to have connection with the personal past reveals his aim to connect the past, the present, and the future with each other. Tim Armstrong shows the results of the discontinuity on the personal and social level in *Modernism*:

> What is produced in the Post-War world is a disrupted temporality in which the dynamic relation between past, present, and future which we saw as intrinsic to modernity is forced to co-exist with elements of "frozen" time: a lost past; a traumatic present; a blighted future (42).

Armstrong discusses the time perception of the reconstruction period by making explicit reference to the science of psychology in order to emphasize the relation of the individual with the time and space. The discontinuity in time perception destroys the individuals by breaking their connection with the past, present, and future. He thinks that the discontinuity on the conscious level destroys personal identity. On the other hand, David Edgerton makes a significant analysis about the deviation from the imperial past of British governmental affairs on the political level after 1945:

> The nation and national interest became key terms of political discourse. For example in The Labour Party election manifesto of 1945, "Socialism" appears once, whereas 'nation', and "people" appear repeatedly, more so than Britain or British; by contrast the 1935 manifesto hardly invoked Britain/British or nation. The 1945 manifesto called coal 'Britain's most precious national raw material'. It is not surprising then that a National Coal Board would appear. Alongside it came a National Health Service (though a British Transport Commission and a British Electricity Authority). It is interesting too that while the 1945 Labour Party manifesto called for 'public ownership' or 'socialization' of industries, 'nationalization' would become the standard term (42).

Edgerton makes comparison of the "imperial past" and "national present" in politics while discussing the post-war politics. The British Labour Party follows the same political agenda with the ruling class because of the influence of nationalization movement in the period. The Labour Party defends the social state and it is supported by the conservatives because of the negative results of the Second World War to the Britain's economy. Therefore, the political parties are in agreement with the nationalization policy in order to strengthen the state economically after the Second World War. It includes the state-sponsored economics, comprehensive social insurance, nationalization of the health service, state-sponsored housing project, and a more accessible public education. The raising idea of the period is nationalization and the whole society wants to hear some key words or terms from the politicians. All the political figures use the concept of nationalization as a key term and the Labour Party is the pioneer of the nationalization of Britain after the Second World War. In this respect, the deviation from imperial past of Britain marks the central aim of the reconstruction era for all the social and political movements. The need to strengthen the state economically unites the political parties in following the Keynesian model of redistribution and welfare state economy. In this respect, the meaning of nationalization differs from the classical meaning of the concept of nationalization and it refers to the control of the state over the instruments of public service. The nationalization process in British politics leads the political parties to have a consensus in the mixture of the capitalist Keynesian model of redistribution and the socialist way of the control over the instruments of the public service and the means of production to solve the political and economic problems of the country after the war years.

Isolation from the Idea of Englishness

The disappearance of the idea of Englishness is one of the most serious problems of post-war generation on the political level. The idea of Englishness cannot be a kind of "melting pot" after the decline of Imperial Britain because of the fact that it does not gather people around a certain concept or an idea which is the necessary principle to be a society or union. Needless to say, each society needs "a myth" in order to gather around it. So, post-war era is the period in which all the social and governmental agents try to construct an identity, a myth, for the British people because

the loss of the Empire and the desire for adaptation to the new situation destroyed the old "myth", the idea of Englishness. Colonel Redfern is aware of the situation and he reflects the mentality of the traditional ruling class which is in decline:

> COLONEL: …No perhaps Jimmy is right. Perhaps I am a-What was it? An old plant left over from the Edwardian Wilderness. And I can't understand why the sun isn't shining anymore. You can see what he means, can't you? It was March, 1914, when I left England, and, apart from leaves every ten years or so, I didn't see much of my own country until we all came back in '47. Oh I knew things had changed, of course. (Osborne 67-68)

The Colonel, representative of the Imperial Britain, releases his deep feelings that are the evidence of his self-realization about what is going on in the process of decline for the traditional ruling class. As a soldier, he follows the traditional upper class culture and shares the traditional way of living. He reflects the "gloomy years" of the traditional ruling class by making reference to the period between 1914 and 1947. The Colonel cannot understand "why the sun isn't shining anymore" and in this way Osborne emphasizes the fact that the old upper class does not know the reasons behind the decline of Imperial Britain. In other words, the decline of the Great Britain means the decline of the traditional ruling class and its values or vice versa but the members of the class are not aware of the loss of the "imperial past" in politics and economics. The unawareness of the upper class prevents it from adaptation to the new situation which is the necessary principle to survive for all livings. The adaptation to the new situation needs self-awareness but the Colonel is not aware of the 'facts' although he is about to realize the "approaching danger". So, it is possible to say that it is revealed to the reader that the isolation from the idea of Englishness is one of the basic reasons in the alienation of the first generation of the post-war youth as depicted by means of the lack of a 'real communication' between the Colonel and Jimmy.

Conclusion
To conclude, *Look Back in Anger* gives a panoramic picture of the post-war British society by making explicit references to the frustrated and alienated

youth of the decade in different ways. The "new youth" in search of a new social identity fights against all the pre-war institutions and social norms. Osborne aims to explain five different kinds of isolation that produce anger and frustration for the first generation of post-war British youth. The isolation from the society takes the primary position in frustration of the new youth. The rejection of the social norms is discussed by the author in relation to the isolation of the protagonist to depict the panoramic picture of the new youth. Secondly, the isolation from the religion and anger against the Church drive the individuals to alienation. The author discusses the anger of the protagonist against the Church to show the reluctance of the new youth toward the religious style of life and the social instruments of the religion in the period. Thirdly, the condition of the middle-class marriage is revealed to the reader as one of the most remarkable problems of the post-war Britain. The loss of the faith in the "divine rights of the marriage" is pictured in the examples such as Jimmy, Alison, and Helena. Fourthly, the lack of connection with the past produces alienation in the process of reconstruction. The play discusses the necessity of the personal and common memory in the social life while presenting Jimmy's lack of connection with his personal past and also with the imperial past of Britain. The play presents a great example of the discontinuity in the social and personal memory by giving concrete examples of characters representing the new youth of the post-war period. Lastly, the isolation from the idea of Englishness destroys the social identity of the post-war British society. The relation between the loss of imperial power and the isolation from the idea of Englishness is discussed in a comparative way and, on the other hand, the reflections of the transformation in the social order is illuminated to make the reader aware of the upheavals in the transition periods. In this respect, Osborne's *Look Back in Anger* presents post-war youth as it really is and the success of the author in using literary instruments makes the play one of the most important works of the decade in New Wave British Theatre. It gives a significant example of social analysis by using the literary method as an instrument to make some certain judgements about the different manifestations of the social life.

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A Study of "The Other" in Ray Bradbury's *Fahrenheit 451*

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Abstract

Ray Bradbury's *Fahrenheit 451* is regarded as a dystopian book; however, it also depicts an ideal state from the perspective of the authority. This study examines how the authority treats 'the other' in this ideal state. There are two types of the other; the ones who are in the system and the ones who are not in the system. After the society is deprived of books, the rulers impose some tools to the society to keep them under control. Despite keeping them away from an intellectual life and making benefit of oppressive tools, there emerge some people who happen to act against the will of the authority. This study reveals that the authority excludes the others instead of trying to include them into the ideal system.

Keywords: *Ray Bradbury, Fahrenheit 451, The Other, Authority, System*

Özet

Ray Bradbury'nin *Fahrenheit 451* adlı eseri distopik bir kitap olarak kabul edilse de kitapta anlatılan otoritenin bakış açısına göre bir ütopyayı da tasvir etmektedir. Bu çalışma, otoritenin 'öteki'ye nasıl davrandığını incelemektedir. İki çeşit öteki vardır; sistemin içinde olanlar ve sistemin dışında olanlar. Toplum kitaplardan mahrum bırakıldıktan sonra yöneticiler insanları kontrol altına almak için bazı araçları dayatır. Ancak insanları entelektüel hayattan uzak tutmasına ve bazı araçları kullanmasına rağmen, otoritenin isteklerinin aksine hareket eden bazı insanlar ortaya çıkmaktadır. Bu çalışma otoritenin, ötekileri, ideal sisteme dâhil etmek yerine dışladığını ortaya koymaktadır.

