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From The Editor

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Muhammed Nacar, Ph.D.

"A Monster We Love: *Dexter's* Reproductive Futures"

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Abstract

While there has been significant scholarly attention to the Showtime Series *Dexter* (2006-13) and the fundamental choice between being good or evil that its protagonist Dexter Morgan must make, this article advances scholarship in three ways. Firstly, it examines *Dexter's* final twist in plot and the decision Dexter makes to finally embrace his "dark passenger" to argue for the necessity of the plot twist to the series, which scholarship has not yet performed. Secondly, by situating Dexter's decision within a framework focused on reproductive futurism, a revised and more nuanced approach to Dexter's ontological dilemma can be proffered. Finally, by locating Dexter's dark passenger within the theoretical frames of reproductive futurism and community this article adds an important dimension to notions of the monster rooted in theories of identity and subjectivity. In the final moments of the series everything changes for Dexter as his identity is redeemed for a reproductive future without guarantees, which this article argues is germane to considerations of biopolitics and community in the contemporary period.

Keywords: *Dexter; reproductive future; biopolitics; community; serial killers; monsters; redemption*

1. Endings

After eight seasons the Showtime television series *Dexter* (2006-13) ended with equal measures of fanfare and disappointment for its fans.[1] The critically acclaimed series, which tracked the double life of its protagonist Dexter Morgan, a blood spatter specialist who worked for the Miami Police Department and was a serial killer, had made a significant mark on the television landscape.[2] Expanding the paranoid genre by using a quirky,

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awkward and at times creepy forensic specialist as its protagonist, and balancing the gravity of the police procedural with the series' particular brand of dark humor, *Dexter* offered many exciting narrative and aesthetic twists and turns to audiences. At the centre of these existed an impasse in Dexter's own identity that was traced from season to season as he negotiated the relationship between a necessary desire for communal belonging and an equally fundamental drive to kill (Arellano 132-33). Once Dexter's propensities were uncovered, as a protective mechanism Dexter's adoptive father Harry provided a unique moral framework, the "Code of Harry," within which to kill, a means by which to serve Dexter's "dark passenger"—the description he used to define his inner serial killer—while remaining hidden from detection (Green 23). Yet, Dexter was repeatedly haunted in the series by a need to break from convention and be true to himself by embracing his dark passenger and living outside the law. As *Dexter* moved from season to season this core dilemma was tracked while its central protagonist investigated and killed his own self-determined set of murderers, learned his own history, negotiated familial relations, and evolved into a human with authentic feelings.

Returning to key questions about Dexter and the impasse that marked his identity this article introduces a framework that has not yet been fully traced for the series. Drawing on Lee Edelman's critique of reproductive futurism in which the future potential of the figural child is the unique ground of the political, one he ardently propounds in *No Future: Queer Theory and the Death Drive*, the present article argues that Dexter's final choice in the series was important to both the closure that Dexter's identity search demanded and to that of the series itself. Reproduction of the social order, particularly in the name of the child and the future it holds in trust, was a central preoccupation for the series. However, when filtered through Dexter's ongoing crisis of identity, the crucial question turned on which form reproduction would take as Dexter asked whether he was good or evil by nature. This article begins with the assertion that Judith Butler makes in *Giving an Account of Oneself* regarding the primary opacity of the subject regarding questions of self-knowledge, produced as the subject always must be *in media res*. This is followed by a discussion of serial killers and community, drawing upon Roberto Esposito's work on *immunitas* to argue that serial killers be considered a "necessary negative" existing

inside community rather than its constitutive exterior. Lastly, Dexter's final decision to embrace his monstrous future is examined through the lens of redemption. But to begin, a description of Dexter's ultimate turning point in the finale of the series is needed.

The series finale of *Dexter*, aptly titled Remember the Monsters? left many fans noting how it was a desperate effort to rescue a season—and perhaps the series—from having slipped into irrelevance (Dietz). The narrative of the final episode begins as a hurricane approaches Miami and Dexter arrives at the hospital where his sister Deb, a detective, is on life support after having been shot by Oliver Saxon, Dexter's primary target for season eight. Dexter speaks to her, apologizes, and tells Deb that he loves her while unhooking the respirator keeping her alive. He then takes her body to his boat and tacks toward the approaching storm. Arriving at his much-used ocean burial ground Dexter stops, phones his partner Hannah—a former killer herself from season seven—and asks to speak to his son Harrison to whom he says: "I just want to tell you one last time that I love you. I want you to remember that every single day until I see you again. Daddy loves you" (*Dexter,* Episode 812). They hang up and Dexter uncovers Deb's face, briefly holding it in his hands before picking up her body and dropping it into the sea. He sighs as he watches the white sheet slip beneath the waves. Dexter then turns away and says: "I destroy everyone I love, and I can't let that happen to Hannah, to Harrison. I have to protect them from me" (Episode 812). He then tacks directly into the storm.

The next scene occurs the following day when clean up of Hurricane Laura—a reference to Dexter's murdered mother—has begun. At sea a Coast Guard cutter spots wreckage in the water, which is immediately recognized as Dexter's boat Slice of Life. But there is no sign of life. Following this Dexter's colleague at the Miami Police Department, Detective Battista, is telephoned with the news that Dexter's boat had been found, after which we are taken to Argentina where Hannah and Harrison sit at a café as they await Dexter. Hannah sees the story of Dexter's death as she reads the news on her tablet computer. A five-second-long black pause follows and the audience believes the series has ended. However, after this televisual eternity, a long shot of a logging company lightens the screen once again. The camera tracks down to a truck as a figure exits

and walks toward the rear of the trailer. The figure turns and we recognize Dexter. In the following scene he enters a dingy rooming house and goes to his darkened room. He throws down his coat, sighs, drops his key on the table and sits. He turns toward the window with his hands set on the tabletop. The camera, positioned at eye level directly in front of Dexter, slowly tracks in as he turns to face it, closes his eyes and bows his head. Dexter then lifts his head and stares directly at us. The scene and series fade to credits and music.

In these final moments of *Dexter* we are returned to the crux of the series as the reproductive future is once more negotiated—and finally determined. Everything changes in this moment, look, and decision. Until the final seconds of the series, Dexter seems to choose death over a life of covering, but then, finally, chooses a life sequestered from family and the affective attachments that these brought him. He infers as much when he arrives to pick up Deb at the hospital, telling of how he tried so hard to fit in but that it is too painful to deal with the attending human emotions. Thus, the spectre of Dexter's "dark passenger" is raised as it had been many times in the series. Will Dexter choose a life of covering in which his "real" self must always remain hidden from those he loves or will he finally embrace the dark passenger and unleash his true nature? (Reisch xi-xiv) In short, which version of self-reproduction will survive? Since adolescence, when his adoptive father and detective Harry first discovered Dexter's compulsion to kill, Dexter was forced to follow a strict set of rules regarding the manner in which he committed murder. The Code of Harry, as his father constructed it, allowed Dexter to kill within a moral framework by permitting Dexter to kill only those people who had also murdered but had escaped the law. In this way, Dexter's murders were articulated to reproduction from the beginning by always aligning Dexter with the dominant social order represented by American jurisprudence, or at least vigilante justice when the law failed to apprehend and convict murderers. As an adult, Dexter's covering—how he hid his true nature in efforts to remain undetected as a killer—required extension into all facets of life. One example among many, as Mullins argues, is how Dexter became a blood spatter specialist to enable his blood obsession to be expressed within sanctioned parameters in a form of compensatory gesture (Mullins 82). Another example occurs early in episode one of season one when the

audience was introduced to Rita who he dated because she provided cover and demanded nothing of him from the space of her own abused psyche, leading Barber-Callaghan and Barber to suggest that he is a repeat of Rita's partners of the past (Barber-Callaghan and Barber 200). A further example also takes place in episode one as Dexter describes how he has no feelings: "I fake them all and I fake them very well" (*Dexter,* Episode 101) he tells the audience in one of the signature internal dialogues regularly shared through voiceover. Indeed, innumerable examples of covering stand as central tropes of *Dexter* throughout its eight seasons. In this sense Dexter always walks a razor sharp line between conformity and monstrosity – each with its own risks and rewards – over which Dexter ruminates obsessively. Yet, until the very last moments of the series the monster always returns to humanity. Just as the audience repeatedly witnesses his struggle to determine which self will attain sovereignty, Dexter is also painfully aware of his tendency to reincorporate into social life in efforts to protect himself and others even at the cost of his own potential monstrous freedom (however circumscribed or short-lived it might be). There are many examples, but perhaps the most poignant one is from season one when the Ice Truck Killer reveals himself to be Dexter's brother Brian, whom Dexter does not know; however, Brian plants the seeds of memory for Dexter to discover throughout the season. Brian (AKA Rudy) begins to date Dexter's adoptive sister Deb, who falls in love with him, and Brian hatches a plot whereby he and Dexter will kill Deb together. In the season finale Dexter must choose between remaining hidden and protected within the bounds of the law or accepting a monstrous future with no guarantees except that of his blood relation to Brian. The decision is complicated but Dexter chooses his sister, thus asserting a constructed kinship articulated through his adoptive family over that of a blood relation. At the same time Dexter realizes that he must kill Brian to secure his own reproductive future. In each instance these revelations turn on the form reproduction will take. If choosing to "fit in" places Dexter within the rule of law, as it frequently does in the series, then one must also ask what form reproduction would take if Dexter were to choose his dark passenger and follow his blood brother, a choice that is just as frequently raised in *Dexter*.

Such questions of choice for the subject are problematized by Judith Butler. In *Giving an Account of Oneself*, she asks the ultimate question

for the subject: "What, therefore, am I?" (Butler 30). If any account of the self must begin *in media res*, then how is it possible, she asks, to account for the subject through constitutive processes that continually obfuscate the very sovereignty that is sought through the account itself? The subject permanently negotiates this paradox of the primary opacity of identity and self-knowledge. For Dexter, such paradox is made literal by the obsessive movement between a seemingly false self that he must hide to survive and a true self that is forbidden full expression except through the terms of covering that the Code of Harry provides. As the final moments of the series once again lay bare this question, indeed resolve it, the very nature of the question begs further consideration. For the series, reproduction is woven into normative cycles of birth and death as well as those cycles that we might term more social in form, and which question whether the subject is, in fact, born in blood (i.e. nature/nurture). Moreover, in Dexter's case there are also three central rebirths that occur, so to speak, "in blood": Dexter's own rebirth when as a child he witnesses his mother's murder by chainsaw in a shipping container; his son Harrison's potential rebirth as he too witnesses his mother's murder at the hand of Dexter's nemesis Trinity in season four; and that which occurs in the final moments of the series as Dexter embraces his monstrous self. Each of these points to the question of sovereignty as *Dexter* traverses the philosophical terrain of blood relations, the human, good and evil, reproduction and redemption. Each also points toward the future of reproduction within the social order, toward the conventions of fitting in and the freedom without guarantee of potentially monstrous futures.

2. Beginnings
Are monsters born or are they made? This is the question upon which studies of psychopathy are consistently based. While remaining an important question at one level, even presenting itself as the ultimate question for understanding psychopaths, it operates as an impasse at another. The impasse is located in a simple equation. Psychopathy is exterior to humanity *ergo* to be human means that one cannot be a psychopath. Conversely, to be a psychopath must always place one outside the boundaries of the human. The psychopath and the human, then, are always situated in opposition, with empathy standing as the mark that separates them – a point replicated in popular culture representations of serial killers. The earliest and still

most palatable refutation of this framework is Adolph Guggenbuhl-Craig's *The Emptied Soul*, which argues in favor of a notion of psychopathy as interiority. While this notion has recently been taken up in a more popularized model to analyze the psychopathy of bosses, partners, and neighbors,[3] Guggenbuhl-Craig argues more fundamentally that everyone possesses psychopathic traits: "each of us is missing something or has some aspect that is markedly underdeveloped" (Guggenbuhl-Craig 61). Rejecting notions of the psychopath as the constitutive exterior of the human, Guggenbuhl-Craig argues instead that psychopathy involves the underdevelopment of *eros* in the subject, which can produce personality traits rooted in domination. For him, all humans lack this development in some sphere(s) of life.

The fulcrum around which Dexter's serial killer nature turns is blood relations, which refer to both kinship lines and events focused on blood. Dexter's monstrosity, the identification he holds to his dark passenger, occurs at the intersection of these two registers. In this sense Dexter is born twice. Firstly, he is born to his birth mother Laura, who is an informant for Dexter's adoptive father Harry, a police officer. Secondly, when Laura is discovered to be an informant, Dexter, as a young child, witnesses her murder by chainsaw in a shipping container. This event Dexter refers to as his "birth" as a serial killer, one to which he unconsciously returns each time he kills and takes a specimen slide with a blood sample as a trophy. It is also the event that marks the major transformation in blood relations in the series as Dexter is metaphorically born and blood relations shift from the kinship register to that of the social.

Three days after his mother's murder Dexter is rescued by Harry from the shipping container where the murder occurred. Dexter is then adopted by Harry and his wife, who already have a daughter named Deb. Harry learns about Dexter's propensity to kill when Dexter is in early youth and develops the Code of Harry as a response to Dexter's compulsions. Around this time Harry's wife dies and Deb becomes isolated within the family as Harry and Dexter bond through the secret of Dexter's dark passenger. Deb always tries to connect with Dexter but is never able to penetrate the mask he dons to cover his true self, and Deb comes to later realize that her father was similarly unknowable, perhaps as Mauro notes due to a

family structure rooted in the narcissism of Harry (Mauro 163-5). Indeed Howard argues that Harry is a postmodern Prometheus "violating moral and social laws in the name of an ideal [that] does not lead to retribution or vindication" (Howard 67). As hero or anti-hero Harry leaves his family to struggle with the loss of its beloved matriarch, the secret of its adopted child's true nature, and the ubiquitous alienation that descends as a result. At the same time, this particular constellation of family relations assists Dexter as he later attempts to build a family of his own. He initially dates Rita as cover. He is then introduced to her children, Astor and Cody, and fakes a relationship with them. However, over time Dexter begins to possess authentic feelings toward them. By the time he and Rita marry, Dexter describes the sensation as something akin to love, which when Harrison is born in season four is confirmed absolutely.

From his own desire to cover emerges a self that Dexter never allows himself to believe existed. As real-world serial killers often do, Dexter attempts to remain invisible. However, as this performance is repeated Dexter is slowly transformed into the very being behind which his invisibility was always constructed. In the series, these performative becomings for Dexter mimic models of middle class life in work, home, leisure and family—the idealized ground of reproductive futurism. Such acts of becoming for Dexter, as he vacuously cites a copy for which there is no original, to recall Butler's formulation of the performative, slowly produce the thing that they name—the ideal of middle class masculinity. Yet, Dexter is not always adept in his adoption of masculine traits and there are many moments when his performative transformation is called into question—often humorously—in the series; however, the slow incorporation of Dexter into this model stands as a core value for the series until the very end, even as he plans to escape with Hannah and Harrison to begin a "normal" family life in Argentina. In this sense, Dexter becomes a type of modern "everyman" as he struggles to define "the good life" under conditions not always of his own making. Indeed, if it weren't for Dexter's dark passenger, the series would have been a simple narrative of incorporation that asserts normative reproductive futures at every level. The series needs Dexter's dark passenger. As mentioned, there are moments in *Dexter* that intervene in the reproductive future. In these moments exist alternatives to the regularities located in the class model that the series repeatedly underlines

for Dexter. Yet, such alternative reproductive futures are quashed in favor of incorporation, prised open only to once again undergo narrative closure each time. One example of this tendency resides in Harrison. Born from the familial bloodline inherited from Dexter and Rita, and into the structure of middle class family values, his future is guaranteed even as Dexter periodically questions whether Harrison will develop into a serial killer, as he had. Dexter reassures himself through reference to the innate goodness of Rita as a parent. However, when Trinity discovers Dexter's plot to kill him in season four, Trinity avenges by killing Rita in his signature fashion. This he performs by sitting in a bath behind his victims, severing arteries in their legs with a straight razor and holding them in his arms while they bleed to death, rendering the bath water a crimson hue. In Rita's case, Trinity does so in front of Harrison who Dexter returns home to find in a pool of blood on the bathroom floor, crying as Rita lies lifeless in the bath. Just as Dexter was "born in blood" at the scene of his own mother's murder, so too does Harrison's witnessing of an eerily reminiscent scene place the seed of reproductive fear in Dexter's mind. In so doing the scene also generates an important question: If Dexter's dark passenger was born in blood in the moment he witnessed his mother being murdered, then, will Harrison become a serial killer too? The answer in the TV series turns out to be no; however, the spectre of such a monstrous birth is raised, just as other reproductive futures are presented only to then be resolved and fade away, at least until the final moments of the series.

In this context it is important to delineate between the aporetic articulation of Dexter's birth as a serial killer and other forms of birth in the series. For Dexter, the scene of being born in blood is not, in fact, a birth at all. It is also not about bloodlines as expressed through kinship relations. Rather, when Dexter witnesses his mother's murder as a young child it is a metaphorical birth that he experiences. No less powerful for being so, Dexter's dark passenger—the very form of the monstrous for the series—is instantiated at this singular moment as a psychological switch is flipped in his mind. At the same time, never in the series is the suggestion that Dexter may have been coded as a serial killer before this—or at birth—raised. This birth, then, is absolutely social in form. Dexter's particular form of being born in blood actually raises no alarm for genetics or the genealogical relations of blood in the series. This is doubly the case as viewers discover

in season one, when the Ice Truck Killer turns out to be Brian, Dexter's blood brother who was not only present to witness their mother's murder but who also became a serial killer.

Such monstrous births repeatedly appear in popular and academic literature to frame serial killers as non-human beings (Schmidt 30). Just as *Dexter* privileges the human as an ontological presence with an identity that coincides with the totality of the body and mind that figuratively underline it so too do representations of serial killers in cultural theory and popular culture. As Mark Seltzer argues, referring to Michel Foucault's biopolitics, in the modern era discourse on serial death shifted from acts to types of person to provide the ground upon which to consider serial killers through the lens of psychological character (Selzer 30). Within this framework, a total picture of a particular character type could be determined, allowing for a series of techniques to emerge for understanding, and ultimately regulating, this unique biopolitical entity. Yet, trauma, especially in childhood, unremittingly forms the center within this mode of analysis.[4] From here, a question is inevitably asked: What went wrong? Presuming the innocence of the child, a point taken from philosopher John Locke (and extending back to Aristotle) which frames the mind of the infant as a *tabula rasa*, the over-determined discourse of childhood trauma promotes and maintains a notion that serial killers become monsters, that they are, indeed, not born in blood. Moreover, even while traumatic events from childhood mark the birth of the serial killer in this model, such becoming within the category of the human still does not forestall the absolute determination of serial killers as being non-human.

In the case of *Dexter*, the traumatic childhood event of witnessing their mother being murdered is the singular reason provided for Dexter and Brian becoming serial killers. Similarly, a repetition of this trauma at the scene of Rita's murder is upheld as that which has the potential to also transform Harrison into a serial killer. However unlikely, this singularity is posited to be of such force to the child that it has the power to transfigure him from human to monster in an instant. As an adult, a further relay is produced between Dexter's desire to remain undetected and the laws that allow him to kill according to the Code of Harry. Remaining undetectable keeps the monster hidden while also seducing Dexter into the performative circuits

that will furnish the affective economy he slowly acquires through such feelings as empathy, love, happiness, etc. At the other end of the spectrum, Harry has produced an alternative system of justice for Dexter alone to live by, encouraging Dexter to direct his need to kill toward those who have also killed. By way of this apparatus Dexter's monstrosity places him on the side of law and order. It also delivers to Harry an extra-legally decreed killing machine for the Miami Police Department, which Dexter comes to realize was one of Harry's objectives from the beginning. Dexter fails to follow the code only a few times in the series, which produces in him the all-too-human feelings of guilt and remorse, but he is also made into a media hero in season three as the Bay Harbor Butcher when the story of his vigilante justice becomes known. Importantly, Dexter experiences this impasse of identity from the beginning to the end of the series as a problem to be overcome. He simply needs to choose what he is: human or monster. For Judith Butler such volition for the subject is a ruse from its point of origin, as the question "Who, therefore, am I?" must always be asked *in media res* rather than as a simple question that the subject can answer through the fullness of self-knowledge and sovereignty. She writes:

The norms by which I seek to make myself recognizable are not fully mine. They are not born with me; the temporality of their emergence does not coincide with the temporality of my own life. So, in living my life as a recognizable being, I live a vector of temporalities, one of which has my death as its terminus, but another of which consists in the social and historical temporality of the norms by which my recognisability is established and maintained…Paradoxically, it is this interruption, this disorientation of the perspective of my life, this instance of an indifference in sociality, that nevertheless sustains my living. (Butler 35)

Equally, the norms by which Dexter makes himself recognizable are not fully his own. This is to say that when it comes to knowledge of the subject, self-recognition is but one vector in a matrix through which recognisability is established and maintained. Dexter experiences the problem of self-recognition sharply as he repeatedly alternates between a desire for middle class life with a seemingly secure and predictable reproductive future, and a desire to follow his dark passenger into a reproductive future with no guarantees.

In this quest for self-knowledge exists an analogy for understanding serial killers within community. If elements of the subject are not recognizable to the subject itself, then is it possible that elements of community are also unknowable within its own terms of recognition? This is the case with serial death. To recall Guggenbuhl-Craig's argument from earlier in this article, all subjects exist with psychopathic traits, which is to say that psychopathy does not form a constitutive exterior to the subject but exists within it, if on terms not always the subject's own. Roberto Esposito extends this idea to the register of community. Rather than understanding community simply as an entity that must protect itself from exterior threats through gestures that close and seal its boundaries, Esposito argues that community depends on its negative being injected into its own body in a homeopathic gesture (Esposito 2011, 8). True to convention community is formulated upon that which is common; however, for Esposito it also requires obligation and reciprocal exchange in the form of a "gift" that must be given. Yet, inscribed in the logic of *communitas* so defined is *immunitas*. The one who is exonerated from gift giving and communal obligation experiences immunity, which separates the individual from the expropriative effects of the community. In biopolitics, where life itself is the communal value, *immunitas* takes the form of death inserted into life's very logic. Serial killers embody precisely this relation of immunity to community—death inserted into the logic of life itself—as they are exonerated from communal obligation and the reciprocity of the gift as a bearer of life. Serial death, then, is not an external entity to be eliminated but an internal element to be acknowledged within the very terms of community's logic of presence, a necessary negative of the biopolitical defined today as the "power to *foster* life" (2008, 34).

3. Rebirths

This incorporative biopolitical drive, which is threaded through all eight seasons of Dexter, is always subtended by reproductive futurism, as suggested already. Through reproductive futurism Lee Edelman wishes to examine "terms that impose an ideological limit on political discourse as such, preserving in the process the absolute privilege of heteronormativity by rendering unthinkable, by casting outside the political domain, the possibility of a queer resistance to this organizing principle of communal relations" (Edelman 2). Although Edelman's context for reproductive

futurism is queer politics, the concept begs for broader application. Indeed, thinking through reproductive futurism opens a broad spectrum of thought and representation to analysis as it has become a predominant discourse of the contemporary period.[5] Yet, such potential must not blind one to the particular constellation of reproductive relations embedded in any given form. In the case of *Dexter* as each "birth" takes place questions of moral life are imbricated in serial death within a complex frame of reproductive futurism. As such, the series mobilizes the figural child as the embodiment of the reproductive future, as a limit on political discourse to which there can be no opposition. As Edelman argues: "to serve as the repository of variously sentimentalized cultural identifications, the Child has come to embody for us the telos of the social order and come to be seen as the one for whom that order is held in perpetual trust" (11). The figural child underpins a social order that must be reproduced, with the child's inheritance defined as the core value at every level. In this it is not only the protection of children in the most literal sense that buttresses reproductive futurism so much as the future itself being the ultimate political umbrella under which each child stands. Edelman, for his part, asks what it would look like to not be fighting for the children, in a gesture from "the other side of politics" where he hopes to position queer subjects (7). Much like Esposito's discussion of *immunitas* as the necessary negative of community, Edelman calls for the queer to figure a negativity—embodied in the death drive and its attending *jouissance*—opposed to every form of social viability (9). As a form of radical dissolution of the social contract and its governing fictions the queer insists "on enlarging the *inhuman* instead—or enlarging what, in its excess, in its unintelligibility, exposes the human itself as always misrecognized catachresis, a positing blind to the wilful violence that marks its imposition" (152). To embrace this surplus, this impossibility, this inhumanity, is the ethical task of the queer for Edelman (109). Similarly, such a theoretical embrace, such immunity for the queer, one might argue has already been accomplished by the serial killer.

As has been suggested already the reproductive future is a key feature of the series *Dexter*, as well as an ongoing concern for Dexter himself. As the entity that must stand as the ultimate foil to evil, reproduction is presented in the series at the pinnacle of its ideal form, as close to irony as possible—

at times even crossing the line through the series' particular brand of dark humour. A career in forensics with the Miami Police Department, a quaint pastel pink bungalow in the suburbs, a perfect modern family—these are just a few of the marks that guarantee the reproductive future for Dexter. As he attempts to cover his dark passenger by incorporating his own body and identity into the system of reproduction, these are upheld as ideals in the series. Yet, each also exists at the outer limit of stereotype, at the point where mimicry reaches mockery, at the border where *jouissance* originates and materializes, so that the audience is always brought to the edge of the system of reproduction as questions about its nature, and Dexter's own, arise. Dexter's impasse—his internal struggle between incorporation and discorporation, between the mythical "good" of covering and the "evil" of his dark passenger—as much as being the crux around which the entire narrative turns, also complicates this framing of reproduction. On one hand, as has been argued here, his attempts to cover and fit in are easily understood as underpinning the reproductive future.

On the other hand, Dexter is a killer. When he acts on his dark passenger's urges, on his evil impulses, these should position him as an immune response that inserts death into the community and the very logic of life itself, if Esposito is correct. However, the Code of Harry dis-articulates this dis-corporation and renders Dexter's murders into a further guarantee of the reproductive future. As Dexter kills, social order and rule of law are secured. In this, Dexter's evil is a particularly neo-liberal brand as Byers notes (Byers 143). Murder is writ large as moral action as the serial killer is inscribed as a (re)productive citizen. In Zizek's account of a certain "fundamental paradox of the 'passion for the Real'" products are deprived of their malignant nature: coffee without caffeine, cream without fat, beer without alcohol, sex without the body, multiculturalism without the other, etc. (Zizek 10-11). To these Dexter adds: incest without taboo; evil without malice; and, especially, moral death without the law. In this sense, Dexter the serial killer is a very, very good bad boy. Killing through the frame of the Code of Harry, he also secures the reproductive future for himself and the community—not as an immune response but as a valued member of the community (e.g. when Dexter is heralded as a vigilante hero called the Bay Harbor Butcher in season three). For this, Dexter Morgan is a monster we love.

The final scene of the series is important because it provides viewers with a rationale to finally understand Dexter's aporetic self-definition. Fans may have been correct to be angered at the effort to redeem the series in its final moment, but a question must also be asked: How could it have ended otherwise? Redemption is the key to understanding the final plot twist. Throughout the series, each of the main characters seeks to redeem her/ his own life in the face of both serious and quotidian challenges. Dexter is no different in this regard. Yet, for him redemption involves making the ultimate decision for the subject. To this end, Dexter posits Butler's question otherwise: What, therefore, am I, good or evil? If he chooses to be good, then he will benefit from the reproductive future and the life it prescribes for him with Hannah and Harrison. Yet, in so doing his true nature is betrayed—not to mention his fans. To redeem himself according to our contemporary wound culture's codes of self-knowledge and identity, with their attending demand to "be true to yourself," in fact, demands that Dexter choose his dark passenger and live as a serial killer outside of the Code of Harry. This is his truth. It is perhaps the final dark joke of the series that Dexter follows his authentic self in its final moments. By doing so, Dexter is redeemed as a subject at the very moment that he takes up the mantle—or perhaps responsibility is a better word—of becoming death within life, of becoming immunity within community, of becoming the necessary negative within reproductive futurism. If the finale provides the redemption that Dexter sought throughout his life—his own self-acceptance as a killer—then it also provides a theoretical opening in reproductive futurism as Dexter's life of immunity points him toward monstrous futures that provide no guarantee for him or for the community in which he lives. Having finally, painfully, woefully found his true and authentic self, what more could we wish for the monster we love than his own happiness?

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Footnotes

(Endnotes)

1. An immediate qualification is needed. The current study in not based on audience but does refer to fans and their reactions in two places. When referring to fans I do so as one who has read numerous discussion boards on *Dexter* and has actively engaged as a fan of the series. My references to fandom are therefore less formal than a study of audience requires. In referring to fans I do not make definitive claims; rather, I refer to a general sensibility both experienced myself and expressed on fan sites for the series.

2. For critical overviews of *Dexter* see: DePaulo; Greene, Reisch and Robison-Greene; Howard.

3. For exceptions to this tendency see: Martin Kantor. *The Psychopathy of Everyday Life* (2006); Kevin Dutton. *The Wisdom of Psychopaths* (2013); Adolph Guggenbuhl-Craig. *The Emptied Soul: On the Nature of the Psychopath* (1980).

4. See Schmidt's account of Ted Bundy on the influence of childhood for serial killer discourse, especially pp. 213-16.

5. There are numerous examples of contemporary television series that question reproductive futures. Modern Family uses the concept as the basis for comedy with questionable parenting tactics always presented in tension with the child's future. Homeland positions the main character's mental state, career and national security in opposition to her child's well-being, and Carrie Mathison chooses career every time. In The Fall a social worker with a family that he manipulates, uses and endangers as he murders young women is the main character. Perhaps the best example is Breaking Bad in which the main character tries to be a good husband and father by formulating and selling very high quality methamphetamine, a practice and business that traverses the complex discourse of reproductive futurism at every turn. The reproductive future may even constitute a genre of representation today. At the very least a study of reproductive failure as a theme of contemporary film and television would be useful.

Aranjman In Turkey: The Lyricist as Translator

Zeynep Yılmaz HAVA[1]
Ezgi YILDIRIM[2]

> "Words make you think a thought. Music makes you feel a feeling.
> A song makes you feel a thought."
> Edgar Yipsel Harburg (2006:6)

If what makes us write some lyrics is our brain, and if music comes from our heart, then the song itself might be the only medium where the brain and heart are not in conflict. Throughout history songs have been a way of expressing oneself, and it is their sounds that will accompany mankind till the end of time. In this paper, we are going to deal with a process that helps songs to travel across the world: song translation. The aim of the paper is to provide an analysis of some French songs and their arrangements performed in the period 1960-80 in order to demonstrate that a musical arrangement might be regarded as a translation and that it is the translator's skopos that directs the translation process. In the paper, we consider translation as "a process of intercultural communication, whose end product is a text which is capable of functioning appropriately in specific situations and contexts of use" (ed. Baker 2001: 3).

Arranging is "the art of preparing and adapting an already written composition for presentation in other than its original form [sic]. An arrangement may include reharmonization, paraphrasing, and/or development of a composition, so that it fully represents the melodic, harmonic, and rhythmic structure" (Corozine 2003: 3). However, in Turkey, the word "aranjman" seems to relate to the rewriting of foreign songs in Turkish; therefore, Turkish musical arrangements are usually songs whose lyrics are originally written in a foreign language and whose music is kept as it is.

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Partly or totally changing the lyrics of a song while keeping the original music as it is —sometimes with small changes in order to achieve a correspondence between the music and the lyrics— is a widespread phenomenon in popular music. Particularly in Turkey, it was so pervasive that it constituted a specific genre on its own as mentioned above. However, as far as we understand from our research, this practice has not been able to attract the attention of scholars in Translation Studies, especially in the field of popular music. Even in the *Routledge Encyclopedia of Translation Studies* (ed. Baker 2001), which is one of the most respected and comprehensive sources in Translation Studies, one is not able to encounter an entry about song translation. The reason for the general lack of attention to song translation may be the long-lasting idea that translation is only concerned with the linguistic level of texts. This view is still preserved by some scholars, yet with the developments in studies concerning different translational components such as functional, social, cultural and semiotic aspects, notably in the 1970s and 80s, the importance of culture and the non-verbal dimension in translation has come into prominence and paved the way for more —though still not enough— studies in song translation. At this point, we could suggest that another reason why song translation has been neglected might be the difficulty of studying popular songs and their translation, since "popular songs could only be understood within wider patterns of social and semiotic relations [and] their study requires an interdisciplinary approach" (Kaindl 2005: 236). In addition to these restraints, whether to accept arrangements as translations or not is a debatable issue. Therefore, before examining the notion of popular music and its translation in detail, the relation between musical arrangements and translation needs to be well established.