Anahtar Kelimeler: *Ray Bradbury, Fahrenheit 451, Öteki, Otorite, Sistem*

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Ray Bradbury's dystopian novel *Fahrenheit 451* describes the future of American society which is highly engaged in television, social activities and consumerism. The story is told from the viewpoint of the main character Guy Montag, who is a fireman. However, the job of the firemen in the book is the exact opposite of the one in real life –as the homes are fire proof firemen are not the ones who extinguish the fire but are the ones who *ignite* the fire. They start the fire to burn the books which had been swept out of people's life long time ago. It is illegal to read books in this *ideal* state. Whenever the firemen are informed about someone who is keeping one or many books, they go and burn the books, sometimes including the house. Books are excluded from society as they are believed to contain adverse ideas. Therefore, Beatty – the chief of the firemen – calls the books traitors since "they turn you on when you think they're backing you." He also mentions about the difference of the interpretations of the books and says, "Others can use them, too, and there you are, lost in the middle of the moor." (Bradbury 82) The society deprived of books is the one which can easily be kept under the control of the rulers with the help of some important tools imposed on the society. In the case of the society in *Fahrenheit 451* these are as follows:

Even though television seems to be the source of oppression in the perfect state order of *Fahrenheit 451*, it is in fact not the source of oppression. It is one of the instruments that ensures the maintenance of the established order. It is not the source, it is the consequence. Fire Chief Beatty explains the source of book burnings and thus the oppression as follows: "It didn't come from the Government down. There was no dictum, no declaration, no censorship, to start with, no! Technology, mass exploitation, and minority pressure carried the trick, thank God." (45) First people themselves demanded books to vanish from the society, and then came the censorship. As a result, the oppression was applied by the state step by step.

Mentioning the origins of censorship, Rodney Smolla says, "Censors know no political right or political left, no religion, no generation." He believes that they feel they are doing what is right:

> The censor always believes in the moral righteousness
> of his or her cause. Indeed, the censor may be - dare

> we say it? – "right," at least in some sense. History's fair-minded and objective assessment may well be that a particular censor at a particular time and place was motivated to vindicate values widely shared in the society by people of reasonably sound judgment and good will. (Smolla 901)

Thus, in the case of *Fahrenheit 451*, the fragile attitude of the minorities is used as a justification and outpouring of good will to start censorship. Beatty thinks that the society is vast and they do not want their minorities to be upset. And as "a book is a loaded gun in the house next door," (Bradbury 47) the solution is to "burn it." For example, as black people do not like *Little Black Sambo*, and white people do not feel good about *Uncle Tom's Cabin*, they burn them. (47) However, the scope of the minority is not limited to ethnical origins like what we understand today, it is a much more extended one. For instance, if "someone writes a book on tobacco and cancer of the lungs and the cigarette people weep" (47) the weeping people become the minority who should not be made upset and hence that book should be burned as well. Even these examples do not exactly show the extent of the definition of minority. To understand this, it is better to pay attention to Beatty's words. He warns people not to "step on the toes of the Chinese, Swedes, Italians, Germans, Texans, Brooklynites, Irishmen, people from Oregon or Mexico" decreasing the scope, not on the toes of "Mormons, Baptists, Unitarians, second generation" and even not on the toes of "dog lovers, the cat lovers, doctors, lawyers, merchants, chiefs." (46) Then we can ask who is not a minority? The answer is clear: nobody.

And since a book is a loaded gun pointed towards a "minor minor minority," (46) it should be either transformed or burned. Transformation means that at first "authors, full of evil thoughts, locked up their typewriters and magazines became a nice blend of vanilla tapioca [which means that they are about unimportant issues]. Books became dishwater. Then no wonder books stopped selling, the critics said. And for the public who knew what it wanted and who were thus spinning happily, the state let the comic books survive." (46) The transformation of the books is completed through this process. They are turned into useless papers to make the people busy with unimportant things. These transformed books and magazines are

supported with dimensional sex magazines. However, the censorship did not come from the government down, but from the people up. This is the most effective kind of censorship. Since the society demanded it, there cannot be a reaction against the rulers. If the situation was the opposite, there would have been reaction and even protests against the authority.

When the transformation of the books was complete, intellectual activities lost their importance and schools for liberal arts like Faber's, were closed "for lack of students and patronage." (57) After the books lost their importance and schools raising critical students were closed, the transformation of the society was almost complete. When the condition of the society matured, the state interfered with television.

Televisions in this perfect state are wall-sized and they cover the walls of the house in accordance with the economic situation of the family. If they have enough money, they have these wall-sized screens on all four walls of the living room and there are also televisions in the other rooms of the house. They can watch TV even when they go sleep since there is one hanging on the ceilings of the rooms. Guy Montag's wife Mildred symbolizes the *ideal citizen* that the authority appreciates and even though they have screens on their three walls she desires a fourth one. "It's only two thousand dollars," she says, but it means one third of Montag's yearly income. (15) For Mildred, who is a total conformist, it is only some money, but the reality that she misses is that it is a huge amount of money. Moreover, she is ready to live without some other things for the sake of that screen.

Television in this state functions as the basic source of propaganda. It gives an unreal picture of life and distorts reality to keep the people under control. This is seen with two clear examples. One of the examples is Montag's chase by the police force. It is broadcasted live on TV. Montag manages to escape easily from the place after he murders Beatty. But it is shown on TV that he is caught by the mechanical hound and killed. However, it is not Montag; it is an ordinary citizen who is not aware of anything. TV does not even show his face after he is captured; just a perception is formed as if Montag is captured. (111) Thus, the illusion that the authority cannot be defeated is imposed on people. The other example is that Mildred and

the other conformist citizens call the TV as their family. Even though people do not have a good relationship with their children, let alone their relatives, they call TV characters as their uncles, aunts, cousins, nieces and nephews. Apart from being machines that are always on, people can take part in interactive TV programs, which also demonstrate a different form of illusion. In these programs, authors write the script with missing parts. When the time comes for the missing part, characters look at the audience and the people watching the show say the missing line. As a conformist, Montag's wife Mildred usually takes part in these programs, but when asked what the program is about, she has nothing to say, she just plays her role thinking that she is really in the show. However, the same missing part is sent to a lot of people in the country at the same time and they are all taken under control with just one or two sentences. Therefore, the illusion is always keeping people busy with unimportant things. Marshall McLuhan, philosopher of communication theory, says that "All media exists to invest our lives with artificial perception and arbitrary values." (1964) in his 1964 book *Understanding Media: The Extensions of Man*.

Another source of keeping people busy and thus oppressing them is the seashell radios. These are tiny radios put into people's ears while they are doing daily activities, working or even sleeping. Therefore, there is no communication between people most of the time, even between husband and wife. Since people's ears are busy with listening, they develop a new skill: lip-reading as Montag's wife Mildred does. Since seashells are another form of oppression, they both block the interaction in the society and make people busy with the way of life that the authority wishes. People do not have the time to think and criticize, because when they are away from the TV they are together with the seashells.

Even though Clarisse is aware of the situation and questions the authority's applications, almost all of the people appreciate these kinds of activities. People talk about their wonderful cars, clothes, and swimming pools. She does not think that they have a real conversation since they are all a kind of designed dialogue.

In *Fahreheit* 451's ideal society, people should spend their free time in accordance with the authority's wishes. People are either made busy with

sports or contests. "More sports for everyone, group spirit, fun," says Captain Beatty referring to what people are supposed to do, in their free time. (46) He summarizes the aim of these sports, "You don't have to think, eh?" Also at the school, they are given "an hour of TV class, an hour of basketball or baseball or running, another hour of transcription history or painting pictures, and more sports." (13) Rafeeq O. McGiveron says that "simplification of education reinforces the public's existing desire to avoid difficult thought." (27-29) Therefore, as people are stuffed with sports at school and in their free time, they do not have time to think. As long as they are busy with sports, they are supposed to buy new equipment and support the system.