A song can concisely be defined as poetry set to music, i.e. a whole composed of music and lyrics. This definition displays the fact that a song has not only a verbal dimension, but a non-verbal dimension that should be taken into consideration as well. In other words, it could be stated that what makes us differentiate a song from poetry is its combination with music and performance. Similarly, an arrangement[1] also has a verbal and non-verbal dimension, the former of which is the new lyrics in the target language (TL) and the latter of which is the original music. The lyrics of an arrangement may have the same meaning of the source lyrics, sometimes

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[1] Here, the word is used to mean *"aranjman"*.

with little changes, in time with the music, and in this case many scholars might share the idea that this arrangement can be called a translation. Nevertheless, the problem arises when the lyrics in the TL have no semantic relation with those in the source language (SL). Some scholars reject the view that such a practice needs to be regarded as a translation process. However, claiming that a song translation should certainly render the semantic aspect of the source lyrics and excluding musical arrangements from Translation Studies would be ignoring the semiotic part of a song, which is an inseparable component of it. This would also be neglecting the social, cultural and intercultural aspects of song translation, which serve as key terms, especially in popular music. Among the scholars who do not support this view, Peter Low expresses his ideas:

I note in passing that some people ignore sense altogether: they take a foreign song-tune and devise for it a set of TL words which match the music very well but bear no semantic relation with the SL. While this may at times be good and appropriate, it is not translating, because none of the original verbal meaning is transmitted. Such practices have no place in discussions of translation. (Low 2005: 194)

From this approach, it could be inferred that translation is considered merely as a linguistic process. According to Low's "pentathlon principle", being "faithful" to the meaning of the source text is one of the most essential criteria of song translation. The other four criteria in this "pentathlon principle" consist of singability, rhyme, rhythm and naturalness (Low 2005). These four principles are quite applicable and crucial to the music and performance aspect of song translation analyses. However, even though these five principles may apply to many translations of popular songs, they remain inadequate for analysing arrangements in Turkey, because with all these principles only arrangements which are translated faithfully can be analysed. Those which do not have the original verbal meaning are not accepted as translations according to Low's principles.

In the linguistic-based approach, the meaning presented in the source text, i.e. the source lyrics, possesses a significant role in translation process. The non-verbal parts and the functional purposes of the song seem to have been neglected. Low emphasised the importance of fidelity saying that "a real

translation tries to replicate the verbal dimension of the song" (Low 2010, pers. comm., 5 May). Nevertheless, the verbal dimension of the song may not necessarily be transferred to the target culture as we may see in the examples of such Turkish arrangements as "Sessiz Gemi" (Silent Ship), sung by Hümeyra in 1974, and "Ben Sen O" (I You He), sung by Berkant in the same year. The role of the source text might be substantially lost in the production of arrangements, and whether or not to consider such arrangements as translations depends on how broadly one understands translation. In such cases, where there is little or no relation between the source and the target text, what becomes important is rendering the popular melody of the song as well as finding new lyrics that would make these melodies performed and listened to. The source lyrics might just inspire the translator, as was the case in the arrangement of "C'est Écrit Dans Le Ciel" (It is Written in the Sky), a French song sung by Bob Azzam. Vermeer's idea of "dethronement" of the source text might be helpful here in explaining the role of the source text with a functionalist approach. As a result of the "dethronement", the source text loses its feature of being "the first and foremost criterion for the translator's decisions; it [becomes] just one of the various sources of information used by the translator" (Nord 1997: 25). Therefore, the translator may act freely and decide on which information to transfer into the target culture. This piece of information may be only "the music and/or the lyrics and/or the performance" (Franzon 2008: 376).

In the interlingual translation of popular songs and in the production of arrangements, the function of the translated song, i.e. the skopos of the translation, determines the translator's choices and, at this point, the translator is faced with various choices and strategies. In one of his articles, Johan Franzon designates five different choices in song translation:

1. Leaving the song untranslated;
2. Translating the lyrics but not taking the music into account;
3. Writing new lyrics and adapting the music […];
4. Translating the lyrics and adapting the music accordingly […];
5. Adapting the translation to the original music. (2008: 376)

Musical arrangements in Turkey can usually be analysed in the third category, because the main strategy in these songs is to write new lyrics in Turkish for the original music in the source culture. As a matter of fact, arrangements could also be subdivided into two groups: One group includes the songs in which the lyrics are entirely different but the music is preserved, as in the translation of the French song "C'est Écrit Dans Le Ciel", whose title is "Bak Bir Varmış Bir Yokmuş" (Look Once Upon A Time) in Turkish. The other group includes the songs in which the lyrics convey a similar theme or mood to the original song, at the same time as keeping the music the same, like we see in the translation of "Tu Te Reconnaîtras" (You will Recognise Yourself) as "Göreceksin Kendini" (You will See Yourself). Therefore, we could say that Franzon's typology has difficulties accommodating the Turkish arrangements, because there is not such a choice as "translating the lyrics to some extent and keeping the music as it is". The arrangements can be distinguished as popular songs that were produced for mass-audiences by translators —though they may not call themselves so— or the companies that have commercial and social concerns. As we may see in the majority of popular songs, the creativity and uniqueness of an art piece are regarded as less important than common and recurring themes, lyrics and musical patterns that are pervasive in a specific period. Popular songs and their translations are also produced "to meet existing emotional and physical needs" of a society (Kaindl 2005: 243). The current situation of a society, its ideological background, as well as intercultural communication between nations shape popular songs. Hence, these factors need a thorough examination.

Before analysing some Turkish arrangements, we are therefore going to briefly recap what happened between the 1950s and 1980s in Turkey. It is not facile to divide the history of a society into clean-cut periods and list all the causes of a particular event, because an apparently unimportant or unknown circumstance might have affected what occurred in the past. Even though the emphasis in this paper is on the period 1960-80, there might be other factors from previous years contributing to the period. Therefore, the social, cultural and historical background of the 1950s is especially worth mentioning, since this decade set the stage for the development of musical arrangements in Turkey.

In the 1950s, the influence of the West was very effective. The Democratic Party, which was a moderately right-wing political party and the country's third legal opposition party, was in power at the time, and the Prime Minister was Adnan Menderes; the President, Celal Bayar. The Democrats were in favour of Westernization, and the effects of their policy were felt over the country. Modern goods and machines were brought into Turkey; new roads and buildings resembling the ones in the West were constructed, and urban life began to flourish rapidly. There was a significant rise in the number of musicians who played or learned to play a Western instrument; they were just imitating the music coming from abroad and advancing their techniques (Akkaya&Çelik 2006: 8). Towards the end of the 1950s, the first great Turkish pop singer, Erol Büyükburç released a gramophone record which consists of the song "Little Lucy", and this record attracted great attention; Büyükburç had also surprised everybody when he had sung the songs "Fascination" and "Star Bright", which he wrote Turkish lyrics for, in 1954 (Dilmener 2006: 32).

On 27 May 1960, there was a coup d'état, which was led by General Cemal Gürses, against the ruling party in Turkey. Many politicians were charged with treachery, misuse of public funds and abrogation of the constitution, and they were sentenced to prison terms. On 16 September 1961, the tribunals ended with the execution of Adnan Menderes, Minister of Foreign Affairs Fatin [sic] Rüştü Zorlu and Minister of Finance Hasan Polatkan. In the 1960s, the large migration from the country to the industrialised towns intensified competition for jobs among people, which led to unemployment and poverty. Those who were employed started to seek their social rights and united in an organised manner in a labour party. The youth, university students in particular, demanded a more liberal and democratic environment free from any repression, and they protested against imperialism and Americanism. For a majority of the society, the bad situation of the country and the problems confronted were due to the West; therefore, adhering to Turkish values and traditions was regarded as most essential, and nationalism was thought to be the solution.

Musical works which were based on the thought of "synthesis" and which combined new tones with our cultural experiences came into providence in the 1960s. Such works were divided into two different kinds: Anatolian

pop music and arrangements. As the number of original compositions was small at the time, arrangements played an important role in reviving the music market. Back then, almost every singer sang arrangements under the leadership of such names as Fecri Ebcioğlu and Sezen Cumhur Önal. These songwriters used Mediterranean and Latin songs and wrote lyrics for soft and melodic musical structures; such structures enabled Turkish listeners to embrace the songs more quickly (Akkaya&Çelik 2006: 9). As time passed by, the songs gradually started to give importance to individual happiness, freedom and romanticism (Akkaya&Çelik 2006: 15). During the 1960s, many music magazines such as *Popüler Melodi*, *Müzik Kulübü*, *SporSineMüzik* and *Diskotek* began to be published (Dilmener 2006: 40). However, the most important popular music magazine, *Hey*, would begin to be published on 18 November 1970 (Dilmener 2006: 161).

The 1970s was a period of struggle for justice, democracy and freedom, and Turkey was in a state of chaos. On 12 March 1971, the Prime Minister Süleyman Demirel, who was the leader of the right-wing Justice Party, resigned after the Chief of the General Staff Memduh Tağmaç handed him a memorandum. The reason for the coup d'état was that the government party was thought to be powerless and unable to maintain stability in the country, and the aim of the military was "to restructure the existing socio-political parameters in favour of the interests of the state bureaucrats and bourgeoisie" (Yarar 2008: 51). However, this coup did not solve the problems of Turkey such as the conflict between the left and the right, violence on the streets, the economic crisis and essential foods' going on the black market. While longing for peace, the country would face another coup d'état, which was led by the Chief of the General Staff, Kenan Evren, on 12 September 1980.

In the 1970s, many records were released; however, not all of them were allowed to be broadcast on TV or radio, because it was the TRT (Turkish Radio and Television Corporation) which decided on whether a song was suitable to be broadcast, and this corporation was criticised for banning most of the songs without logical reasons (Dilmener 2006: 186). In this decade, some of the themes of songs were the changes in urban life, the sorrows of migrants, relationship between men and women, honour killings, dowries, and social injustice and inequality (Akkaya&Çelik 2006:

16). Apart from these, there were also songs like cheerful love songs which avoided meddling with anything (Akkaya&Çelik 2006: 35). Such songs might have been written as an escape from the bloody fights going on in the country and in order to instil hope in the hearts of desperate people so that they could continue their lives without future concerns in spite of successive coups.

As can be seen, it is the society itself that a song reflects or aims to affect, so it is difficult to examine songs when they are not considered within a historical framework. A song cannot be thought of in isolation from the time at which it is sung or from the culture it belongs to. As regards to translations of songs, i.e. arrangements in our case, the significance of history should not be neglected while analysing such translations.

Listening to a certain foreign song, the translator (lyricist/musician) feels the need to take its music and/or its lyrics into his or her own language and culture. During the translational action, the translator as a knowledgeable person in his or her field decides on what functions the source text will have (ed. Baker 2001: 237). Having a particular purpose (skopos) in mind, the translator then decides on which strategies or options to choose and whether they are appropriate for sung performance. He or she might translate the song word for word, but the target text might not fit its original music; in such a case, some piece of music will need to be composed for the translation. Therefore, being faithful to the original lyrics does not mean that the arrangement will be perfectly singable. To produce a singable translation, the translator tries to achieve a prosodic, poetic or semantic match between the lyrics and the music (Franzon 2008: 390). In our examples, we are going to see to what degree translators took properties of songs into consideration while translating them.

Our first example is the French song "C'est Écrit Dans Le Ciel" (It is Written in the Sky) and its Turkish arrangement "Bak Bir Varmış Bir Yokmuş" (Look Once Upon a Time). The original song lyrics were written by Andre & Georges Tabet, and the music was composed by Alex Alstone. The song was sung by Bob Azzam in 1960. Fecri Ebcioğlu, who was a Turkish singer, composer and lyricist, wrote Turkish lyrics for the music, and this arrangement, which was sung by İlham Gencer and introduced to

our country in 1961, was the first Western popular melody in Turkish. After this, there began a period of arrangements in Turkey. The French song is quite cheerful, and it is about a man speaking to his lover, expressing his love and making plans for the future. It begins as such:

Example 1-a: <u>Literal translation[2]</u>

Laï laï laï laï laï laï laï	Tra la la la la la la
Laï laï laï laï laï	Tra la la la la
Laï laï laï laï laï laï laï	Tra la la la la la la
Laï laï laï laï laï	Tra la la la la

Que je dois te rencontrer	That I have to meet you
C'est écrit dans le ciel	It is written in the sky
Et que je dois t'adorer	And that I have to adore you
C'est écrit dans le ciel	It is written in the sky

When the song begins, one can hear clapping rhythms and Bob Azzam singing the first part, which has 24 syllables, together with the backing vocalists. In the second part, however, Azzam sings alone apart from the repeated lines of "C'est écrit dans le ciel". The first and the third lines of this part have 8 syllables, while the second and the forth ones have 7. Throughout the song, there are repetitions of sounds and words. In Example 1-a, for instance, the words "rencontrer" and "adorer" rhyme, so the rhyme scheme is A-B-A-B. Generally, this pattern is used in the song.

Example 1-b: <u>Literal Translation</u>

Bak bir varmış bir yokmuş eski günlerde	Look once upon a time in the old days
Tatlı bir kız yaşarmış Boğaziçi'nde	A sweet girl lived by the Bosporus

İşte bir sabah erken masal böyle başlamış	And early in the morning the story began like this
Delikanlı genç kıza iskelede rastlamış	The young man ran into the young lady on the dock

The form of "Bak Bir Varmış Bir Yokmuş" rather resembles that of the original song. The first part has as many syllables, but the second part has less. The song begins with the clapping pattern, and İlham Gencer and the vocalists sing simultaneously. Instead of nonsense syllables that express gaiety, Ebcioğlu wrote sentences that rhyme for the beginning.

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[2] *All literal translations of the songs are done by the writers of this paper.*

In the second part, Gencer sings alone; however, towards the end of each line backing vocals can be heard. This might have been done intentionally, because the vocalists accompany the singer in that part of the French song. In Ebcioğlu's song, there are also rhymes, and the rhyme scheme is usually A-A-B-B. As for the story told in the song, it is quite different. It begins with the traditional stock phrase used in storytelling in the Turkish language. A boy falls in love with a girl and wants to marry her, but when his mother goes to the girl's house in order to talk with her parents about this marriage, she learns that the girl has got married. Even though the song ends sadly from the boy's point of view, the cheer in it can be felt throughout.

Our second example is another French song, "Tu Te Reconnaîtras" (You will Recognise Yourself), and its Turkish translation "Göreceksin Kendini" (You will See Yourself). This French song was composed by Claude Morgan and its lyrics were written by Vline Buggy. It became very popular when Anne-Marie David won the first place in the Eurovision song contest in 1973. One year later, Nino Varon wrote new lyrics for this well-known music and the Turkish arrangement of this song was performed by Nilüfer in her album *Nilüfer'74*. This arrangement could be a good example of translations whose lyrics carry the sense of the original lyrics to some extent as we see below:

Example 2-a	Literal Translation
Dans les rêves de l'artiste	In the dreams of the artist
Que la gloire n'a jamais couronné	Who was never rewarded with glory
Dans ce monde égoïste	In this selfish world
Qui renie ce qu'il a adoré	That condemns what it adored
Dans ceux qui ont peur	In the ones who are afraid
Dans ceux qui ont froid	In the ones who are cold
Tu verras	You will see
Tu te reconnaîtras	You will recognise yourself
A chaque instant	At every instant
Dans chaque joie	In every joy
Dans chaque larme	In every teardrop

In the French song, the sense of the lyrics simply indicates that one will see one's reflection in every second and every event in this life, and as a result, he or she will get to know himself or herself better. The rhyme scheme is quite regular; it starts as A-B-A-B and continues with the lines that do not rhyme. The same scheme, i.e. A-B-A-B-C-D, is used in the other verse as well. The syllables also follow a systematic pattern. For example, all the chorus parts consist of 22 syllables.

Example 2-b	<u>Literal Translation</u>
Mutluluk arayan	In the reverie of each girl
Her genç kızın hülyasında	That is seeking happiness
Sevgiyi inkar eden	In this selfish and ungrateful world
Bu bencil ve nankör dünyada	That denies love
Köşesine büzülmüş	In the ones afraid of life
Hayattan korkanlarda	That cringed in their corners
Görecek göreceksin kendini	You will see, see yourself
O kırılan aynada	In that broken mirror
Elveda derken ben sana	While I say farewell to you

When we analyse the Turkish song, we realize that this arrangement does not perfectly match with the original song in terms of prosody. The original melody is preserved in the translation; however, the syllables are different. For instance, the chorus part in the arrangement consists of 25 syllables. If we examine the rhymes, we discover that the rhyme scheme in the Turkish song is not as regular as that in the French song, yet when the above-mentioned parts of the two songs are compared so as to look for a poetic match, it could be seen that the first four lines do have the same rhyme schemes, i.e. A-B-A-B. As for the meaning of the Turkish song, we might point out that there is a shift in the theme of the original song. The theme of the arrangement seems more related to love. While the French song gives the impression that it appeals to people's inner feelings and thoughts about their personalities and lives, the Turkish song is more like a call to a lover. At the same time, there are lines where the meaning is directly transferred into Turkish, as we may see in the phrases "tu verras, tu te reconnaîtras" and their translation into Turkish as "you will see, see yourself". Another example may be the line "dans ce monde égoïste" and its translation as "bu bencil ve nankör dünyada".

Our last example is the French song "Une Belle Histoire" (A Beautiful Story) and its two different translations "Kim Ayırdı Sevenleri" (Who Separated the Lovers) and "Aşkın En Güzeli" (The Most Beautiful Love). The original lyrics were written by Pierre Delanoë, and the music was composed by Michel Fugain, who also performed the song in 1972. This popular song begins as such:

Example 3-a: Literal Translation

C'est un beau roman, c'est une belle histoire	It is a beautiful story, it is a beautiful novel
C'est une romance d'aujourd'hui	It is a ballad of today
Il rentrait chez lui, là-haut vers le brouillard	He was returning home, up there towards the fog
Elle descendait dans le midi, le midi	She was going down the south, the south
Ils se sont trouvés au bord du chemin	They found themselves by the side of the way
Sur l'autoroute des vacances	On the holiday highway
C'était sans doute un jour de chance	It was, without doubt, a lucky day
Ils avaient le ciel à portée de main	They had the sky within their reach
Un cadeau de la Providence	A gift from God
Alors pourquoi penser au lendemain	Then, why think about tomorrows

The song tells the story of two children, a boy and a girl, and the first time they met on the highway. When one listens to the whole song, one cannot be entirely sure that these children will meet again or be lovers or friends in the future. Refusing to think about tomorrows, the children are enjoying their lucky day; therefore, one can say that there is a feeling of carpe diem in the song. As for its form, the number of syllables in each line varies between 9 and 13. Throughout the song, there are words that rhyme such as "histoire" and "brouillard", and "aujourd'hui" and "midi". As can be seen in Example 3-a, the rhyme scheme starts as A-B-A-B and continues as C-D-D-C-D-C. The number of syllables in some words is increased, because the silent "e" is pronounced in certain lines; the monosyllabic word "chance", for instance, becomes disyllabic in the song.

Example 3-b: Literal Translation

Son ışıkları yüzünde yansıyan	Was the flame of a dying fire
Yok olup giden bir ateşin	The flame of that bright sun called love
Alevi değil miydi kalbini ısıtan	Whose last lights reflecting on your face
Aşk denen o parlak güneşin	Not the one that warmed your heart

İşte seyredin görün sonlarını	Here watch and see their ends
Hani aşk her şeye kadirdi	What happened to the almighty love
Sevenler mutlu olurdu	They said the lovers would be happy
Ne günahları vardı bu gençlerin	What sins did these youngsters have
Şu dünya kurulalı beri	Ever since this world was created
Kim ayırdı sevenleri	Who separated the lovers
Biz evet evet evet biz kendimiz	We yes yes yes we ourselves

The lyrics of "Kim Ayırdı Sevenleri" were written by Tuğrul Dağcı, and Turkish singers Tanju Okan, Nilüfer and the Modern Folk Trio performed the song in 1973. There is a semantic shift in this song, and the theme becomes "love". This arrangement seems to pay more attention to the poetic match than it does to the prosodic match in order to achieve singability. For instance, there are respectively 12-9-13-12 syllables in the first four lines of the French song, yet the syllables in the Turkish arrangement follow as 11-9-13-9 and the differences continue throughout the songs, thus we do not see a perfect prosodic match. However, if we look at the rhymes, we can see that the translation achieves a poetic match in that the rhyme scheme of the original song and that of the translation is the same in the first seven lines, i.e. A-B-A-B-C-D-D. The differences in syllable counts also lead to various performances. Due to the fact that the general strategy in the arrangements is to preserve the original melody, the harmony between the music and the lyrics is mostly achieved via changes made only in the lyrics. To illustrate, we may examine the fourth line of both songs. In the French song, the fourth line, which has 12 syllables, ends with "le midi" and this phrase is repeated. However, the fourth line of the Turkish song has 9 syllables, and the last word of this line is "güneşin". In order to complete 12 syllables and achieve singability, the last syllable of this word is sung longer. Similarly, another change is observed in the Turkish song in the last line of the part given as example. In the French song above, there are 10 lines and in the end, the last syllable of the word "lendemain" is prolonged. In the Turkish song, we see a change in the last part. There is an extra line "biz evet evet biz kendimiz" instead of this prolonging last syllable of "lendemain".

Example 3-c:	<u>Literal Translation</u>
Bugün yaşandı aşkın en güzeli	Today was felt the most beautiful love
Bugün yazıldı hikâyesi	Today was written its story
Sen ve ben varız bak her satırında	Look in each line are you and I
İkimiz de gençlik çağında çağında	Both of us in our youth youth
Gelecek günler sonsuz önümüzde	Ahead of us tomorrows are endless
Hayalle gerçek el ele	Dream and reality are hand in hand
Sevgi dolu içimizde	In our hearts, full of love,
Mevsimler bahar, toz pembe ufuklar	The seasons are spring, horizons are rose-coloured
Uzak bize ayrılıklar	Farewells are far away from us
Senin ve benim yarınlar	Tomorrows belong to you and me

The other translation of "Une Belle Histoire" is "Aşkın En Güzeli", performed by Nurhan Damcıoğlu. "Boncuk Plak", a record company, released it in 1973, and there is little information about this arrangement. Neither its lyrics nor the name of its writer could be found even on the internet; this is probably because it was not as popular as the first translation. We do not know for sure why this translation was not very popular at that time. The reason may be the fact that Nurhan Damcıoğlu was mostly known as a canto singer whereas Nilüfer, Tanju Okan and the Modern Folk Trio were much more famous in popular music. When we analyse this translation, we see that the translator made different choices without neglecting singability. The theme and the sense of the lyrics are not very consistent with the French song. Like the first translation, this song does not have a perfect prosodic match with the French song, and the syllables follow a diverse pattern. In terms of the poetic match, this translation's rhyme scheme begins as A-A-B-B and continues in a changing order, unlike the original song and the first translation; however, the lyrics are in harmony with the melody. If we compare the fourth line and the last line of this translation to the first translation, we observe that different choices were preferred to achieve singability. For instance, in this song the word "çağında", written in the fourth line, is repeated. Besides, the last line of the song above is "senin ve benim yarınlar" and there are 10 lines in the song as we see in the original song. At this point, we hear the voice of the performer singing in a way similar to the last part of the original song, i.e. the last syllable of "lendemain".

In this research, we aimed at examining musical arrangements in Turkey – reproductions of songs with new Turkish lyrics – as an integral part of Translation Studies. In the first place, we put forward the idea that musical arrangements might be considered as translations and we tried to establish the connection between translation and arrangements. This relation was discussed with regard to the verbal or non-verbal dimension of songs, the functionalist approach in Translation Studies and the general characteristics of popular music. As a result, we wanted to assert that since a popular song has a semiotic dimension besides a verbal dimension, a translator might freely decide on one of these dimensions and, according to the skopos of the translation, he or she could choose to partly or entirely render either the lyrics or the music.

Throughout our research, we also intended to provide a basic historical and social background of the Turkish society in the period between the 1950s and 1980s, when there was a great increase in the production of arrangements, because a song cannot be isolated from the society in which it is produced. Accordingly, the arrangements in Turkey were greatly influenced by the pervasive ideologies in that period; the themes, contents and musical patterns of some songs reflected the situation of the nation. Hence, the social aspect plays a key role in understanding the arrangements. Lastly, in our paper, we also tried to illustrate our claims through the comparative analyses of some French and Turkish songs. As we were not able to find the musical notes of these songs, we analysed them by listening to them and scrutinizing their forms. The Turkish translations/ arrangements of the French songs helped us to display the different choices made by the translator to achieve singability. Our examples demonstrate that Turkish lyricists/translators seem to pay more attention to poetic match rather than prosodic or semantic match in the arrangements. The harmony between the lyrics and the melody is mostly achieved with changes in the syllabic pattern and the order of lines. The translation of popular songs is a field that is open to further research, and one exemplary piece of research is Alaz Pesen's thesis "Aranjman: Rewriting Foreign Pop Songs for the Turkish Cultural Repertoire" (2010), in which he elaborates on imported songs on both macro- and micro-level. With more advanced studies, new dimensions can be added to Translation Studies.

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A Systemic Analysis of Two Turkish Translations of Hemingway's *The Old Man and the Sea*

Öğr. Gör. Harika KARAVİN[1]

Abstract

This study aims to provide a systematic and objective translation criticism, , benefiting mainly from Van den Broeck's "systemic model of translation criticism". Instead of searching for errors in translations, the textual and extra-textual features of the source and target texts have been tried to be defined and "the shifts of expressions" have been identified by linking each text to their social contexts. For the analysis and description of the translator's strategies on macro level, Venuti's concepts of domestication and foreignization have been used as analytical categories. For micro level analysis, on the other hand, Vinay and Darbalnet's translation procedures have been applied, providing relevant examples on different levels.

Keywords: *translation criticism, systemic model, shifts of expressions, domestication and foreignization*

Özet

Bu çalışma temel olarak Van den Broeck'ün dizgesel çeviri eleştiri modelinden faydalanarak sistematik ve objektif bir çeviri eleştirisi sunmayı hedeflemektedir. Çevirilerde hata aramak yerine, kaynak ve erek metinlerin metinsel ve metin dışı özellikleri tanımlanmaya çalışılmış, metinlerdeki "deyiş kaydırmaları" metinlerin sosyal bağlamları göz önünde bulundurularak belirlenmiştir. Makro düzeyindeki çevirmen kararlarının incelenmesi ve tanımlanmasında analitik kategori olarak Venuti'nin *yerelleştirme ve yabancılaştırma* kavramları kullanılmıştır. Mikro düzey incelemelerde ise Vinay ve Darbalnet'in çeviri prosedürleri uygulanıp, farklı düzeylerde ilgili örnekler verilmiştir.

Anahtar Kelimeler: *çeviri eleştirisi, dizgesel model, deyiş kaydırmaları, yerelleştirme ve yabancılaştırma*

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Introduction

Since the establishment of the Translation Bureau in 1940, Turkish literary system has been extensively enriched by translations from various languages and the translation activity has been evaluated by writers, translators and critics. However, most of the evaluative practices have appeared in some particular forms such as translator's prefaces, annotations and book reviews. These practices have usually focused on the translated texts without paying attention to their source texts. Therefore, the criticism of translation in Turkey has been rarely productive and had a tendency to judge the translated texts on the basis of their defects. Even more recently, the majority of the critics have described translations with some commonplace statements such as "it reads well" or "it is bad" without supporting their remarks with objective and relevant criteria. These highly subjective appraisals have led some of the scholars to make a call for descriptive and systematic evaluations, which has consequently caused a paradigm change in Translation Studies. A number of prominent scholars including Itamar Even Zohar have had significant roles on this paradigm change with their emphasis that target text is at least as much important as the source text. In their "target oriented and systemic approach", the quality of translation is assessed according to the function of the translation in the system of the target literature. They have looked upon the literary translations as part of the polysystem of the target culture literature. In addition, Gideon Toury has put forward a methodology for descriptive translation studies and suggested that translators constantly take some decisions during their translation processes. He has attempted to examine them through the notion of "translational norms" (1978). In short, scholars working within this paradigm have claimed that translations should be described in accordance with the target norms that are valid at a specific time and place and compared with their original ones in order to produce an objective translation criticism supported by translation theories (Toury, 1980, p. 73).

In order to produce such kind of a systematic and objective translation criticism, I want to examine two Turkish translations of Hemigway's novella *the Old Man and the Sea* by adopting Van den Broeck's "systemic model of translation criticism and reviewing" (1985, p. 55). Before starting my analysis, I would like to give some information about the theoretical basis

on which this model is grounded. According to Van den Broeck, translation criticism can be an objective account if it is based on systematic description, which requires, as a first step, a comparative analysis of the source and target texts. The purpose of this kind of comparison is to determine the degree of "factual equivalence" between the source and target texts. To put it differently, one of the most important aims of this model is to find out what kind of relationship exists between these two texts without offering value judgments. However, it is not enough to restrict this comparison only to the text structures. He requires the critics to take into account the "multiple relations between the source text and the system of similar and/or other texts originating from the same language, culture and tradition; between the target and source systems; between the target text and its readers and so on" (p. 59). As he claims, the comparison of ST and TT should also identify the shifts of expressions in the translation. Incorporating Popovic's notion of the "shifts of expressions" into his translation criticism model, he has managed to avoid defining every change in the target text as an "error". As Popovic defines, "all that appears as new with respect to the original, or fails to appear where it might have been expected, may be interpreted as a shift. According to him, the differences in languages are unavoidable due to the "disparity and asymmetry in the development of two linguistic traditions. Therefore, any changes in the target text should not be interpreted as something negative that results from the translator's desire to change the "semantic appeal" of the source text. As he argues, the translator sometimes resorts to shifts in their translations in order to "preserve the norm of the original" (1970, pp. 79-81). For this reason, determining the nature of the shifts in the translated texts (optional vs. obligatory) would enable the critic to evaluate the translator's strategies as well as what is "lost" or "gained" in the translation process in a much more objective manner. Van den Broeck also adds that the critic should strive to "detect the translator's norms and options, the conditions under which he works and the way in which they influence the translational process". Above all, the critic should never confuse his own set of norms with those adopted by the translator (pp.59-61)

In the view of the information mentioned above, I will compare Hemingway's novella with its two specific Turkish translations. One of them was translated by Ülkü Tamer and published by Varlık Publishing

House in 1969. The reason why I have chosen this version is my wide knowledge about the translator. Ülkü Tamer is a well-known poet, translator and actor who is famous for his simple and plain language style. He is one of the best representatives of the literary movement called İkinci Yeni. Tamer is usually defined as a poet who has admired the West and has been greatly influenced by its ideas (Mehmet Fuat, 1985). As a second option, I have chosen Orhan Azizoğlu's translation, published by Bilgi Publishing House in 1983, since it is the only one that still circulates in the market and is mostly read by the primary school students as one of the "100 Essential Works" recommended by the Ministry of Education.

1. **Hemingway and His Style**

Before carrying out a comparison of the source text with its two Turkish translations, I would like to study the author, his style and the content of the novella. Hemingway was born in Oak, Illinois, in 1899 and began his writing career for the *The Kansas Cirty Star* in 1917. During the First World War, he volunteered as an ambulance driver on the Italian front and got seriously wounded while serving with the infantry. In 1921, Hemingway settled in Paris, where he joined the group formed by Gertrude Stein, F. Scott Fitzgerald and Ezra Pound. With the appearance of *the Sun Also Rises* in 1926, Hemingway became not only the voice of the "lost generation", but also the preeminent writer of his time. This was followed by his novel of the Italian front, *A Farewell to Arms.* He reported on the Spanish Civil War, which provided inspiration for his novel, *For Whom the Bell Tolls* (1939). In 1953, Hemingway's most popular novel called *the Old Man and the Sea* was awarded the Pulitzer Prize and in 1954 he won the Nobel Prize in literature for his powerful narration. "One of the most important influences on the development of the short story and novel in American fiction, Hemingway has seized the imagination of the American public like no other twentieth- century author". He died, by suicide, in Idaho in 1961 (Pearsall, 1973).

Since my analysis of the translations will also focus on the transference of the source text's stylistic elements, it is of high importance to study Hemingway's idiosyncratic language use. The main characteristic of his style is the pure language and simple language structures that he uses in his novels or short stories. As Nelson (1979) suggests, for Hemingway,

to write truly means to "describe life as it is, not as it ought to be" In one of his interviews, Hemingway explains that his style of writing was influenced by his early work as a cub reporter for the *Kansas City Star.* At that time, all young reporters had to follow a stylebook that included writing instructions such as "Use short sentences. Use short first paragraphs. Use vigorous English, not forgetting to strive for smoothness."[2]

The simplicity of Hemingway's language aims to create a space for every individual to project into the novella his own associations. Therefore, the reading process turns into a projective experience through images suggested by Hemingway, which fulfils the reader's expectation and affects his mind with strong personal projection. As the reader projects his own experience into the texts, he creates a story that attracts him. Hemingway's other language devices including the open end of the narration support this projective experience (Baker, 1969).