Another way of making people busy with material things is the competitions. They are asked about "the words to more popular songs or the names of state capitals or how much corn Iowa grew last year. Cram them full of non-combustible data" and they are made feel that they are brilliant with information. (Bradbury 46) With the help of these factual numbers, which Ray Bradbury calls factoids, they feel the need to take part in competitions and win some money to spend again. Commercial advertising is another tool that accelerates consumerism in the perfect state. For Smolla "commercial advertising and political propaganda are as ubiquitous as the screeching bombers." (896) There are roadside billboards which are two hundred feet long so that fast drivers who have expensive cars can see them easily. However, advertising is not limited to billboards; they are in all aspects of daily life. Advertisements can also distort some important figures who were once important to people. For instance, when talking about the Bible, Faber says that the authority changed the Bible in their parlors, and Christ turned into a member of the family. (Bradbury 63) Then he questions if God can recognize his own son the way they dressed him or not. "He's a regular peppermint stick now, all sugar-crystal and saccasirene;" (63) that is, he is consumed by the commercial advertising world. Also during the chase for Montag, which was very important for the authority since they were looking for a criminal to be punished, there were pauses for the necessary commercials. The system takes advantage of any possible opportunity to lead its citizens for consumerism. Since these advertisements give a lot of clues about their time McLuhan says that "Historians and archeologists will one day discover that the ads of our time are the richest and most faithful reflections that any society ever made of its entire range of activities." (1964)

Characteristics of the family in *Fahrenheit 451*'s ideal state can be seen in the lives of Montag and his wife Mildred. They are married for a long time, but there is no authentic communication between them. At the beginning of the book, Mildred loses her consciousness because of the overdose of the sleeping pills she frequently takes. When she wakes up in the morning after she is treated by medics, she does not remember what had happened the night before. There is a gap between the spouses because of the drugs taken. Whenever Montag tries to start a conversation, Mildred is either busy with the television, the seashell radio, or she is on the phone. She cannot hear what Montag says. Therefore, she develops the skill of lip-reading. Apart from the lack of communication, there is a lack of interest between the spouses and in the society. Nobody cares for others and Mildred does not remember when and where she met Montag and neither does he. People on television are regarded as family while real family and relatives are forgotten. Relatives aside, people do not even care about their own children. Mildred's friend Mrs. Phelps says that "no one in his right mind would have children," but they have babies because of the idea that is imposed on them by the authority: "the world must reproduce, the race must go on." (Bradbury 73) Their love for their children is limited because of their love for the authority. It is a duty to have children. Mrs. Phelps summarizes how they look after their children:

> I plunk the children in school nine days out of ten. I put up with them when they come home three days a month; it's not bad at all. You heave them into the 'parlour' and turn the switch. It's like −washing clothes; stuff laundry in and slam the lid. (73)

This is just what the authority wants. "Heredity and environment are funny things," says Captain Beatty, who adds that "you can't get rid yourself of all the old ducks in just a few years" (48) referring to the bringing up of new generations. Since "the home environment can undo a lot that they try to do at school" they "lowered the kindergarten age year after year until now and they are almost snatching them from the cradle." (47) Authority separates the children from their homes as early as possible and spends as much time as possible with them since they try to build a society which conforms to the authority. This way, as the system can "get rid of the old ducks," (48) they guarantee the future of the system.

Another source that helps keep people under control in this ideal state is the use of drugs. Drugs are the last bullet of the state. First, people are given education in the way that the state wishes; second, they are misled and intoxicated with television and media; next, they are made busy with a consumerist way of life; then, they are followed step by step by the authority; and lastly, in case of any rebellious action, they are stupefied with the use of drugs. Captain Beatty's words show how widespread the use of drugs is: "so bring on your clubs and parties, your acrobats and magicians, your dare-devils, jet cars, motorcycle helicopters, your sex and heroin, more of everything to do with automatic reflex." (58) Another form of drugs, which can be considered more innocent, is the sleeping pills. When Mildred overdoses because of the sleeping pills, medical technicians come to treat her. When Montag asks them why there are not any doctors, they answer that they treat the same case nine or ten times a night. (11) That is, people use and overuse sleeping pills even if they think that they have a perfect life.

The Others in the System
Clarisse McClellan
Clarisse McClellan is the embodiment of being the other in the perfect system, even though she is only seventeen. She is just the opposite of the people who are highly engaged with unnatural activities. She enjoys nature, walks in the forest and in the rain, and watches the animals, activities of which are beyond the taste of her society. Unlike the other people in the system, she rarely watches the parlour walls or goes to races and Fun Parks. She does not like what other people like. Therefore, she is regarded as anti-social among her friends. On the other hand, she does not have friends, as she is afraid of her peers because "everyone she knows is either shouting or dancing around like wild or beating up one another […] They kill each other." (23)

Clarisse's difference also stems from her family. There is a real relationship between her family members; they come together, and chat and most importantly they listen to each other, which cannot be found in other houses. Thanks to her uncle, she could learn about the time before the ideal state was founded. Her family life "frees her from blindly accepting the social and conventional 'truths' that comprise the present state of

reality." (Valentine 1998) She can talk about the past when firemen used to extinguish fires not ignite them. On the other hand, Clarisse is a student who does not ask how things happen. Instead she asks why things happen. So, Beatty finds it embarrassing. He says, "you ask why to a lot of things and you wind up very unhappy indeed." (Bradbury 48) For Beatty she is a time bomb ready to explode at any time, and she also affects people around her. He asks Montag, "You weren't fooled by that little idiot's routine, now, were you? Flowers, butterflies, leaves, sunsets, oh, hell!" (86) Beatty emphasizes that people like Clarisse make people feel guilty. He becomes happy about her death: "the poor girl's better off dead." (48) Moreover, Clarisse motived Montag to question the meaning of the life. After their constant speeches on the way home, Montag is affected by her and starts to question if he is really happy or not. He also questions the reality behind the televisors, billboards, and sleeping pills.

Speaking on behalf of the system, Captain Beatty admits that the authority has a record about the girl and her family. He says that her uncle and the girl were recorded as anti-socials and they even had an alarm on them. They searched but could not find any books in their previous location. He blames her family for her being an outcast and mentions the concerns of the system: "the home environment can undo a lot you try to do at school." (29) In brief, although the authority knows Clarisse and her influence around her very well, they do not choose to punish her. The only thing that they do is to watch and wait for the consequences. The authority does not do anything to rescue her from being an outcast and to include her into the system. Therefore, we can say that the system has an exclusionist attitude towards Clarisse McClellan. She is just ignored by the authority.

Professor Faber
Professor Faber is another character in the novel that can be regarded as other. He is an old professor whose school is closed for lack of students after the ideal state was founded and books lost their importance. He is an intellectual who does not have a place in the new order of the society. After his school is closed he lives in the society as *the Other*. During their talk with Montag, he admits that he has a share in the current situation of the system. He says that he behaved cowardly when the transformation of the society was being done – books being burnt and intellectual life being

ruined. (63) Assuming that he is responsible for the prevailing meaningless of life; he lives alone, and has almost no connection with the other people. He lives in the society but he is not a member of it. When Montag visits him for help to overthrow the authority, he thinks that "it is too late" for such an action as the transformation of the society has already been completed. (63) Montag convinces him by tearing the pages of the last probable copy of the Bible. (68) Even though he blames himself for being a coward, he has plans for a probable rebel. For instance he designs a seashell like radio to use for communication. He puts the tool into Montag's ear and tells him what to do until Montag ends up in his home after he kills Beatty. Faber is the one who informs Montag about the intellectuals living far away from the city. He tells Montag what to do to escape from the authority and arrive at the intellectuals' camp area. When Montag leaves his house, Faber sets out to find the retired printer in St. Louis to duplicate the Bible and revolt against the authority. Feeling happy after a long time for what he is doing, Faber says, "I feel alive for the first time in years." He gains his lost courage again and reveals his dedication:

> I feel I'm doing what I should have done a lifetime ago. For a little while I'm not afraid. Maybe it's because I'm doing the right thing at last. Maybe it's because I've done a rash thing and don't want to look the coward to you. I suppose I'll have to do even more violent things, exposing myself so I won't fall down on the job and turn scared again. (98)

Professor Faber's first encounter with the authority is his meeting with Montag. Montag searches him and feels the book in his pocket but does not arrest him. He does not burn the book and lets him go. (57) Faber is unlike ordinary people. He does not take part in group activities and sports; instead he prefers to be alone at home. He does not have wall-size televisors at home as everyone else does. However, he is not totally ignorant of the society; he is aware of the intellectuals living in the far end of the city, and he is also aware of the old printers who can print and duplicate the Bible. But, he lives as an outcast in the society. Although the authority is aware of his being the Other, they do not try to include him to the system. He is not a problem as long as he is on his own. Even when he

helped Montag with the seashell radio, he would not have been punished if Beatty had not recognized him. Although Captain Beatty recognized him, he would continue to live in the society as he did before Montag. However, he chooses to visit the old printer and be a rebel in the system. Therefore, he would be caught and punished even if it is not mentioned in the book. In short, the system keeps its exclusionist attitude towards Faber as well.

Guy Montag

Although Clarisse and Faber are the outcasts of the society from the beginning of the story, it is not the case for the fireman Guy Montag. At first, Montag is happy with his job and position in the society as a fireman. When they burn books he feels like an "amazing conductor playing all the symphonies of blazing and burning" (1) because "he feels that he is preserving an ideal by —changing dangerous books into harmless ashes" (Valentine 84) The smell of the kerosene which they use to burn books is like a perfume to him.

We see Montag just like all the conformist members of the society, he plays card games with other firemen at the station and bets on which animal will be first killed by the Mechanical Hound. (Bradbury, 18) "One thing about which fish know exactly nothing is water, since they have no anti-environment which would enable them to perceive the element they live in." (175) says McLuhan to refer to how effective the environment of a person is. In Montag's case, Clarisse McClellan supplies him with anti-environment that he needs to be aware of the real situation. She makes Montag aware of the long ago forgotten pleasures of life like the smell of the flowers, the rain and the dew on the grass early in the morning. Clarisse helps Montag to question the reality behind what is seen in front of the curtain. Influenced by her speech, Montag reaches the first step of his awareness about what is going on in the ideal society he is in. He starts to enjoy nature and once even opens his mouth to taste the rain just like Clarisse does earlier. Then, during their discussion with his wife Mildred, he asks her, "How long is it since you were bothered about something important, about something real?" (Bradbury 41) This question demonstrates that Montag is no longer a conformist citizen; he begins to question what real is for the society and what reality itself is.

The next thing that contributed to Montag's change is his wife's taking a lot of pills and suffering from an overdose. One day, when Montag arrives home he sees Mildred lying on the floor like a dead body. When medical technicians come, they easily understand that it is due to the over use of sleeping pills. During the night he questions their marriage in which there is almost no communication or compassion. They are in the same house but they share almost nothing as Mildred is always busy with televisors, seashells or talking on the phone with others. (27)

The last factor in Montag's change is that they burn a woman with her books. He cannot forget the incident and he tells it to his wife: "this fire'll last me the rest of my life. God! I've been trying to put it out, in my mind, all night. I'm crazy with trying." (40) The woman quotes from Hugh Latimer,[1] "We shall this day light such a candle, by God's grace, in England, as I trust shall never be put out," and refuses to leave her house. As a result, she gets burned with her books but also lights a candle in Montag. This incident becomes a turning point for Montag.

After these three events, Montag's transformation is complete. He is one of the other at this moment. He gains his awareness and consciousness, and he reads the book he stole from the woman who was burnt alive. He also has other books hidden in the house. He reads the books and decides not to be a part of the system anymore. He goes to Faber and asks for help to overthrow the system. When Mildred betrays him and informs the authority that Montag keeps books at home, he is among the firemen to burn his own house. Captain Beatty tries to teach him a lesson about what would happen if he revolts, and makes him burn his own house. However, this does not seem a punishment for Montag. Indeed he is happy to burn his house. It is a reward for him since he "wanted to change everything… everything that showed that he had lived here in this empty house with a strange woman who would forget him tomorrow, who had gone and quite forgotten him already, listening to her Seashell radio." (87) During the incident Captain Beatty understands that someone helps Montag. When Montag understands that Faber is in danger, he kills Fire Chief Beatty since Faber is the only person to help him. Then he becomes a fugitive, so the authority tries to find and punish him. (90)

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[1] *Hugh Latimer, the Church of England chaplain to King Edward VI, was burned alive in 1555.*

What would happen if he had not revolted against the system and had chosen to be like Faber? The answer is that the system would not care for him even if he works as a guardian of the system, as a fireman. Later, it is revealed that he had been stealing and keeping books even before his transformation into a rebel. He has books stored in a secret part of his house. If he had not read a poem to Mildred's friends and made Mildred aware of his habit of keeping books and had he not killed Beatty, he would be living in the society both as an outcast and as a guard of the system. He would be reading and enjoying his books secretly. The authority would not be uncomfortable with him as long as he chose to be on his own. Therefore, it is clear that the authority decides to punish him only after he revolted against it. If he had not revolted, he would continue his normal life, which proves that the system has an exclusionist attitude towards the other.

The Others outside the System

Clarisse, Faber, and Montag are the others who are in the system; however the intellectuals constitute the other who is outside the system. Montag first becomes aware of them when professor Faber gives directions to Montag about how to escape from the authority. They live along the river at the end of the railroad, in the countryside. Faber says that if Montag walks 'far enough' he will see that there are lots of old Harvard degrees on the tracks between there and Los Angeles. The track that Montag followed to reach them "came out of the city and rusted across the land, through forest and woods, deserted then by the river." (108) Intellectuals live far away from the society, outside of the authority of the system. While Montag tries to reach there, he feels the water, he sees the forest and gets closer to reality. When he spends some time with them he remembers when and where he meets his wife. He could not remember this information before his transformation.

There are significant contrasts between the life they have and the life in the city. The first thing is the fire: when Montag meets them they are gathered around a fire. However, in Montag's case, fire means destruction. In the countryside, it is a welcoming and friendly fire. The other symbol of contrast is the small portable television at the camp. In the city they have wall-size televisors, but the intellectuals have a very small and portable

one, which demonstrates that they do not adopt the values of the authority. These examples show that they have a totally different life than that which the authority imposes on the city people. Unlike the people in the city, they are aware of the tools that the system uses to keep people under control. Granger, the leader of the group, has the capacity to predict that the authority was going to deceive the audience in order not to show the weakness of the system when they cannot find Montag during the chase: "the show's got to have a snap ending, quick! If they started searching the whole damn river it might take all night. So they're sniffing for a scape-goat to end things with a bang. Watch. They'll catch Montag in the next five minutes!" (Bradbury 111)

The authority does not regard this small group of intellectuals as a threat. Faber says: "most of them are wanted and hunted in the cities. They survive, I guess. I guess the Government's never considered them a great enough danger to go in and track them down." (98) However, the number of the intellectuals is not too small to disregard. When Montag asks how many of them there are, Granger answers: "thousands on the roads, the abandoned rail tracks." In addition to their number, they have been forming a network and memorizing books "over a period of twenty years." (115)

Despite the fact that their number is not very small and they have a running network, "the city people let us be", says Granger. He also states that the system does not really care about them as long as they do not form the majority: "The city has never cared so much about us to bother with an elaborate chase like this to find us. A few crackpots with verses in their heads can't touch them, and they know it and we know it; everyone knows it. So long as the vast population doesn't wander about quoting the Magna Charta and the Constitution, it's all right. The firemen were enough to check that, now and then. No, the cities don't bother us." (116)

The authority does not hunt the intellectuals since they are considered to be harmless by the authority. However, Montag breaks the order and causes unrest in the society and therefore he is hunted and killed as a part of the illusion. In brief, the group of intellectuals – whether they are in the society or in the woods – are not taken into consideration as a serious threat, and they are ignored. The authority neither tries to include them

into the ideal system of the state nor punishes them. Instead, they have an exclusionist attitude towards them.

Conclusion

The society in *Fahrenheit 451* is an oppressed society. After a kind of revolution, the people are surrounded with many things to prevent them from free thinking, criticizing and enjoying nature.

The first and the most important tool that the authority uses is television. Televisions in this ideal state are wall-sized and everybody has them in their houses. They try to have televisions on the four walls of their living room. If they have three like Mildred, they try to convince the family members to have the fourth one even if it costs one third of their annual income. Moreover, televisions are not considered machines by the people. They call them *family* and regard the characters in the shows as uncles, aunts and nephews while they never see their real relatives. Not only relatives, but even wife and husband do not talk in the same home as television takes up all their time. In brief, television replaces their real family and relatives. As mothers do not want to spend time with their children they are happy to keep their children at school as long as possible.

The other tool is the seashell radios. When people are not busy with television, they are made busy with tiny radios that they put in their ears. Because of these, people in the same house do not talk to each other and a new skill is developed: lip-reading.

Another way of keeping people busy is sports and group activities. Beatty who seems like speaking on behalf of the authority says, "More sports for everyone, group spirit, fun and you don't have to think." (115) This functions in two ways. First, people are kept busy and they do not have time to think. Secondly, the authority forms a kind of auto-control. That is, when people are with other people, they will not dare to do something that the authority would not approve, or even if they do, they can immediately be warned by the others. Consumerism also serves the same aim. As they are encouraged to consume more and more, they are in debt (like the Montag family) and cannot take the risk of revolting against the authority. These are not enough to keep people under control, so they also watch the people

in case of a rebellious action with monitoring devices and helicopters that blanket the country. People constantly feel the frightening breath of the Mechanical Hound, too.