Another prominent aesthetic element of his style is his theory of omission. He is of the opinion that "to write with economy of language can create an impact on readers, which is more powerful than to expound". He expresses his theory of omission by the analogy of an ice-berg in his book titled *Death in the Afternoon (*1932) as follows:

If a writer of prose knows enough about what he is writing about he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer has stated them. The dignity of movement of an ice-berg is due to only one-eighth of it being above water. A writer who omits things because he does not know them only makes hollow places in his writing.

As is understood, the underlying meaning is often implied rather than stated explicitly in Hemingway's writings and hence his works become "highly suggestive, revealing submerged levels of meaning for readers to discover by themselves Every reader connects the story with his own associations and understands it in accordance with his wishes, experiences and expectations" (Nelson, 1979, p.53).

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[2] *qtd. in Fisher, Jim. Interview for the Kansas city Star, 1940.*

2. Plot Summary and Content Analysis

The Old Man and the Sea is the story of an old fisherman who is struggling against defeat in life. Santiago, an aged Cuban fisherman, has gone eighty-four days without catching a fish. His young apprentice and friend, Manolin, is forced by his parents to leave the old man in order to fish in a more prosperous boat. However, the boy still continues to help the old man by carrying his fishing stuffs from the boat to his house. Though he has failed for a long time, Santiago feels confident that he will soon catch a great fish and hence decides to sail into the Gulf Stream on the following day. He travels to the places where schools of bonito and albacore are, hoping to find a big fish there. At noon, a big fish, which he assumes to be a marlin, takes the bait that Santiago has dropped with his line into the water. The old man hooks the fish, but cannot pull it towards the boat. Within a short while, the fish starts to pull the boat. As a result, the old man begins to hold the line tight for a long time so that he can bring the marlin up to the surface. Until he manages it, Santiago endures constant pain caused by the fishing line. Whenever the fish lunges or leaps, the cord hurts Santiago's shoulders badly. On the third day, the fish becomes tired and Santiago manages to kill it with a harpoon thrust. Then he lashes it to his boat, raises the small mast, and sets sail for home. As Santiago sails on with the fish, its blood leaves a mark in the water and attracts the sharks. The old man fights with the sharks trying to steal his marlin. Although he kills several sharks, Santiago's continued fight against the sharks gets nowhere. He arrives home before daybreak, stumbles back to his shack, and sleeps very deeply. The next morning, a crowd of amazed fishermen gather around the skeletal carcass of the fish, which is still lashed to the boat. Knowing nothing of the old man's struggle, tourists at a nearby cafe observe the remains of the giant marlin and mistake it for a shark. Manolin, who has been worried about the old man's absence, is moved to tears when he finds Santiago safe in his bed.

Since Santiago is vulnerable against the sea creatures, some critics interpret the novella as a man's fight with the life. However, the others stress that it is the story of a man's place within nature. Both Santiago and the marlin have pride, honor and bravery and both are subject to the same fate: "they must kill or be killed". In Hemingway's view, death is inevitable, but the best men should battle against it, which is the only way one can prove himself

(Elizondo, 2011). Throughout the novella, Santiago is can be considered a representative of the fact that pride motivates men to greatness. As the old man assumes that he has killed the mighty marlin out of pride, it becomes the source of Santiago's greatest strength. Santiago's pride also motivates his desire to transcend the destructive forces of nature. Even though he encounters harsh conditions so many times, he never gives up his hope to catch a fish. It is this determination to act that eventually enables Santiago to avoid defeat. At the end of the novella, we become aware that a man's victory depends upon his pride and determination to fight regardless of the outcome.

3.   Socio-cultural Context of the Source Text
Hemigway's famous novella, *the Old Man and the Sea,* was published by Scribner in 1952 and more than 50,000 copies were sold within 48 hours. It enabled Hemingway to win the Pulitzer Prize in fiction in 1953 and the Swedish Academy's Nobel Prize for Literature in 1954. It managed to gain its place among the canonized literary works of the American literature.

When the first edition of *the Old Man and the Sea* was released, Cuba was undergoing serious political changes. The Cuban government was in decline and the post-war Europe was living under the threat of a Cold war. What is more, the United Nations decided to become engaged with the Korean War. These changes had crucial effects on the lives of many people and the literature had been used as a tool to react to that terrible situation. Most of the post-war works expressed the brutality of the war. The feeling of fear, depression and vainness of life began to be incorporated in many existentialist works and absurd drama novels. In addition, rejection of current society and escape from reality were the common themes expressed by authors known as the "beat generation". Hemingway's novella represents the prevalent socio-cultural conditions of its time through a story of an old man living in a village on the Cuban shore, isolated from the world affairs.

In addition, at the time when this novella was published, Hemingway was suffering from serious pain in his legs, an old war injury. He was also depressed by the fear of growing old and the anxiety of losing his "will, "initiative" and the "masculine role". He was not interested in politics

or human relationships any longer. His main aim was to preserve his manhood through proper actions. For this reason, he decided to withdraw himself from the world, which is reflected in his novella that is mainly characterized by the theme of "isolation" (Cooperman, 1996:).

4.   Socio-cultural Context of the Target Texts (1960-1980)

According to the descriptive and functional approaches, a translation should be evaluated in terms of its forms and functions in the receiving culture and literary system. Therefore, it is of high importance to contextualize the target text, adopting both a "longitudinal (temporal, diachronic) and a (synchronic) systemic perspective, considering the polysystemic relations" into which the translation enters with other texts in the target system (House 2001, p. 246). In other words, one should take into account the multiple relations between source and target systems, between target text and its receiving culture and so on because all kinds of relations between a target text and the processes involved in its production and reception should be analyzed in order to understand and define the translators' strategies in a more objective way. It is equally important to know the function of the translated text within its receiving culture, for the "analysis of a translation is determined primarily its peculiar role in the literary movement, i.e. its relational function. This basic function of translation conditions the sense of aestheticism of a given translator and modifies in many respects also that accepted as a norm and valid in a national literature at a certain moment" (Durisin, 1974, p. 137). For these reasons, I would like to examine the historical moments at which two translations were produced, focusing on the translations' role and the dominant discourse emerged around the translators.

During the period when these two translations were published, translation was used as both an ideological instrument to attain political goals and a tool for culture planning in Turkey. After the foundation of the Turkish republic, a new national identity based on a new language and culture was attempted to be built. As the Ottoman language and culture was considered deficient against the western cultural heritage, the aim was to establish a western-inspired, universalist and humanist culture (Tahir Gürçahlar, 2009, p. 41). As is seen, the Turkish literary repertoire was regarded "weak" and "poor" by the majority of the authorities. For this reason, translation was

one of the most important means of creating a new repertoire. Translated literature, therefore, maintained a primary position within the Turkish literary system, constituting an integral part of the "innovatory forces" (Even Zohar, 1978, p. 193).

When we look at the political situation of Turkey during that period, it is seen that Turkey became members of many international organizations such as the United Nations, NATO and the Council of Europe. During the 1950's, the Democrat party formed close relations with the United States. Because of the oppressive political environment prevalent at that time, a military coup took place in 1960 and the Democrat party was overthrown. Then a new constitution was legislated and various political activities and opinions started to emerge more freely. Even though some political magazines had an active role in creating such an environment, they were deemed insufficient in terms of conveying western ideas to Turkey. Therefore, new magazines which included mainly translated materials started to be established. For instance, both *Yeni Dergi* and *Cep Dergisi* attempted to introduce a new mission for the translation, which required "reliance on imports rather than indigenous creation in the setting up of a sound intellectual infrastructure in Turkey" (Tahir Gürçahlar 2009: 48-49).

A number of articles published in *Yeni Dergi* give some clues regarding the general position of translation and the accepted translation strategies. In fact, a new translation model was introduced during that period, which required the translators to restrain their creativity in translations and preserve the style and "intention" of the source text writer as much as possible. In other words, "free" translations were condemned by the majority of the writers. According to Tahir Gürçağlar, it is possible to link this tendency to the journal's emphasis on the importance of becoming familiar with the meaning and style of the source text so that we can gain a complete knowledge of the ideas mentioned (2002: p. 268).

However, after the 1960's, implicit ideologies began to appear in translation activities, which had a crucial effect both on the production and reception of the translated texts. These ideologies mainly showed themselves through the islamicized translations of the children's classics from western languages. These translations created an Islamic context that was not

present in the original work, adding some Islamic phrases and terms in the target text. Some publishing houses even had a religious agenda that shaped their publication processes. However, translations carried out by adopting such domestication strategies were severely criticized and attracted negative attention from the public. A huge number of columnists and translators condemned the Islamist interventions in the translated texts (2009, p. 53).

5. A Comparative Analysis of Source and Target Texts

In this part of the study, I will provide a comparative analysis of the source and target texts, focusing on both linguistic and extra-linguistic elements. My analysis will provide much space to examine how translators reflect Hemingway's lexical choices and stylistic elements. While defining the translators' strategies, I will benefit from Venuti's concepts of domestication and foreignization as analytical categories to describe two opposite ways of translating on the macro level. As is known, "*domestication* is used to refer to the adaptation of the culture context and culture specific items and foreignization to the preserving of the original cultural context" (Paloposki, 2011, p. 1). The reason why Venuti introduces these concepts is his desire to formulate an ethical agenda. He dismisses the domestication strategy since it involves "an ethnocentric reduction of the foreign text to target language cultural values" (1995, p. 20). This results in a transparent and fluent translation, which increases the invisibility of the translator by minimizing the foreignness of the source text. On the contrary, he is in favor of the foreignizing method that entails "choosing a foreign text and developing a translation method along lines which are excluded by dominant culture values in the target language". In this way, Venuti aims to put an ethnodeviant pressure on target-culture values to register the linguistic and cultural differences of the foreign text and make visible the presence of the translator (ibid.).

For micro-level linguistic and stylistic analysis, I will use Vinay and Darbalnet's model which provides different translation strategies and procedures. Vinay and Darbalnet identify seven procedures, each of which is adopted in particular circumstances. For instance, *borrowing* refers to the usage of foreign words in target text in order to "introduce the flavor of the source language culture into a translation". *Calque* is defined "as a special

kind of borrowing" where source language structure or lexical element is transferred literally into target text. *Literal translation* is the direct transfer of SL text into an "idiomatically and grammatically appropriate" target text. *Transposition* refers to the change of word class with another*; modulation* to the changes in point of view of the source text; equivalence to the description of same situation by different stylistic and structural means; adaptation to changing the cultural references in target text when the situation of source text is unknown in the target culture (1958, pp. 85-93).

5.1 Lexical Elements
5.1.1 Translation of ideologically-laden words

As we know, every language use involves some kind of ideology, which can manifest itself through the selection of some specific lexical or grammatical items. Therefore, it is possible to determine an author's ideological stance by studying the lexical units in the text. In order to evaluate the ideological aspect of the language use in this novella, it is important to know that Hemingway intentionally adds some Spanish words into his text to show his interest and familiarity with the people of Cuba where he lived for more than fourteen years. He uses lots of ideologically-laden words such as *bodega, salao, el mar, terrace, queva etc.* Even the name of the main character, Santiago, is a Spanish word that is commonly used to denote the Saint James. Now, I would like to give two examples to analyze how the translators deal with such words:

"But after forty days without a fish the boy's parents had told him that the old man was now definitely and finally salao, which is the worst form of unlucky […]" (p.9)

Tamer: "Ama balıksız geçen kırk gün sonunda, çocuğun ailesi, ihtiyar adamın artık düpedüz *salao* olduğunu, kör talihli olduğunu, söylemişti." (p.7)

Azizoğlu: "Fakat birbiri ardından kırk gün eli boş döndükten sonra çocuğun ailesi, ihtiyar balıkçının artık talihsizlikten de beter bir **salao**'ya uğradığına inanmıştı." (p.5)

Both of the translators adopt the *borrowing* method by preserving the foreign word in their translations so that they could reflect the ideology behind the author's decision to choose this Spanish word. Hemingway intentionally uses this word in the source text to imply the nationality of the boy in the novella and show his own familiarity with this language and the people of Spanish origin living in Cuba. Tamer both keeps the foreign word and explains it with a parenthetical statement in the TT. His expression "kör talihli" manages to render the high degree of unluckiness the old man experiences. On the other hand, Azizoğlu highlights its foreignness by writing it in bold. However, we observe a "negative shift" in his version. Though the word *salao* is defined as the worst form of unluckiness in the ST, he presents is as something different that is possible to be compared to the state of being unlucky in terms of its emotional intensity. Since he does not provide any explanation regarding the lexical meaning of this word, either within the same sentence or by using a footnote, it might be difficult for the readers to interpret it as "being very unlucky". The following example also deals with the translators' strategies to cope with a similar Spanish word:

"Some of the younger fishermen, those who used buoys as floats for their lines and had motorboats, bought when the shark livers had brought much money, spoke of her as el mar which is masculine." (p.30)

Tamer: "Genç balıkçılardan bazıları, ağları için mantar yerine şamandıra kullananlar, köpek balığı ciğerinin para ettiği zamanlar alınmış motorlarla balıkçılık edenler, erkeklik belirtisi olan *el'i* kullanırlardı: *el mar.*" (p.27)

Azizoğlu: "Ağlarının başına şamandıra koyan, köpekbalığı ciğeri fazla para ettiği zaman motorlu kayık alan genç balıkçılardan bazıları, ondan, erkek olarak **El Mar** diye söz eder." (p.27)

Here, the author uses another Spanish word, *el mar,* which means the sea. *Mar* is an unusual noun in that it can be used either with masculine or feminine definite article. As is told in the story, the majority of the Spanish people describes the sea as feminine and hence uses the feminine definite article "la". However, some of the younger fishermen prefer to speak of it as masculine and therefore the masculine definite article "el" precedes the

word. When we look at the translations of the word "el mar," we see that the translators again adopt the *borrowing* strategy, which helps them to reflect Hemingway's ideological lexical choices in the translated versions. In both translations, it is easy to understand that people use "el mar" when they want to talk about the sea as masculine. However, it not so easy to determine whether it is really so or something made up by those people. Therefore, it would be useful to use a footnote that would both provide information about what "elmar" means and the function of the article "el". In this way, it would be possible to solve the ambiguity that is apparent in Tamer's explanatory phrase preceding this article. When "el" is defined as "erkeklik belirtisi", the person reading Tamer's translation may interpret it as a kind of feature belonging to men.

5.1.2   Translation of fishing terms
One of the unique characteristics of the novella results from Hemingway's extensive use of fishing terms and details regarding fishing techniques. In other words, this novella can be considered a reflection of Hemingway's expert knowledge and skill in fishing. As Gurko points out, "one reason that Hemingway's stories are so crammed with technical details about fishing, hunting, bullfighting, boxing, and war is his belief that professional technique is the quickest and surest way of understanding the physical process of nature, of getting into the thing itself." (1955, p. 15). For this reason, translators need to have enough knowledge on some basic fishing terminology and strategies. In addition, Hemingway includes various kinds of fish into his plot such as albacore, bonita, marlin and tuna, all of which have symbolic functions. Throughout the novella, a connection is usually formed between the old man and the fish in order to show his lack of control both on himself and the nature. Now, I would like to analyze what kinds of strategies the translators have adopted to render the parts that are closely related to fishing.

"[…] he had a big blue runner and a yellow jack that had been used before"(p.31)

Tamer: "Ötekilerde daha önce kullandığı kocaman mavi bir lüferle, sapsarı bir lapina takılydı". (p.29)

Azizoğlu: "Ötekilere bir gün evvel kullandığı yemleri takmıştı." (p.28)

This sentence is taken from a scene where the narrator describes the fishing lines the old man and the little boy cast into the sea. The phrases "big blue runner" and "yellow jack" refer to the specific fishing terms that denote the replicas used as bait in order to attract the fish. Azizoğlu manages to understand this point and prefers to use a culturally-neutral word "yem". On the other hand, Tamer also understands their function, but attempts to render all the lexical elements in his translation by *adapting* the names of the fish. Instead of preserving the "big blue runner" and "yellow jack", which are distributed mainly across the Atlantic Ocean, he uses the names of other two fishes that are known to the Turkish culture. In his method of *adaptation,* he seems to pay attention to the fact that the fish types that he would use could be qualified with the adjectives "yellow" and "blue". However, his version ends up creating a "negative shift", resulting from the adjective "kocaman" that precedes the replicas which are, in fact, quite small in size.