The authority also does not want people to be committed to their families or relatives. Therefore, children are taken to school as early as cradle age and they spend "nine out of ten days" at school. This way the system has the advantage of educating the children themselves and preventing any case of undoing the given education (as in the case of Clarisse). Also, there is not a strong husband and wife bond. When a husband dies in a war, the woman can get married in a very short time. As there is not a good family and relative relationship, people also become informers to each other, just like how Mildred informed on her own husband. This is the other thing that the system takes advantage of. Even if the authority has taken all the necessary precautions to keep the people under control, it does not leave it up to chance. So it embeds the last tool, drugs. People are free to use drugs and they are promoted to take sleeping pills (the most innocent level of drugs) every night. When they do not feel happy with televisors, seashells, group activities or consuming, they take the pills and remain obedient citizens.

Although the authority uses all the tools mentioned above to keep people under control, some people manage to be the outcast or *the Other*. Then what is the attitude of the authority to them?

First of all, there are two types of *the Other* for the authority: the ones in the system and the ones outside system. In the ideal state of *Fahrenheit 451*, Clarisse, Faber and Montag are *the Others* who are in the system. As mentioned before, even though the authority has a record on Clarisse that she is an outcast, they do not try to include her into the system nor do they punish her. Instead they let her live, as long as she does not spread her ideas. And when she dies, Beatty – who speaks on behalf of the system – makes do with expressing his happiness about the incident. When we consider Professor Faber's situation, we see that he has been leading an outcast life for a long time. And the system does not see him as a threat either.

In addition to them, the main character of the book, Guy Montag, who has been stealing and keeping books for a long time, is not seen as a danger until his wife informs on him to the authority. After he kills Fire Chief Beatty, he escapes and starts to live with the intellectuals. It is very striking that even though the authority regards Montag as a great threat to the system and chases him to death, they do not care about him when they lose track of him. They kill an innocent man and deceive the citizens. They only care about protecting the illusion that the state cannot be fooled or defeated. When the so-called Montag is killed, they stop looking for Montag and let him live.

The authority also does not care about the intellectuals living in the forest either. Even though the state is aware of their existence and suspicious about their activities, it does not try to include them into the system. They choose to ignore them. Consequently, the ideal state in *Fahrenheit 451* has an exclusionist attitude towards *the Others,* who are in the system like Clarisse, Faber and Montag or outside the system like the intellectuals.

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Baudelaire's Influence on the Modernist Poetry of T.S. Eliot

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Abstract

This study explores the transformation of Paris and its effect on the new movement Symbolism which influences American modernism. This movement is explained through the works of Charles Baudelaire who has an enormous impact on T.S. Eliot, W.B. Yeats and Ezra Pound. Since symbolism was the only movement that modernist writers of America found close to their era. They could not break off; on the contrary they took some essential parts of it which was a main source of inspiration. Therefore, as a symbolist poet, Charles Baudelaire influenced T.S. Eliot and like Baudelaire T.S. Eliot focused on the brokenness and falseness of modern experience and he found symbolism close to his era, therefore he took some essential parts as an inspiration. For this reason, the influence of symbolism on Modernist literature cannot be ignored.

Keywords: *Modernism, Symbolism, Brokenness, Falseness, Modern Experience, Modernist Literature, Transformation*

Özet

Bu çalışma, Paris'in dönüşümünü ve Amerikan Modernizmine tesir eden Sembolizmin bu dönüşüm üzerindeki etkisini inceler. Bu akım T.S. Eliot, W.B. Yeats ve Ezra Pound gibi yazarlar üzerinde etkili olan Charles Baudelaire'in eserleri ile açıklanmıştır. Amerikan yazarlar sembolizmi kendi çağlarına yakın buldukları için, sembolizmden bağlarını koparamamışlardır, tam tersine sembolizmi ilham kaynağı olarak almışlardır. Bu sebepten dolayı Charles Baudelaire'in T.S. Eliot üzerinde olan etkisi büyüktür ve T.S Eliot da Baudelaire gibi modern hayatın getirmiş olduğu parçalanmışlık ve sahteliğe odaklanmıştır. Sembolizmi ise kendi dönemine daha yakın gördüğü için temel kısımlarını almıştır.

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Bu sebeplerden ötürü sembolizmin edebiyat üzerindeki etkisi yadsınamaz.

Anahtar Kelimeler: *Modernizm, Sembolizm, Parçalanmışlık, Sahtelik, Modern Deneyim, Modernist Edebiyat, Dönüşüm*

Rosner refers to Balzac's *Old Goriot*: "An old man sits for a portrait. He is an aristocrat wearing fine fabric. Upon closer inspection, however, the viewer sees that his jacket is worn, his body soft and his face cracked. This is a portrait of an old man clinging to better times. This belongs to the Honoré de Balzac's Image of Old Goriot, the protagonist of his 1835 novel" (78).

This portrait embodies the transformation of Paris that took place in the nineteenth century. In other words, the city was modernized but people were not capable of enduring this sudden modernization. You can wear a suit with good fabric, but if you don't internalize your outer appearance, it has no meaning as in Balzac Image of Old Goriot, you can find yourself in a suit that doesn't reflect your inner self. Without a detailed knowledge of Paris and its dwellers, it is difficult to understand their inner world.

This paper will explore the transformation of Paris and Symbolism. Moreover, the influence of symbolism on American modernism will be mentioned. As a symbolist poet, Charles Baudelaire's influence on T.S. Eliot will be explained with specific works of art that T.S Eliot wrote. Charles Baudelaire influenced modernist writers like T.S. Elliot, W.B. Yeats and Ezra Pound.

In Paris, there became a transformation from old to new: the capital city was renovated and this transformation caused changes in the city's social character, class structure, and its relationship to nature. Moreover, some cultural consequences were inevitable in the face of these changes. It was not easy for people to endure such a radical change, because of anxieties about materialism, commercialism, and modernity.

Writers depicted the changes in the city from start to finish, which caused the advent of a new movement in art ranging from sculpture to literature, which is called Symbolism. The birth of French Symbolism goes back to

the 1880s when it flourished as a literary phenomenon. The first application of the term came with the advent of one French poet's Symbolist Manifesto (1886) published in Le Figaro newspaper as Neginsky states in his book:

> Enemy of teaching, of declamation, of false sensitivity objective description, Symbolic poetry seeks to clothe the Idea in a perceptible form that nevertheless will not be the ultimate goal in itself, but, which, even as it serves to express the Idea, remains subject to it. The Idea, for its part, must not allow itself to be deprived of the sumptuous robes of external analogies; for the essential character of symbolic art is never to reach the Idea itself. Accordingly, in this art, the depictions of nature, the actions of human beings, all the concrete phenomena would not manifest themselves; these are but appearances perceptible to the senses destined to represent their esoteric affinities with primordial ideas. (557)

Moréas claims in Symbolist Manifesto that in this art there is no need to make out the tangible phenomena; the actual thing which should be taken into consideration is abstract perception. You do not need to explain the Idea, there is no need to be clear, but you can be understood through being perceptible to the senses. Although the term Symbolism was first exercised by Jean Moréas in 1886, the stylistic, thematic, and philosophic assumptions of this poetic movement were employed earlier in the works of Charles Baudelaire, Paul Verlaine, Arthur Rimbaud, and Stéphane Mallarmé. Generally speaking, special characteristics of this concern are driven with temporal sensations rather than explicit statements and descriptions. There is a desire to figure out the existence of temporary being but this desire is blended with mystic and hidden essences of life.

As stated above, Baudelaire (1821-1867) was one of the symbolists of that era and he used poetry to inject value back into capitalist society. Charles Baudelaire was a French poet, translator, novella and short fiction writer, and dramatist. Baudelaire's poems concentrate on themes of death, sex, and decay. He is regarded as one of the world's greatest lyric poets and the author of *Les Fleurs du Mal* [Flowers of Evil] (1857), which brought him permanent fame along with scandal, and persecution, and censorship.

In Benjamin's writing on Baudelaire, "we find powerful identification of the poet: with his social isolation, with relative failure of his work, and in particular with the fathomless melancholy that suffuses every page" (3). According to Benjamin, Baudelaire is a highly esteemed poet since his works claim a "particular historical responsibility" (3). Baudelaire is does not break the chains of history; on the contrary, he perceives the past as a basic guide directing him toward his specific way.

The transformation of Paris in the nineteen century was one of the basic motifs shaping his idea of a work of art. The nineteen century experienced huge urban expansion: Paris grew to an incredible scale that resulted in new modes of experience. Since he was a poet with a sensitive disposition, he could not hold himself back from writing: he felt the need to write. In his masterpiece *Les Fleurs du Mal* he mostly focuses on the brokenness and falseness of modern experience.

Actually, he was affected by modern life: he claims that in the modern city we become a *flâneur* or stroller. In fact, this was an entirely new urban figure, related with Baudelaire's work which is marked by the decay of art's aura, and above all he is for Benjamin, the epitome of his era. He made Paris a subject of lyrical poetry for the first time.

> Do you remember a picture (for indeed it is a picture!) written by the most powerful pen of this age and entitled "The Man of the Crowd?" Sitting in a café, and looking through the shop window, a convalescent is enjoying the sight of the passing crowd, and identifying himself in thought with all the thoughts that are moving around him. He has only recently come back from the shades of death and breathes in with delight all the spores and odors of life; as he has been on the point of forgetting everything, he remembers and passionately wants to remember everything. In the end he rushes into the crowd in search of a man unknown to him whose face, which he had caught sight of, had in a flash fascinated him. Curiosity had become a compelling, irresistible passion. (Baudelaire 4)

The painter of modern life is left alone against the shocks of modern life. In a way he is a modern individual who has been deprived of the possessions and security of bourgeois life. In the first phase, his intention is to enjoy the passing crowd and to isolate himself from people. However, this was easy in the face of crowd. If you want to be a permanent audience, the best step is to look at life rather than rushing into it.

As stated before, Charles Baudelaire was an influential French Symbolist and his works had an incredible effect on writers not only in France but also throughout Europe along with America. Poets like W.B. Yeats (1865-1939), Ezra Pound (1885-1972), T.S. Eliot (1888-1965), and Wallace Stevens (1879-1955) were all greatly affected by Symbolism. The works of Translation of French poets were translated to English during the 1890s.

In Bradbury's article, "Modernism in the American Grain," T.S. Eliot, Ezra Pound, John Gould Fletcher, and Conrad Aiken all accepted the influence of Arthur Symon's book, *The Symbolist Movement and Literature* (1899)" (254). Ezra Pound and his friends wanted to revitalize American poetry, but they had no native source to consult. For this reason, they started to produce works of art mostly based on symbolism. Therefore, symbolism gained admittance into American literature thanks to these poets. Marshall states;

> As a school of literature, symbolism refers to the three phases of a vital part of the development of literary modernism: first to an artistic movement in France and Belgium during the last decade and a half of the nineteen century; then, retrospectively and most importantly, to its immediate sources in French Poetry beginning in the 1850s; and finally to the influence that both of these had on European and American literatures throughout the first half of the twentieth century. (155)

Symbolism was the only movement that modernist writers of America found close to their era. They could not break off; on the contrary they took some essential parts of it which was a main source of inspiration.

In the 1920s, after First World War I people felt alone and isolated because of the essential technological changes in architecture, transportation, and engineering. Moreover, cities grew at an unprecedented rate and gave rise to huge urban expansion. For this reason people felt alienated, fragmented, and lost in their world's immense ocean. America became an urban and industrial society. All of those reasons motivated writers. That's why the group of writers named the Lost Generation is synonymous with Modernism.

To summarize, the influence of symbolism on Modernist literature cannot be ignored. In progressive phases of my study, I will analyze the topic, delving into symbolism in the work of Charles Baudelaire and its effect on the poetry of T.S. Elliot. Eliot was born in St. Louis, Missouri. He was mostly influenced by Ezra Pound, who was his major guide in the grain of modernism.

In London, he came under the influence of his contemporary Ezra Pound. He directed himself in the path of modernism, and he was a modernist critic who was under the influence of Hulme and Worringer as well as Pound. Among all the modernist poets, Ezra Pound was the leading poet for him since Ezra Pound assisted him in the publication of his masterpieces in a number of magazines. His first poetry collection was *Prufrock and Other Observations*. Thanks to this work of arts he became a central figure in twentieth century, and did not lose his influence. He always emphasized the importance of language. According to him, Eliot's main goal was to extend language through poetry:

> To preserve, and second to extend and improve. In expressing what other people feel he is also changing the feeling by making it more conscious; he is making people more aware of what they feel already and therefore teaching them something about themselves.... I will be equally true that quality of our poetry is dependent upon the way in which people use their language: for a poet must take as his material his own as it is actually spoken around him. If it is deteriorating, he must take the best of it. (11)

Just given, Eliot's understanding of poetry was "Art is for art's sake." In other words, he did not write to be understood, he took advantage of the text to realize his own purpose, which is to extend language. He disposed, the social function of poetry. In this way, the French Symbolists influenced him. "He noticed his own voice through his confrontation with Arthur Symons's *The Symbolist Movement* in Literature. Schneider stated the kind of poetry that I needed, to teach me the use of my own voice ,did not exist in English at all; it was only to be found in French" (11).

Eliot was keen on French poetry. He wanted to establish a corresponding image of poetry encountered in the works of arts of his French counterparts such as Baudelaire:

> For it would be fine and a new thing if he could create in his own language something approximating to the blend of the familiar and the strange which Baudelaire offers to an English reader not fully bilingual. (Schneider 8)

Eliot was so influenced by French Poetry that he aimed to produce works of art familiar to French Poetry but in his own language. He stated "I am an English poet of American origin in whose formation the influence of Baudelaire and of the poets who derived from Baudelaire has been dominant" (8) Eliot stated in "Tradition and Inividual Talent" that historical sense is important. He thinks that tradition can be acquired by great struggle and it involves the historical sense (37).

The Waste Land is one of the significant poems of the twentieth century. Actually, it contains psychological and cultural turbulences that showed up after First World War, because of the loss of cultural and moral identity. In other words, he describes the post-war sense of loneliness, distrust, futility, uselessness, and thirst for living..

T.S. Eliot was under the influence of Symbolist poetry, especially Baudelaire, who "felt with special and unique intensity the torturing impact of a great modern city upon individuals" (Al-Bashir and Muhammed 14). For this reason, it is inevitable to encounter the footsteps of Baudelaire in the works of art belonging to T.S. Eliot. Specifically, Baudelaire illustrated

the "sickness and agony of the human heart and soul " (Al-Bashir and Muhammed 14) that has been in evidence in every age and country. T.S. Eliot pictures. " the unreal city" in *The Wasteland*.

> From Baudelaire I learnt the poetical possibilities of the more sordid aspects of the modern metropolis, of the possibility of fusion between sordidly realistic and the phantasmagoric, the possibility of juxtaposition of the matter of-fact and the fantastic and the source of new poetry might be found in what had been regarded as the impossible, the sterile, the intractable, unpoetic. (Al-Bashir and Muhammed 15)

Eliot wanted to depict despicable aspects of city life that became an unbelievable burden on the dwellers' shoulders. During the post-war period, people were experiencing its isolating and torturing effects. Therefore, Eliot mingled the sordid aspects of metropolitan life with a new poetic style. Chinitz states; "*The Wasteland*, a poem published some thirty years before and still spoke for "the time" depended on a sense that one inhabited an elastic historical period that had began before the First World War and stretched out into some indefinite future" (324).

The poem mainly focuses on the problems experienced in that period and emphasizes its outcomes that will be crucial in the future. In other words, *The Waste Land* takes historical problems into consideration. T.S. Eliot represents the decline of Western civilization and the living presence of the past; speaks for a civilization in crisis.

What was the motive that pushed Eliot to write such a poem? Eliot felt the crisis during the First World , so it pushed him to utter his own disturbances caused by the Great War, which left so many people alienated, desolate, and disappointed.

> "Bin gar keine Russin, stammaus Litauen, echt deutsch."

The translation of those lines, "I am not Russian at all; I am Lithuanian, authentic German" refer to the enmity between societies caused by European nationalism. Therefore, there is an emphasis on the Great War.

The poem is comprised of five parts: a Burial of the Dead, a Game of Chess, a Fire Sermon,a Death by Water, "What the Thunder Said" I will focus on the first part of the poem. In this part, the speaker talks about the old days, childhood memories of a woman named Marie, followed by the portrayal of trees. This part focuses on the sordid aspects of modern life via some figurative language attributed to the land itself:
 What are the roots that clutch, what branches grow

> Out of this stony rubbish?
> You cannot say, or guess, for you know only
> A heap of broken images, where the sun beats,
> And the dead tree gives no shelter, the cricket no relief,
> And the dry stone no sound of water.