In the following example, I will focus on the different lexical choices used for rendering some specific fishing terms:

"He shipped his oars and brought a small line from under the **bow.** It had a wire leader and a medium-sized hook and he baited it with one of the sardines. He let it go over the side and then made it fast to a ring bolt in the stern. Then he baited another line and left it coiled in the shade of the bow." (p.34)

Tamer: "Kürekleri bırakıp küçük bir olta çıkardı başaltından. Orta boy iğnesine sardalyelerden birini taktı. Yandan suya bıraktı oltayı, kıçtaki halkalardan birine bağladı. Sonra bir başka oltaya daha yem takarak başaltında gölgeye koydu onu." (p.31)

Azizoğlu: "Kürekleri bırakarak başaltından daha ince bir olta çıkardı. Tel bir kılavuzun ucundaki orta boy zokayı, sardalyelerden biriyle yemledikten sonra denize fırlatıp bodoslamadaki halkalardan birine sıkıca bağladı. Sonra bir başka olta daha hazırlayıp, pruvanın gölgesine bıraktı." (p.31)

The fishing terms "bow," "stern" and "hook" are translated with different words by the translators. As is seen, Azizoğlu has a tendency to use more technical words than those of Tamer's. For instance, while Tamer renders "stern" as "kıç", Azizoğlu uses "bodoslama". Tamer seems to take the audience factor more into account, which is assumed to be mainly the primary-school children, with his preference for a more familiar word. When we look at the translation of "bow", it is easily recognized that the translators become confused with the semantic nuance between "pruva" and "başaltı". While "pruva" can be used to refer to the forward end of a small boat, "başaltı" denotes deck heads of the seamen in ships. In fact, the old man goes on fishing on a small boat and hence the choice of "başaltı" for "bow" creates a negative shift in both translations.

Another negative shift is evident in the following example:

"But he crowded the current a little so that he was still fishing correctly though faster than he would have fished if he was not trying to use the bird." (p.33)

Tamer: Suları dalgalandırdı biraz, kuşu kullanmaya kalkmasa daha ağır giderdi, ama böylesi de iyiydi." (p.31)

Azizoğlu: "Oltaların aynı gergin durumunu korumaya gayret ederek, kuşu görmeden evvelki hızından biraz daha çabuk gidiyordu." (p.30)

In order to interpret the sentence accurately, it is important to know that birds are used by the fishermen "as an ally of catching a fish" because they have an extraordinary ability to detect their locations easily. In this example, Santiago sees a bird circling in the sky ahead of him and he begins to follow it, assuming that the bird has found a fish. For this reason, Santiago fells the need to move quickly on the sea, which eventually "crowds the current." In other words, his quick movements cause the water to ruffle and create some bubbles. When we look at the translations, it is recognized that Tamer is much more aware of the contextual meaning of the expressions used by Hemingway, which becomes evident in his lexical choices such as "suyu dalgalandırmak" and "kuşu kullanmak". Azizoğlu, on the other hand, omits the first part of the sentence and renders "use the

bird" as "kuşu görmek". Even though the fisherman begins to follow the bird after seeing it, this expression falls short of stressing the importance of using a bird as a specific fishing strategy.

5.1.2   Translation of culture-specific items

As the distance between cultures and languages increases, rendering of culture-specific items becomes more problematic. Deficient familiarity with the cultural background of the source text usually causes "negative shifts" in translations. In order to deal with such words, translators develop strategies that can be identified, in general terms, by using Venuti's concepts of domestication and foreignization. My analysis will include the rendering of the following two categories: (1) baseball terms, (2) biblical names.

The reason why I have chosen to analyze the baseball terms results from the intensity of the dialogues between Santiago and Marlin about American baseball and one of its players, Joe DiMaggio. At the beginning of the novella, an analogy is formed between Santiago and Joe DiMaggio, who is identified as a hero. Both men continue to put up a struggle no matter how worse the conditions are. As baseball is an unknown type of sport for Turkish readers, it would be interesting to analyze how the translators have rendered such parts. Let's start with the translation of the word "baseball":

"Go and play baseball" (p.12) / "When I come back you can tell me about the baseball" (p.17) / "[…] and I will read the baseball." (p.17)

Tamer: "Git ve beyzbol oyna" (p.10) / "Dönünce beyzbolu anlatırsın" / "Beyzbol haberlerini okurum" (p.14)

Azizoğlu: "Sen git topunu oyna." (p.8) / Ben dönene kadar maçları oku da bana anlatırsın." (p.13) / "Maçları okurum" (p.13)

As is seen, Tamer adopts the *borrowing* method and transfers the foreign word into the target text. Tamer seems to be aware of the associations this term arouses in the representation of the content in that he adopts a foreignizing strategy whenever such terms appear in the novella. However, Azizoğlu displays an opposite tendency, adopting the method of

adaptation in rendering the word "baseball". In each instance, he adapts the typically American sport "baseball" into a familiar sport "football" and renders the relevant terms accordingly. For instance, while translating the word "baseball" in the last sentence, Azizoğlu completely ignores its cultural attributes and present it with a culturally-neutral word "maç". The reason behind Azizoğlu's strategy might be his desire to enable the target readers to see and understand it within their own cultural context, without confusing their minds with something unknown to them.

Now, I would like to analyze a dialogue in which Santiago and Manolin has a conversation about some of the baseball teams:

"The Yankees cannot lose."
"But I fear the Indians of Cleveland."
"Have faith in the Yankees my son. Think of the great DiMaggio."
"I fear both the Tigers of Detroit and the Indians of Cleveland."
"Be careful or you will fear even the Reds of Cincinnati and the White Sax of Chicago." (p.17)

Tamer:'s translation:
    "Yankee yenilmez."
    "Ama Indias of Cleveland'dan korkarım ben."
    "Yankee'ye güven, oğlum. Büyük DiMaggio'yu düşünsene."
    "Ben hem Tigers of Detroit'ten, hem de Indians of Cleveland'dan korkarım."
    "Neredeyse Reds of Cincinnatti'yle White Sox of Chicago'dan da korkacaksın. (p.15)

Azizoğlu's translation:
    "Bizim Yankee'ler nasıl olsa kazanmıştır."
    "Clevand'lı İndian'lar beni korkutuyor doğrusunu istersen."
    "Sen niyetini bozma evlat. Bizim Yankee'ler iyidir. Di Maggio'yu düşünsene, aslan gibi oyucu."
    "Detroit'li Tiger'lar da belalı."
    "Ha gayret, nerdeyse Cincinattiler'den, Chiacogo'lulardan da korkacaksın. Bu ne be!" (p.14)

Hemingway intentionally includes some team names into his plot because he wants to emphasize that the struggles of the game resemble those of the old man's. The excerpt given above can be examined within this framework, paying attention to the translators' translation strategies that differ from each other. On the one hand, Tamer transfers all the foreign names by using the *borrowing* method without changing their spelling. Though his choice can be justified by referring to his desire to keep proper names as they are, it is not obvious whether the names belong to a team or a player because within the same dialogue we also encounter the name of a famous player, Di Maggio. Therefore, Tamer might have avoided the confusion by adding the word "team" after the names. What is more, Tamer fails to recognize the play on the words. In fact, the teams are called 'the Cleveland Indians', 'the Cincinnati Reds', 'the Chicago White Sox', and 'the Detroit Tigers'. On the other hand, Azizoğlu translates the names *literally* into Turkish (e.g. Detroit'li Tiger'lar, Clevand'lı İndian'lar), which causes ambiguity in the target text. In his translation, it is possible to deduce that the names of the teams are Tiger and İndian and their preceding words are used just to explain their home towns. Ambiguity becomes more intense in the last sentence where Azizoğlu only transfers the city names. In order to avoid such problems, it would be better if the translators provided footnotes that specify what these names refer to.

Being a devout Catholic, Hemingway adds some biblical elements into his novella such as crucifixion imagery and some pictures of Christ. In the following example, I will examine how such culture-bound items are rendered into Turkish by the translators:

"On the brown walls of the flattened, overlapping leaves of the sturdy fibered *guano* there was a picture in color of the Sacred Heart of Jesus and another of the Virgin of Cobre."

Tamer: "Düzleşmiş, birbirine girmiş, sert guano yapraklarından yapılma kahverengi duvarda Kutsal İsa ile Cobre Meryemi'nin renkli iki resmi asılıydı." (p.13)

Azizoğlu: "Tomruğun kahverengi püskülleri yolunarak olabildiğince düzeltilmeye çalışılmış; duvara da bir iki İsa ve Aziz suretleri asılmıştı." (p.14)

The Sacred Heart of Jesus is one of the famous devotions that pictures Jesus's physical heart and the Virgin of Cobre refers to a specific sacred picture of Virgin Mary, on which she carries the Christ child and a gold cross. When we analyze translation strategies of the translators, we see that Tamer uses the *literal translation* method in rendering "the Sacred Jesus" and "Virgin of Cobre". However, neither of these expressions refers to the specific pictures mentioned in the source text. Therefore, the target readers cannot get the intended message the source text aims to convey as they are not provided with any information regarding the form and value of these pictures. In Azizoğlu's translation, the point of view changes and the specific pictures are presented as any pictures of Christ and a sacred person. His choice of the word "Aziz" even creates a negative shift because what Hemingway mentions is a specific sacred picture rather than a general one. As a result, in order to render the actual semantic value of these items, it would be better to use some explanatory footnotes in the target texts.

5.2 Addition of Islamic elements in translation

Translators work in a specific socio-political contexts and generally produce target texts for specific purposes. As Shäffner mentions, social conditioning in translation is reflected in the linguistic structure of the target text. To put it differently, target texts can reveal the impact of social, ideological, discursive norms and constraints of the target system (2003, pp. 23-24). Azizoğlu's translation is a perfect indicator demonstrating how a source text can be manipulated on different levels in translation activity. As mentioned above, the novella benefits from many biblical elements with an aim to create a Christian context in the source text. When we examine the translators' strategies in (re) creating the religious context in the target text, we encounter obvious differences, which will be justified with some representative examples taken from both of the translations. Let's first focus on the translation of the name of God:

"I could not fail myself and die on a fish like this," he said. "Now that I have him coming so beautifully, God help me endure." (p.87)

Tamer: "Böyle bir balık karşısında yenik düşüp ölemem," dedi. "Ne güzel çıkıyor; Tanrım, güç ver bana, dayanayım." (p.82)

Azizoğlu: Kendimi kaybedip balıkla birlikte ölmenin sırası mı," diye söylendi. "Şimdiye kadar çok iyi idare ettik. Allahım sen bana kuvvet ver." (p.90)

Here we see that Tamer's version attempts to preserve the religious context of the source text by translating the name of God with a culturally-neutral expression "Tanrı." On the contrary, Azizoğlu renders it as "Allah" and hence helps to create and Islamic context in the translation. Azizoğlu's decision seems to have been influenced by the dominant discourse that has been shaped around the translation of classics since 1960's. However, his contributions to create such a context in the target text do not only result from "God" as "Allah", but he also attributes an Islamic aspect to some of the sentences that do not involve any ideological value. As such examples are quite high in number, it is possible to conclude that his translation strategies are dominated by the target culture norms. Among many others, the following examples are chosen to clarify the arguments made above:

(1) "Then live a long time and take care of yourself," the old man said (p.19)

   Tamer: "Öyleyse uzun ömürlü olmaya bak, kendine de dikkat et," dedi ihtiyar. (p.17)
   Azizoğlu: "Öyleyse Allah ömrünü uzun etsin, kısmetin bol olsun." (p.16)

(2) "Good night then. I will wake you in the morning." (p.24)

   Tamer: "İyi geceler öyleyse. Sabahleyin uyandırırım seni." (p.21)
   Azizoğlu: "Öyleyse Allah rahatlık versin. Sabah seni uyandırırım." (p.20)

The sentences are taken from dialogues between Santiago and the little boy. In the first instance, the boy says to the old man that as long as he is alive, he won't let the old man to spend a day without eating anything. Upon this statement, the old man utters the first sentence given above and wishes that the boy has a long life, which is translated as "Öyleyse uzun ömürlü olmaya bak" in Tamer's version. Though Tamer's translation seems to follow the norms of the source text more than that of Azizoğlu's, he fails to render the emotional element in his version by using an awkward expression in the translated text. When one wishes a long life for someone in Turkish, he/she does not normally say "uzun ömürlü ol". The expression "uzun ömürlü olmak" is usually used to qualify an object or plant. In Azizoğlu's translation, however, the affective quality is rendered appropriately, but he expresses this in accordance with the prevalent mode of making a wish in Islamic context, which requires starting the sentence by uttering the name of "Allah." The same tendency is also evident in the second example given above.

5.3 Stylistic elements

After analyzing some of the lexical choices of the translators, I would like to discuss how the translators transfer the idiosyncratic stylistic elements of Hemingway into the target texts. As Margherita Ulrych points out, a fundamental aspect of the translator's task in mediating between a source and target culture is to identify stylistic features adopted by the source text writer in order to intermingle form and content and recreate the "overall communicative effect" in the target language. (1996, p. 885). For this reason, the translators should pay attention to the stylistic choices the ST author has used in order to shape his/her massage. In this way, he/she can both capture the ST author's intended meaning and even recreate the ST's stylistic constituents in the target text as effectively as possible.

5.3.1   Hemingway's use of details

Even though Hemingway uses short sentences that are written in simple and natural language, he forces the readers to focus on the components of each sentence and examine the details more closely. As a minimalist writer, Hemingway's strength lies in his short sentences that include specific details in themselves (Xie, 2008, p. 156). The following examples will attempt to show whether translators have paid attention to preserve the details of the source text in their translations:

"The successful fishermen of that day were already in and had butchered their marlin out and carried them laid full length across two planks, with two men staggering at the end of each plank, to the fish house where they waited for the ice truck to carry them to the market in Havana." (p.11)

Tamer: "O günün başarılı balıkçıları dönmüşlerdi bile, yakaladıkları marlin'i karaya çekip iki kalasın üstüne boylu boyunca uzatmışlardı; birer adam kalasların ucuna yapışmış, Havana'daki pazara gidecek buz kamyonunu beklemek için balıkhaneye götürüyorlardı balığı." (p.9)

Azizoğlu: "O günün şanslı balıkçıları dönmeye başlamışlardı bile. Uzun kalaslar üzerine yatırdıkları kılıç balıklarını Havana pazarına sevk edilmek üzere buzhaneye götürüyorlardı." (p.7)

In this example, the narrator gives a detailed description of what is done after catching the marlin. Then, within the same paragraph, the narrator continues his/ her narration by adding another piece of detailed information regarding the handling process of sharks. As the differences in dealing with different types of fish are aimed to be shown, each details gains importance in this paragraph, all of which are tried to be kept in Tamer's translation. He includes all the components of the source text into his translation and hence carries out a "faithful translation" in the sense of preserving all of the lexical elements within the constraints of the grammatical and lexical structures of the target language. In Azizoğlu's translation, however, we see that he omits the specific parts written in bold from the sentence. The details regarding who carries the marlin and by which they are transported to the market are not mentioned in the TT. In the general sense, his translation strategy can be defined as a freer rendering of the source language text, having less concern to render each individual word. Due to such kind of reduction and simplification in the target text, Azizoğlu fails to reflect one of the stylistic elements of Hemingway in his translation.

The following excerpt also justifies the translators' tendencies in reflecting Hemingway's stylistic peculiarities:

"I can remember the tail slapping and banging and the thwart breaking and the noise of the clubbing. I can remember you throwing me into the bow

where the wet coiled lines were and feeling the whole boat shiver and the noise of you clubbing him like chopping a tree down and the sweet blood smell all over me."(p.12)

Tamer: "Kuyruk atışını, çırpınışını, tahtaların kırılışını, sopa seslerini hep hatırlıyorum. Islak halatların yanına, sandalın burnuna fırlatmıştın beni, hatırlıyorum, bütün tekne sarsılıyordu, sen de ağaç keser gibi sopayla durmadan vuruyordun ona, her yanım taze kan kokusuna bulanmıştı." (p.10)

Azizoğlu: "Hatırlıyorum ya, hani kuyruğunu nasıl güm güm vuruyordu, burnuyla borda tahtalarını nasıl kazıyordu? Sen beni ıslak ağların durduğu pruvaya itmiştin. Tekne oyuncak gibi sallanıyor; sen de küfrede ede, odun yarar gibi parçalıyordun hayvanı. Üstün başın taptaze kana bulanmıştı." (p.8)

This sentence is uttered by the little boy in which he mentions remembering how a caught fish tore the boat to pieces in the past. Here it is seen that Hemingway's language is rich in sensuous imagery, which includes details appealing to all of our sense organs. In this way, he makes us hear, see, feel and smell something at the same time. Like the previous example given above, Tamer preserves all of the sensuous details in his translation except for the one that is rendered with an optional shift. While translating the expression "noise of you clubbing", Tamer disregards the emphasis put on the word "noise" and focuses instead on the action, but does not distort the "message" of the source text. Azizoğlu, on the other hand, fails to create the similar sensuous richness in his translation, which mainly results from his tendency to reduce various lexical elements to a general one, which is evident in his choice of "güm güm vuruyordu" to render the tail's slapping and banging. In addition, he completely omits the imagery of thwart breaking and the "smell" of the blood, preferring just to say "taptaze kan".