In those lines, Eliot directs our attention to the image of , barren land that has no sign of vitality, like people who have no life because of modern attitude. In fact, in this barren land we come across elements of nature, but they do not provide any safety to us. People become stuck in deep disappointment; therefore, they experience harsh alienation and their visions and dreams become a heap of images. At this point, did Baudelaire effect Eliot?

Baudelaire took advantage of the deserted and abandoned streets in order to illustrate the fragmented and shattered lives of people caused by modernism. The final stanza of this section confirms my assertion since it starts with the image of "unreal city." The speaker talks about "brown fogs" and crossing London Bridge.

To conclude, Charles Baudelaire influenced Modernist poets of America. American poets started to produce works of art like Baudelaire, mostly based on symbolism, which influenced American modernism. Like Baudelaire, T.S. Eliot focused on the brokenness and falseness of modern experience and he found symbolism close to his era; therefore, he could not break off; on the contrary, he took some essential parts as a main source of inspiration.

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Identity Politics

Nur Emine Koç[1]

Abstract

Having been a very painful, narrow-minded and long period, colonisation, started with the Age of Discovery in the fifteenth century, led writers in the colonised countries to answer back to their colonisers so as to prove not only their own customs and traditions, but also their languages in danger of being moribund.

In this paper, the burden of the colonized writers and the difficulties they encountered to establish their reconstruction ideas while preserving their own societies will be enlightened. When the colonisation period started, first the writers made situation assessment, then their ideas to answer back divided into two; using the power of literature, some of them decided to fight in English, some of them in their own languages.

This paper also aims to mention the importance of literature through decolonization period and gives significant examples of the writers, embracing the discrimination and supression of the time.

Keywords: *Colonized Countries, Writers in The Supressed Societies, Reconstruction Ideas, Decolonisation, Post Colonial Studies*

Özet

Uzun, sancılı ve bağnaz bir dönem olarak anılan sömürgeleşme, on beşinci yüzyılda Keşif Çağı ile başlamış olup, sömürgeleştirilmiş ülkelerdeki yazarların hem gelenek ve göreneklerini korumak amaçlı hem de kendi dillerinin yok olma tehlikesi altında olmalarından kaynaklı, kendilerini edebi bir şekilde savunmalarına yol açmıştır.

Bu çalışmada sömürgeleştirilmiş devletlerin yazarlarının kendi toplumlarını korurken yüklendikleri ağır sorumluluk ve yeniden

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yapılanma fikirlerini inşa etmede karşılaştıkları zorluklar anlatılacaktır. Sömürge dönemi başladığında sömürgeleştirilen ülkelerin düşünürleri ilk olarak durum değerlendirmesi yapmışlar ve onlara kendilerini doğru bir şekilde anlatmalarının tek yolunun edebiyatla sağlanabileceğine karar vermişlerdir; fakat bu konudaki fikirlerde iki şekilde ayrılık yaşanmıştır: Edebiyatın gücünü kullanarak bazıları İngilizce, bazılarıysa kendi dillerinde sömürgecilerin kendileri hakkında edindikleri yanlış bilgilere karşılık vermişlerdir.

Ayrıca bu çalışmada dekolonizasyon dönemi boyunca edebiyatın öneminden bahsetmek ve zamanın ayrımcılık ve sömürge baskıcılığıyla yüzleşmek zorunda kalan yazarlardan önemli örnekler vermek amaçlanmaktadır.

Anahtar Kelimeler: *Sömürgeleşmiş Ülkeler, Sömürgeleştirilmiş Toplumlardaki Yazarlar, Yeniden Yapılanma Fikirleri, Post Koloniyal Çalışmalar*

DECOLONIZATION MOVEMENTS IN HISTORY

After the French Revolution(1789- 1799), the secular system of all European countries was shaped. What a successful and courageous effort is, despite the supression of the misused religion by the unjust monarchist regime, people won their own independence. Hence, this liberty victory became a moral degeneration of the people as it led to a hatred for religion. What the revolutionaries failed to notice was that by abandoning the idea of God, they would be effective only within small group of people to end up as a system in which people rule over people. As time went by, the feudal oppression that people had suffered at that time, only changed a phase and colonisation period continued its way, just like Orwell's words in *Animal Farm*, "all animals equal, but pigs are more equal". (Orwell,1987, 12).

The colonisation of the countries started as a need of finding new places and sources with limited conditions of the powerful countries. The civilizations and nations can differ from place to place and people to people, but ignorance and arrogance of the colonisers oppressed the colonised people by forcing them to change their habits, traditions, customs, languages, even religions. Achebe in his book, *Things Fall Apart*, said that white men came and put a knife on everything they have and all the things fall apart, meaning that the coming of the colonisers changed all their traditions,

even people's attitudes by either assimilation or education (Achebe, 1996, 30). There are advantages and disadvantages of the colonisation period: European colonisation brought a vast amount of technology to a land but prejudice towards the Africans resulted in atrocities from which the colonists went unpunished for; furthermore, the Africans were sold as slaves around the world to spend their lives. Having been in place prior to colonisation, the society was destroyed. Life would never be the same, and not particularly for the better, so the disadvantages overweigh the advantages but the colonised people with education started to reconstruct the values of themselves and answer back the colonizers literally.

For many years, French was thought to be the only language in the world. Americans and French closed their eyes to the new movements of colonies and they used to be in denial of having the objective angle that there are lots of languages, literature and identities that can define the world differently. Said claimed that there cannot be only one identity and it pushes all the nations of objectivity and subjectivity. Despite the denial, the beginnings of a new paradime, reconstructed by the ideas of thinkers started in 1950s and 1960s, even before Said. Gugi Fanome asked the question if language can be neutral and post- structuralists are really important for this new paradime, including Said. Roland Barthes with representation explained what reality, consciousness and signification is related with the similarities of semiotics. Foucault wrote a book called *This is not a Pipe*, but there is a pipe on the cover of the book showing that it is not a pipe but a representation of a pipe. With the impact of the French Revolution, some Christian people wrote even pornographic writings and cartoons about the church without thinking twice of how they would harm their own values. For instance, Steven Hawkins is the cutting edge of astronomy, not knowing about teology and philosophy, wrote *Brief History of Time*.

Many people do not know anything about the history of Christianity but they take it for granted. Hans Küng, professor of Christian teology in Germany, wrote *Islam Past, Present and Future* as if he were a Muslim man and when it is read, it is easily understood that he cannot understand Muslims. Truth is relative. He estimated that protectiveness undermined their faith; further more, he wrote back to the medical Christian writers, attacking Islam. (Tibawi, 1961, 32).

Abdullah Yusuf Ali, an African Scholar, translated Quran into English after his retirement. He studied English literature at Cambridge and kept on referring to mythology. Jamaica Kincaid wrote *On Seeing England for the First Time* to talk about the prejudices of stronger ones not being the same as the weaker ones and added that there used to be an unbalanced power to be reconstructed. (Kincaid, 1991). Just as Kincaid rejected to be misunderstood or misled, there are lots of writers, philosophers, linguists and sociologists to decolonise people's ideas literally.

In 1960s, people moved from modern to post- modern and then decolonization period started. The roles between the West and the East cannot be minimized. Interpreting the societies is very crucial for not underestimating the values of other cultures, socities, languages, ethnic groups and even small tribes. The problem of the non-Western societies was that uneducated people misled the East and Islam. Muslims are like Marksist socialists, not reading other than theirs.

Reality is also relative. Meaning and reality is arbitrary. There is not one reality. The meaning of a word cannot be understood in issolation. This is the concept of signified and signifier. Like a verb and the object being arbitrary. Saussure, as an important Swiss linguistic, said that there is binary opposition [1]between two opposite ideas (Holdcroft, 1991, 76). In essence he claimed that language is a symbolic system and there are different symbolic systems to isolate. (80). Saussure said that people have to isolate the signifier and the signified, identifying iconic and indexical meaning. (90) . Charles Pierce, a Canadian philosopher, extended the meanings. "Icon", for instance, comes from Greek meaning symbol, image, those that appear. When you see an envelope on the computer screen, you know that you have an e-mail. The envelope is the signifier of the e- mail that you have, but it is not the real e- mail, but an image of it, so people are socialized into these roles that determine the boundries of a person and they take it for granted, without questioning the roles they are forced to have.