5.3.2 Hemingway's simple language
Hemingway's idiosyncratic language use results mostly from its simplicity, directness, clarity and freshness. He almost always uses concrete, specific, more common, casual and conversational words in his works. He prefers

to use short sentences that rarely include adjectives and abstract nouns (2008: 157). However, he creates a particular tension and rhythm in these sentences, which becomes more of an issue in the translations. Now I would like to analyze how the translators reflect Hemingway's direct and simple language in their translations.

> "The old man had thought the boy to fish and the boy loved him." (p.10)

> Tamer: "Balık tutmayı ihtiyar adam öğretmişti ona; çoçuk onu seviyordu." (p.8)

> Azizoğlu "Çocuğun delicesine sevdiği balıkçılığı ona ihtiyar öğretmişti." (p.6)

The sentence in the source text is a perfect indicator of Hemingway's style. As is seen, the message is clear and direct. In Tamer's translation, we observe that he adopts a source oriented approach in terms of representing the particular stylistic features of the source text. In other words, Tamer seems to take into account the stylistic components of source text with regard to simple and direct language. Unlike Azizoğlu, he does not add or delete anything in his translation. When we look at Azizoğlu's translation, we begin to feel that this sentence has been uttered by someone else rather than Hemingway, which manifest itself on different levels. First of all, Azizoğlu translates the author's expression in one sentence while the statement in the source text consists of two clauses that are linked to each other in a sequential way. Secondly, the author's direct expression is turned into an indirect one, causing a shift in emphasis. In his translation, the emphasis is put on the fact that "the old man taught him to fish". However, in Hemingway's sentence, that the old man taught him and he loved him is of equal importance. In addition, Azizoğlu's expression "çoçuğun delice sevdiği balıkçılığı" causes a "negative shift", resulting from a misinterpretation. It is not the fishing that the little boy loved, but the old man himself.

Another important point to be mentioned is that Azizoğlu moves away from representing Hemingway's style by including figurative expressions

in his translation, almost all of which can be defined as optional shifts. In the following example, it is easy to recognize that Tamer's translation follows a parallel structure with that of the original on semantic, lexical and stylistic levels. However, Azizoğlu produces a freer version that renders the source text without paying much attention to its stylistic elements. He incorporates the idiomatic expression "zehir gibi oyuncu" into the target text though it does not exist in the source text. In addition, his last sentence can be evaluated as creating a "negative shift" in the target text because "sopa tutuşu" refers to "the way a player holds a baseball bat". Neverthless, the source text foregrounds the action of the player, which is rendered appropriately as "vuruş" in Tamer's translation.

"Naturally. But he makes the difference. In the other league, between Brooklyn and Philadelphia I must take Brooklyn. But then I think of Dick Sisler and those great drives in the old park." (p.21)

Tamer: "Tabii. Ama o oyunu etkiliyor. Öteki ligde, Brooklyn ile Philadelphia arasında Brooklyn'i tutarım ben. Ama Dick Sisler'i düşünüyorm bazen, eski staddaki o büyük vuruşlarını" (p.19)

Azizoğlu: "Var elbette ama o başka. Mesela öteki baseball kümesinde Brookly'i tutarım. Onlardaki Dick Sisler de zehir gibi bir oyuncu. Sopa tutuşu bile başka" (p.18)

5.3.2 Hemingway's use of repetition
Hemingway employs the technique of repetition to "convey action clearly to the reader and to create the impression that it is happening in the present" (2008: 157). That is to say, Hemignway usually resorts to repetition within the same sentence or paragraph in order to achieve a particular effect. This point gains significance when one is to judge the translation of a literary work. For this reason, I would like to examine whether the translators take into account this stylistic feature in their translations.

"And **maybe** he will **come up** before that. If he doesn't **maybe** he will **come up** with the moon. If he does not do that **maybe** he will **come up** with the sunrise." (p.46)

Tamer: "**Belki** o zamana kadar su yüzüne çıkar. Çıkmazsa **belki** ay doğunca çıkar. Ay ışığında da çıkmazsa güneş doğarken çıkar belki." (p.43)

Azizoğlu: "O zamana kadar yüze çıkıverir bakarsın, **belli olmaz**. Olmazsa gece ay çıkınca **gelir belki.** Ya da güneş doğarken **yola getiririz**." (p.44)

Here the narrator talks about the probability of encountering the marling by a certain time. Repeating the words "maybe" and "come up" three times within three successive sentences, Hemingway creates a kind of tension and rhythm in narration. Tamer shows a tendency to produce a target text that follows closely the "textual-linguistic norms" of the source text and culture. His translation manages to recreate the same impression in the target text by employing the author's technique of repetition. As is clear, the words "maybe" and "come up" are rendered by "belki" and "çıkar" respectively, without using any other expressions. However, Azizoğlu prefers to use different words for them in each sentence (e.g. "çıkıverir", gelir" for the translation of "come up"). He does not even include one of the repeated elements in his translation (translation of "maybe" is omitted in the last sentence). As a result, he fails to recreate the intended rhythm in his version. In addition, he includes his own subjective interpretation by changing the content of the source text. Though the narrator speculates about the time when the marlin comes into sight within the whole excerpt, Azizoğlu introduces a different semantic context into the last sentence with his expression "yola getirmek".

Let's give another example that sheds light on the points stated above: "**What I will do** if he decides to go down, I don't know. **What I'll do** if he sounds and dies I don't know. But I'll do something." (p.45)

"Ya dibe dalmaya karar verirse **ne yaparım bilmem**. Dibe dalıp ölüverirse **ne yaparım bilmem**. Ama yaparım bir şeyler." (p.42)

"Dibe inmeye başlarsa **ne yaparım bilmem**. Ta dibe iner de orada ölüverirse **ne gelir elimden.** Ama ellerim böğrümde durmam a, bir şeyler yaparız elbet" (p.43)

6. **Conclusion**

In this study, I have attempted to provide a systematic and objective translation criticism, benefiting mainly from Van den Broeck's "systemic model of translation criticism". Instead of searching for errors in translations, I have tried to describe the textual and extra-textual features of the source and target texts and identify "the shifts of expressions" by linking each text to their social contexts. In order to define the translator's strategies on macro level, I have used Venuti's concepts of *domestication and foreignization* as analytical categories. For micro level analysis, on the other hand, I have made use of Vinay and Darbalnet's translation procedures whenever it is necessary and relevant. Even though I have encountered a huge number of examples that can be discussed within the framework of a negative shift, I have tried to restrict my analysis to Hemingway's lexical and stylistic features and their representation in the translations.

At the end of the study, I have gained significant information regarding the translators' translation strategies. In translating ideological words used by Hemingway, both of the translators have failed to convey the intended message because the target readers have not been provided with any relevant footnotes that would help them to understand them more appropriately. Though the translators have had a tendency to maintain the foreignness of the source text, they have not been always able to compensate for the cultural differences or make the text more intelligible for the target readers. Apart from that, Tamer has tried to produce a more "faithful" translation in terms of representing Hemingway's lexical and stylistic elements by using a simple Turkish as well as direct and short sentences. Considering this, we can say that Tamer was under the influence of the dominant translation discourse of his time which appreciated to reproduce the style and content of the author as faithfully as possible. On the other hand, Azizoğlu has adopted a freer approach and applied the strategies of addition, omission, modulation and expansion in his translation. In addition, Tamer has not included any ideological aspect in his translation whereas Azizoğlu has created a different religious context by including many Islamic elements into his translation. In such parts, I have observed the application of domestication strategy for an ideological purpose, which can be evaluated as a reflection of islamicization process occurring throughout the country since the 1960's. Finally, it is possible to mention that more negative shifts

have been encountered in Azizoğlu's translation, most of which have resulted from misinterpretation, lack of knowledge about fishing and lack of attention. Therefore, we can conclude that Azizoğlu has sometimes been less successful in reading the source text correctly.

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The Projection of Racism in Richard Wright's *Black Boy*

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Abstract

This study lays emphasis on an issue of violence which occurs abundantly in *Black Boy*. Violence is a prominent theme in the novel *Black Boy*. The purpose of this study is to demonstrate violence in the novel *Black Boy* by Richard Wright through examining ways of violence against black community during the times when *the Jim Crow Laws* were implemented. According to the Constitution of the United States of America, everyone is born with equal rights. However, the term 'equality' was non-existent or irrelevant in the states of Southern America. In the southern states, *the Jim Crow Laws* were unanimously being amended and forced upon the inhabitants of those states. The black community was very harshly treated during those times. Even innocuous incidents, like looking at a white person in the eye were punishable by law. The punishments were very brutal and included forceful arrest, severe beating and mob-lynching. The story in the novel *Black Boy* mainly recollects the life of Wright and more importantly his interactions with the whites, his neighbors and his own family who were scared and very pious during Jim Crow Era. The life that Richard Wright faced in his childhood and early adulthood was very hurtful. But due to his endless efforts, intelligence and desire to fight against injustice, he was able to achieve considerable success as a black despite living under *the Jim Crow Laws*.

Keywords: *Violence, Richard Wright, Jim Crow laws, Black Boy, Jim Crow Era, Black community, America*

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Living under Jim Crow Laws: Violence in Richard Wright's *Black Boy*

1. Jim Crow Era and *Black Boy*

It is obvious that violence was deeply rooted in American history. Although, Americans were excited about the establishing of the American Colonies, and then about the United States, since the country promoted the search for liberty including political and economic freedom, and freedom of religion. However, from the beginning, the American society was simultaneously founded on atrocious forms, of oppression and injustice that implied the complete rejection of freedom for slaves. And this consequence can be regarded as a fundamental paradox of American history. In order to be more specific concerning the issue of violence in America, it is necessary to explore the living conditions of the black community during the implementation and reinforcing of those laws in Southern America, more specifically in Mississippi where Richard Wright's *Black Boy* was set. The Constitution of America plainly states that "All men and women are created equal", however, black people were constantly oppressed during the beginning of twentieth century in the South according to *the Jim Crow Laws* (Zinn 688). The whites had implemented plenty of strategies to restrain blacks from receiving citizenship in America. Furthermore, they created murdering groups for eliminating the African-Americans. The blacks were considered as inferior and were dealt with in a degrading manner.

At the beginning of the twentieth century Wright in his novel *Black Boy* depicts the uneasiness between the Euro-Americans and African-Americans. In the book this is what makes a consequence from this attitude develop. It appears completely believable that Richard had troubles with whites, at the same time, the awkward of Jim Crow Era was the main reasons that even the relationships were not good among African-American people. By the way, in this study the circumstances in Richard's family were truly great that I would like to explain that situation further.

Punishments were very brutal through "Jim Crow" laws by a majority of American states from the 1880s into the 1960s. Many states and cities from North to South and from West to East could enforce their terrible

retributions on blacks for consorting with members of another race. Most of the laws prohibited marriage between blacks and whites and commanded employers and public organizations to treat the black and white people differently. Economically, the blacks provide were capable of earning their livelihood, despite that, the white people, that were not racist, were obliged to reject the black job-seekers and customers.

Historians believed that the expression Jim Crow had emerged in 1830 when a white, minstrelsy entertainer named Thomas Daddy Rice decorated his face with black and capered happily whilst singing a text entitled *Jump Jim Crow*. As he was journeying through the south of America, he bumped into an old black man or a teenager capering and singing cheerfully some words that ended with "I jump Jim Crow". Other Chroniclers argued that a young man known as Mr. Crow had a slave that motivated Thomas Rice to behave that way, therefore, the Jim Crow was mentioned throughout the text (Williams 53).

The expression was originated during 1904 even though it is said that it has been used previously. Historically, The Jim Crow Period symbolizes the violation of the Emancipation Proclamation of 1863 issued by Abraham Lincoln, wherein he emancipated the southern slaves. (Epps 238). Throughout the southern states of America, discrimination began to be the basic rules and regulations of the state, a state of affairs which was allowed in 1896 once the Supreme Court of America declared that "separate but equal" opportunities for whites and blacks were legal. Therefore, the Jim Crow legislations secured its gravity due to that statement of the Supreme Court of America during 1880s and 1890s (Muldoon 19).

By the end of the Civil War, many slaves were freed and they began to settle in America. However, they were not very familiar with the regime and the society still considered them differently. It was not easy for them to adapt to their new-found freedom. In the first half of the 20th century, a Civil Right Movement surfaced and it was welcome by the black community as well as all the other minor communities residing in the United States at that time. But it should also be noted that while the minorities were flourishing, a dark organization was being put in place to counter the efforts of the minorities. That organization was called the Ku Klux Klan or simply the

"KKK". The Ku Klux Klan is a right-wing extremist organization in the United States which aimed at the "purification" of the American society. They advocated extremist reactionary beliefs such as white supremacy, white nationalism, anti-immigration, anti-Catholicism, anticommunism, anti-Semitism and nativism. The first Klan was formed in 1865 in Pulaski, Tennessee right after the end of the Civil War by six former Confederate army members. Its goal was to deny the freedmen and their allies the freedom to achieve social, economic and political rights (Lewis 142). The Klan had General Nathan Bedford Forrest as the leader and he was named the First Imperial Wizard. Due to the Enforcement Acts in 1870, the original Klan was disbanded.

 In the 1920s, a second Klan was founded in Atlanta, Georgia and it had strong relations to religion especially Protestantism, businesses and political factions all over the United States. Its aim was clearly to restrict the arrivals of new immigrants more specifically the blacks, the Jews, the Catholics from Southern Europe like Italy and to protect the assets of the Americans. The operations of KKK had both political and brutal dimensions. That is to say, the organization had participated in political ground. Following the Reconstruction era, the republican party took control over the southern part of America, this dominance of the party entirely drove the whites into involving in the violent acts, changing political atmosphere "in the legislative and judicial branches" that resulted in the expulsion of blacks from the Democratic Party by 1890 and the entire political process by 1900 (Brown xxii). The second Klan had the largest number of members but it too faded out in the 1940s due to internal conflicts.

The third Klan is still active nowadays and was formed in 1945 in Birmingham, Alabama. The members of the group mostly targeted civil rights activists in America, sometimes killing them or sabotaging their workplaces and homes. In the late 1990s it was officially regarded as a terrorist organization. The KKK was fighting for a conservative cause. The members of the organizations employed a number of means such as wearing masks and hanging by the neck in order to terrorize the blacks and the non-racist whites (Atkins 3).

The goal was to estrange all blacks from the entire arenas of life not merely political arena. The racial acts of did not come to an end by excluding the blacks from political circle, but they similarly caused losing all close touches with the blacks. This situation can be perfectly exemplified by the nature of certain laws issued in Louisiana during 1890 because the laws obliged the blacks to get into different railcars. After six years, the blacks attempted to repeal the racial segregation law by possessing semi-white skins, Homere Plessey entered a railway train, therein he was apprehended immediately because of taking a seat dedicated white people. Plessey was taken to court and lost the case there, this incident recorded as a remarkable historical event of America known as Plessy v. Ferguson. Tribunal decided that equal rights had been granted to Plessey because different but equal places had been secured for both African-Americans and white individuals by the Civil Rights Act of 1875 that announced that all people must be given the right to enjoy equally and completely "the accommodations, advantages, facilities... and other places of public discrimination on a railroad and in public sites" (Wilson 6).

The white judicial system made the situation worse by issuing rules that caused problems for the black people during elections and dramatically took away the opportunities of voting from numerous African-American people. The white segregationists of the south resorted to a number of other ways to suppress the blacks. Actually, during the final two decades of nineteenth century, brutality was rising towards its peak in America because of the racial practices by the whites. In addition, the white segregationists promoted the White Supremacy, which is another form of racism. The formation of White Supremacy during 1865 to 1890 and the 1890 disenfranchisement Act by Mississippi State are regarded as the start of decriminalizing Jim Crow rules. However, blacks strived for exercising self-formed rights, and due to their efforts, they were subjected to violent attacks. In other words, in the southern part of America, the White Supremacy had been challenged, therefore the whites who still believed in the superiority of their own race decided to protect their principles by intimidating the newly freed black people who followed the rules of the Constitution of the United States of America (Epps 246).