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[1] *The principle of contrast between two mutually exclusive words: on/off, boy/ girl, etc..An important concept of structuralism which sees such distinctions as fundamental to all language and thought.*

Saussure also came up with the notion of langue[2] and parole[3]. People do not learn through invitation and repetition but they internalise a system of grammatical finite rules, so when we speak a language, we bring the appropriate rules. (102). Saussure said: "A sign is the basic unit of language (a given language at a given time). Every language is a complete system of signs. Parole (the speech of an individual) is an external manifestation of language.*"* (113). This is very much part of Chomsky's linguistics. There are no languages that are harder than other. It is a myth so Chomsky translated langue and competence widely understood. Not all the rules are systematic.

People just internalise and bring them to appropriate rule through habituation. Parole is actual articulation of amusing sentences to create. Parole has the icon performance. Saussure extended this meaning by social conversations[4]. Language is an abstract system of structures but it is made up of phonetic, phonological, morphological, syntactic and semantic structure. Saussure argued that there is no difference between language, family and economic structure, depended on one another. If one is removed, the system will collapse. (Harris, 1987, 210).

By the enlightening ideas of Saussure, the structuralists have the idea that all languages are interconnected. If a person is born in a particular culture, that person socializes all the internals of that society and this is *langue* in a system of meaningfulness. As we grow up, we create reality, which is an important concept for post- structuralists because meaning is a multiplicity of other things.

As structuralists changed the language system taught, people realised that language is not the only thing that has been internalized, ethical and moral values are also arbitrary. Reality is socially constructed, because it is the representation of reality. The post-colonial and post- structuralist writers believe that slice of reality create a way of talking to particular group, othering and alienating the other group that is not amongs them. All these constructive images, internalised through media and education system make us create a discourse for *others*. Roland Barthes wrote *Mythology*

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[2] *Language in French*
[3] *Conversation, what is spoken*
[4] *For instance boys are on this side and girls are on the other side. If it is not that way, there will be cultural shock.*

talking about myths and sterotypes[5]. For instance, he explained that wine is supposed to be the signifier and drinking wine is thought to be romantic and healthy, but this is just a discourse that people create for themselves. Wine can be taken as a sin or unhealthy drink in another discourse. (Bannet, 1989, 122). Barthes deconstructed these myths saying that people are essentialising *the other*. (125). Essentialisation is the centre to discourse.

Discourses within discourses, dominant groups have hegamonic power to other, just like people are still facing the Western hegamony, transmitted through education and media[6]. Anthonio Grimsci kept his prison diaries to define different categories of people, constructing contemporary discourse. (Hoare, 1977, 54). He talked about power and knowledge saying that knowledge is not created, it is assumed, which is a lazy thing to do.

Deconstructuralists have a discourse of enlightenment, tearing things into ideas; moreover, they question the discourse of modernity and became post- modern. Most of these were French; Foucault, Derida, Barthes, Saussure, etc…They criticized the discourse of orientalism. Anderson in his book *Imagined Societies* examined the creation and global spread of the 'imagined communities' of nationality. Anderson explored the processes, created these communities: the territorialisation of religious faiths, the decline of antique kingship, the interaction between capitalism and print, the development of vernacular languages-of-state, and changing conceptions of time. (Anderson, 1991, 67). He also showed how an originary nationalism born in America and was modularly adopted by popular movements in Europe, by the imperialist powers, and by the anti-imperialist resistances in Asia and Africa. (78). Further more, he discussed the complex role of the colonialist state's mindset in the development of Third World nationalism, while the others analysed the processes by which all over the world, nations imagining themselves as old. (99).

People look down on their own cultures to glorify the colonisers, so Fanon rehabilitated cultures to build confidence of the new states to become an independent nation and to break the boundries of the discourse, shaped by the Western societies, because those cultures has been despised both by the coloniser and the colonised. Albert Memmi also wrote *The Psychology of*

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[5] *a fixed idea that people have about what someone or something is like, especially an idea that is wrong*
[6] *Especially today's media; facebook, twitter, youtube, etc..*

Colonialism showing that he belongs to the worlds in between to create a counter discourse.

The post- colonial countries revised their cultures with self- renewal ideas of their own writers and linguists. Because of the cultural alienation, people receded from their own cultures and languages, so Homi Bhabha talked about this ambivalence[7] of the colonized, claiming that people can have multiple identities and belong to multiple cultures, One of his central ideas is that of *hybridisation* taken from Said's work, he described the emergence of new cultural forms through multiculturalism. Instead of seeing colonialism as something locked in the past, Bhabha showed how its histories and cultures are constantly accepted on the present, demanding that people transform their understanding of cross-cultural relations (Bhabha, 1994, 88). By applying post-structuralist methodologies to colonial texts. his work transformed the study of colonialism

Fanon, a French psychiatrist, philosopher, revolutionary and author, believed that people have to work on their own cultures for rehabilitating them only by being themselves, whereas Thiong'o, a Kenyan author, disagreed with him saying that people must not accept English language as lingua franca and forget their own languages. Thiong'o used the ideas of Fanon but he argued that local language is also important for preserving their own languages and cultures. Thiong'o in his book *Moving the Centre* talked about English as a lingua franca language; furthermore, he believed that it was instrumental for global thinking of literature. (Thiong'o, 1992, 23). He mobilised every item to be checked. He also changed the department of English to literature saying that Japan or Arabic literature can also be learnt, so English can be one of the options in literature. These issues were also held by Spivak in even more ironical position that the Westerners, learning their languages and reading in their own languages, also create a form of arrogance. Spivak in her *The Death of a Discipline*, talked about there should be a comparative literature. (Spivak, 2003, 136).

Kenyetta also wrote a desertation to test his own hypothesis in his book *Facing Mount Kenya*, saying that the colonizers are insulting them. (Kenyetta, 1965, 54). He justified the ceremonies, symbolic of transition

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[7] *having two opposing feelings at the same time,for instance you can hate the coloniser,but you can love the language, laws or literature that they bring with them.*

from one style to another, childhood to youth, youth to adultness, etc…[8] (78).

Thiong'o by writing the novel *The River Between* showed the realistic novels that describe the situation between the coloniser and the colonised. (Thiong'o, 1965, 6). The story explains the audiences the reality of lovers kept apart by the conflicts between Christianity and traditional ways and beliefs.

By these extraordinary writers, a new historicism period started. Either they use their own language or English, history has changed within the renewal movements; moreover answering back created a new literature of the colonised people who already had their own literature, combining it within their new values. Literature has always impact on writing and changed history by the enlightenment thoughts of writers who always reconstruct ideas that lead the audiences to new philosophies and thoughts.

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ISTANBUL AYDIN UNIVERSITY INTERNATIONAL JOURNAL OF MEDIA, CULTURE AND LITERATURE

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- At the end of the paper, list all the works used, in alphabetical order, under the title Works Cited, using the format specified below as the Works Cited Form.

- Do not include bibliographical information in your endnotes. Use these only to develop a point incidental to your argument.

Examples for MLA Citation Style (Based on the MLA Handbook, 5th Edition):

Type of Entry	In-Text Citation Form	Works Cited Form
Book. Single Author	(Keyser 75).	Keyser, Elizabeth Lennox. Whispers in the Dark: The Fiction of Louisa May Alcott. Knoxville: U of Tennessee P, 1993.
Book. Two or Three Authors	(Blocker, Plummer,	Blocker, Clyde E., Robert H. Plummer, and Richard C. Richardson, Jr. The Two-Year College: A Social Synthesis. Englewood Cliffs, NJ: Prentice, 1965.
	and Richardson 52-57).	NOTE: If there are more than three authors, name only the first and add et al. or name each author.
No Author Given	(A Handbook of Korea 241-47).	A Handbook of Korea. 4th ed. Seoul: Korean Overseas Information Service, Ministry of Culture and Information, 1982.
Author's Work in an Anthology	(Auerbach 10).	Auerbach, Nina. "Jane Austen and Romantic Imprisonment." Jane Austen in a Social Context. Ed. David Monaghan. Totowa, NJ: Barnes, 1981. 9-27.
Article in a Journal	(Spear 94).	Spear, Karen. "Building Cognitive Skills in Basic Writers." Teaching English in the Two-Year College 9 (1983): 91-98.
Electronic Source: Document Within Online Scholarly Project	("Kosovo").	"Kosovo." Encyclopaedia Britannica Online. 13 Sept. 1999
Electronic Source	(Hixon 2).	<http://search.eb.com/bol/topic?eu=47187&sctn=1>.
		Hixon, Allen L. "Preventing Street Gang Violence." American Family Physician 59.8 (April 1999): 4 pp. 3 Aug 1999
		<http://www.epnet.com/ehost/login.html>