2. Violence in Black Boy

Being a black writer and novelist, Richard Wright could gather many white readers around his great works. Richard achieved popularity by just publishing his successful novel *Black Boy*. One more thing is that Richard was considered as the most significant Negro novelist before Ralph Ellison and James Baldwin. In 1945, *Black Boy* was published and it was widely regarded as a masterpiece in the Black Literature point of view. The manner in which Richard Wright depicted the violence that was rampant at the time he was growing up was commendable. He was among the first writers who plainly described the atrocities associated with Jim Crow Laws and racism in Southern America and even forced in advertently the outbreak of the Civil War. He made a name for himself and was a pioneer in fighting for eliminating violence committed against the black community in America. One of the theme of the novel *Black Boy* is violence. It so occurred that when Richard Wright was scolded he was beaten and he was even slapped at his cheek, that is to say other people used violence against him due to living under the Jim Crow Laws. He had numerous bad encounters with his pious grandmother. He was scolded by the "whites" when they found his attitude to be intolerable and they would either scold him with words or pour down a glass of whiskey or any alcoholic drinks they were having at the time on his head and face. Both physical and mental violence as shown in every corner his autobiography was essential to its success. At times young Richard was very curious about his surroundings and he would experiment with things around him. For instance he set the curtains of his house ablaze only to see for himself how they looked (Wright 6). Richard's environment could be termed a violent one due to largely the Jim Crow Laws. When Richard himself was not being scolded for his misbehavior, he would the one who would use actual violence. He even narrated that when and his fellows would throw rocks and other small objects they would imagine that they were using more lethal and sophisticated means as weapon for they believed that their actions were justified as they being persecuted (Wright 84).

Furthermore, living under the Jim Crow Laws his own mother would be the one who instill a sense of self-defense in the child by giving him a thick stick to be used as powerful weapon against the neighboring white kids. In another situation, while going on errands with his mother, he again

used his reliable stick to beat some older boys who wanted to beat him and his mother. However, young Richard was also known to be quite cruel when he had a cat hanged only to gain the approval of his father having taken his words as literally as possible and he knew that his father would never punish if ever he did so. In the environment he lived, Richard was compelled to use violence to either make him more heard or he acted out of revenge as in the case of Addie where he threatened her with a knife and set his dwelling on fire.

Richard Wright started his novel by narrating an episode which happened in his young life. He had burnt the curtains and was scared of the repercussions of his acts, he ran away to a hidden place. But he was found by his mother hours later and was severely beaten:

> I was lashed so hard and long that I lost consciousness. I was beaten out of my senses and later I found myself in bed, screaming, determined to run away, tussling with my mother and father who were trying to keep me still. I was lost in a fog of fear. A doctor was called - I was afterwards told - and he ordered that I be kept abed, that I be kept quiet, that my very life depended upon it. My body seemed on fire and I could not sleep. Packs of ice were put on my forehead to keep down the fever. Whenever I tried to sleep I would see huge wobbly white bags, like the full udders of cows, suspended from the ceiling above me. Later, when I grew worse, I could see the bags in the daytime with my eyes open and I was gripped by the fear that they were going to fall and drench me with some horrible liquid. Day and night I begged my mother and father to take the bags away, pointing to them, shaking with terror because no one saw them but me. Exhaustion would make me drift toward sleep and then I would scream until I was awake again; I was afraid to sleep. Time finally bore me away from the dangerous bags and I got well. But for a long time I was chastened whenever I remembered that my mother had come close to killing me (Wright 8).

Following this situation, Richard got ill and fainted. His parents tried to hold him but he was shouting too much in pain. The doctor came and examined him. He ordered Richard to lie on the bed and not move as if he would die should he get off the bed. To keep the fever down, ice packs were placed on his forehead. But the pain and his body temperature were so intense that he started to hallucinate. He kept seeing strange things like the full udders of cows hanging from the ceiling. He was very much afraid that the contents of those bags would fall upon him and harm him. He supplicated with his parents to remove the bags that only he could see. He had those nightmares for a few days where he would wake up screaming his heads off every now and then. Finally with time he got better, but he still remembered the time when his mother almost killed him and he felt ashamed of that incident. The preceding quotation shows that young Richard was afraid of his mother and her punishments. He even felt shame when recalling that incident.

There is no law or any rule as to how to begin a chapter or a novel. Richard Wright started the chapter in a violent and brutal fashion and by choosing to do so, he made his introduction more dramatizing and therefore the readers were thrilled. The above-mentioned passage indicated that life itself was ever changing. His mother proved that by being kind and supportive at times and admonishing at others. He feared her very much for she could easily chastise him as well as be compassionate to him "huge, wobbly white bags, like the full udders of cows" (Wright 8).

But this assumption is not fully depicted in a mortal way as racism was still prevailing in the society. As always, it was the abominable settings from the whites degrading the blacks. However, Wright reconstructed his narrative using metaphors like the "huge wobbly bags" as his mother's breasts which oozed the life-giving white liquid that was milk and the "full udders of cows" as a deadly weapon. He especially feared that the white liquid would asphyxiate him and also helped on his way to establish himself as a dignified person. The novel *Black Boy*, which narrated the life and the perils of Richard Wright began with the time he was born, with the time he took his first breath, with the time he came into being. Moreover, the child Richard only believed his own mother was actually punishing him was when he felt very near to losing his life, the very life given to

him by his mother. As a young boy, he said "I was chastened whenever I remembered that my mother had come close to killing me" (Wright 8). He would later compile those excruciating experiences into his book.

Those compiled verses of the various experiences of Wright could easily be interpreted in many ways. The way he described the waters of the river Mississippi can be attributed to the fact that young Richard was imagining those different sources. It put his tremendous amount of imagination to the test as it showed his embodiment of the senses of real living and surfing on the bed of dreams and fantasy and journey and of different schemes of possibility. The power of his imaginative mind was so strong that the feelings he had were almost impossible to set in words. Here he described the scenery he saw and the feelings that washed over him. For instance, when he first saw horses galloping on the slopes of a mountain, the colorful vegetables on the sides of the road, the elation he felt when he ran in the green meadows and feeling the dew on his skin, the amazement when he watched a tiny ant carrying something much bigger than its size and moving on its own path or the feeling of derision when he tortured a crawfish which found its way in a tin can. He also recalled the colors emanating from the clouds from an unseen sun (Wright 8-9).

Richard Wright was of the belief that a concrete balance between the moments of uncertainty when he was under the impression that he was about to lose his life and the great senses of travelling through a range of dreams and imagination. It is fascinating to note that most scenes described in the novel are interconnected with one another. Another scene which is deemed worthy of interest involves Richard's mother telling him that they are leaving for Memphis on the boat named *Kate Adams*.

One day my mother told me that we were going to Memphis on a boat, the Kate Adams, and my eagerness thereafter made the days seem endless. Each night I went to bed hoping that the next morning would be the day of departure.

　　'How big is the boat? I asked my mother.
　　As big as a mountain, she said.
　　Has it got a whistle?
　　Yes.

> Does the whistle blow?
> Yes.
> When?
> When the captain wants it to blow.
> Why do they call it the Kate Adams?
> Because that's the boat's name.
> What color is the boat?
> White.
> How long will we be on the boat?
> All day and all night.
> Will we sleep on the boat?
> Yes, when we get sleepy, we'll sleep. Now, hush (Wright 10).

The unlimited amount of imagination that young Richard possessed would serve as a means to enlighten his day to day activities which were by no means entertaining and full of grandeur. It served the purpose of adding a bit of saga in his life, one which each and everybody needs. However, this was all pure fantasy for he was unable to distract himself from the realities of the world in which he and his family lived. He was a pauper and on top of that, black, which meant that he was very much unwelcome and was deprived of certain joys. The avid readers at once noticed that this poor fellow was doomed from the start and that he would be incapable of fulfilling his various dreams and ambitions.

There is a thing connected to powerlessness that arises from the repeated variation which one starts to see even plotted in the initial three chapters, and the trouble with powerlessness is first located not centrally in that social world. The reader is not meant to understand that the young Richard Wright when he discovers that the *Kate Adams* is a dirty, little boat and that it is not the romantic vision of a ship he had dreamt of, thoughts became to form in Richard's mind. It is simply an experience of disappointment. It was a moment felt by someone being let down. The most intense feeling of inability seen in the first chapter in a scene involving his mother almost beating the life out of him is embedded in the family. And the reader gets such a dramatic vision of that in another scene which follows, the scene talking about the kitten.

The job of Richard's father takes place at night and during the day he rest. So the children had to remain quiet at all times and not disturb him during his naps. The meowing of a neighboring cat deeply affected the peace that his father enjoyed during the day and he became very irascible by the sounds of the cat. He even told the boys to silence the cat for good if need be "Make that cat shut up" he would tell them but they cannot, Richard already despised his father for many reasons "Make it shut up. I don't care. Kill it if you have to. Kill that cat" (Wright 12). He was aware that his father would soon leave the family to fend for themselves as he was enchanted by another dazzling beauty. For Richard, it is most that particular kind of person: a rude, upset, abusive person that he loathed above all. His resentment over his powerlessness within the family bursts out during this moment and Richard thinks of a way to play a revenge on his father. He immediately acted upon the direct orders of his father and killed the animal by hanging it, "I will take his words literally; I will kill the cat," (Wright 13). Richard's mother finds out when his brother prodded it out of him, and the father cannot punish Richard. Richard has taken the father's words literally even though they were not meant that way, however, in doing so, in relying on his father's words in a sense, to protect him, even as he subverts them, he escapes the punishment that would surely follow. Richard Wright's own vocabulary came into existence when he started using the very same words uttered by his much despised father and also certain words which he either invented himself or distorted other words to create new ones. He would then later use those same words in his essays to cause a vilifying effect. Thus, words became Wright's preferred weapons. To enhance his own intellectual power and development, he copied Mencken's idea of words as weapons in the view to achieve a political meaning. For Wright thought that he was now able to assert his own independence and have his dreams and ideas come to fruition. He was no longer under the dominance of his own father. But his mother was not to be fooled or even scared by this new found development. Richard's mother was more resourceful than his father and attacked her son in such a way that he it made him ashamed of what he had done earlier, that is the killing of an innocent kitten. Throughout the afternoon she kept on admonishing him with carefully chosen words that according to Richard started to create fears that the kitten would want revenge on him. He became so worried that he was afraid to go into an empty room alone.

Even apologizing to his mother was not enough to assuage her stance. Here, we can see that by taking his father's words literally, young Richard was able to demonstrate that he was not to be intimidated by his father. He stood up to him and knew he had the upper hand. His father could not beat him up for killing the kitten because he knew Richard would never listen to him again. However, his mother knew how to punish him and make him feel guilty without violence (Wright 13).

His mother had her personal manner in which she could employ the words properly to achieve the desired effects on her son. She would use words in a much more powerful way, but with a different intent so as to make that kitten killed by Richard be reborn in his mind. In that episode, Richard Wright's mother became the main character where she absorbed the soul of the dead kitten in order to make his life like hell. In Richard's mind there was now a conflict he could not fully understand. While he had power over his father by using words, those same words would then be used against Richard by his no-nonsense mother.

Suspense upon suspense kept on piling up as the plot thickened. The highlight is the language used in the book. While that novel *Black Boy* was about the life, trials, problems, tribulations, oppressions suffered by the author when being brought up in Southern America and at same time being black and poor, it also narrated the way in the author managed to educate himself enough to enable himself to use different wordings to convey his messages. Acquiring of power was the focus of the initial scenes and language later became the focal point. However, the power exerted by words in any given language is such that it cannot be fashioned to any specific meaning or significance. Words can be interpreted by anyone wishing them to have an alternate meaning. Richard learned that particular lesson when realized that his words did not have the similar effects on his mother as they did on his father.

It is obvious that the novel was written when the Jim Crow Laws were implemented. Due to the implementation of the *Jim Crow Laws* under which the black community suffered a lot. Also in a completely different setting where violence would again occur in the life of young Richard was he went on errands for his mother. It was a very ordinary scene. Richard

recalled in the beginning of his book of an incident that occurred when he was six:

> Go on and don't pay any attention to them, she said.
> I went out of the door and walked briskly down the sidewalk, praying that the gang would not molest me. But when I came abreast of them someone shouted.
> There he is!
> They came toward me and I broke into a wild run toward home.
> They overtook me and flung me to the pavement. I yelled, pleaded, kicked, but they wrenched the money out of my hand.
> They yanked me to my feet, gave me a few slaps, and sent me home sobbing. My mother met me at the door.
> They b-beat m-me, I gasped. They t-t-took the m-money.
> I started up the steps, seeking the shelter of the house.
> Don't you come in here, ´my mother warned me.
> I froze in my tracks and stared at her.
> But they're coming after me, I said.
> You just stay right where you are, she said in a deadly tone. I'm going to teach you this night to stand up and fight for yourself (Wright 18).

In the above quote, Richard was told to go to the market and get a few things. His mother gave him the money and told him not to pay any attention to the gang of older boys on the streets. However, he ran into the gang of older boys who dashed towards him, hit him, took off with his money despite his many pleas and sent him to his home. Young Richard was very shaken and started weeping. He came back to his home to stay away from the streets, but his strict mother refused to allow him inside unless he brought home the groceries. He pleaded with his mother with no success. The mother then gave him some money again and told him that she was going to teach him how to stand up to others. This scene shows that Richard is armed with a stick and advice from his mother in order to teach him how to protect himself through his difficult times. His mother handed him some money again, but this time she also gave him a pole to be used in case he was mugged for second time. Richard was scared. He did not want to face those goons again. But his mother was adamant. Richard

reluctantly pocketed the money and ran to the market. With tears flowing freely from his eyes Richard left. Upon finding that little Richard was back again, the older lads went straight for him with intent to thrash the living out of him. Richard had two choices. Either stand up against those boys or return home where he would face the music from his mother. He made a decision to stand his grounds and confronts the guys. Sometimes black people reacted violently to the racism and oppression they faced on a regular basis. The stick given to him by his mother was the right tool to be used when encountering such dangers and young Richard did just that. He beat up those same guys who took his money earlier with the stick. He used the stick expertly on the older boys. He felt the weapon crack the skull of one of them and continued to strike hitting another on the face breaking his nose. He squared up to them even taunting them to come near him and beat him. He wanted to hurt them so much as to kill them so that they did not hurt him again. The gang ran away injured. When their parents came out to threaten him, he hurled abuse at them too which was the first time in his young life that he did so. He felt he could beat up and hurt the elders as well if they upset him. He collected the money and grocery list he dropped and made his way to the market once more. He did not throw the stick away for it was a useful weapon in case he was attacked again. That day he felt brave enough to walk on the streets on Memphis all alone (Wright 19). In this scene, Richard used the stick and the advice given to him by his formidable mother to gain the independence he wanted and also to stand up to abuses from others.

Moreover, the story in the novel *Black Boy* mainly recollects the life of Wright and more importantly his interactions with the whites, his neighbors and his own family who were scared and very pious during Jim Crow Era. There had also been several incidents where the black boy reacted to abuse by similarly calling their abusers names not fit for a civilized society. Such names were very hurtful and included the likes of "white bastard", "sons of bitches", and so on. This means that, when one reads this part of the book for the first time, one must ponder how Wright's mother could be so strict, inflexible and uncaring. It seemed that she was not troubled for her son. Many readers were asking the same question. They were asking whether or not she would have been upset that her son came back home injured (Wright 81). His mother sends him to buy groceries outside home

but the money that she has given him is taken by some teenagers on the street. Then, he is given more money again and a big stick by his mother for defending himself against the teenagers on the street. In addition, his mother says to him that "I'm going to teach you this night to stand up and fight for yourself". At that time, he is about six years. He goes out arrogantly and returned to the home with the groceries (Wright 18). Suppose the same incidents happen nowadays, most people will barely comprehend that such woman being on top of that a mother to a growing child would actually react in that kind of way. It is important to point out that the aim of his mother's actions was to instruct Richard on the manner to protect himself and to live in those difficult periods. She was absolutely right to help her child and her fight did not go to waste that evening. Richard Wright was able to walk on the roads of Memphis by standing up to the gang. He became more daring and the mother ascertains herself that her son was able to look after himself. Needless to say that many of the inhabitants were taking necessary measures during those precarious times in the same way Richard Wright's mother who was trying to teach her son that it was crucial to struggle for life.

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Identity Formation in Postmodern Consumption Cultures: An Example of Rocker Subcultures

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Abstract

In this essay, I will focus on the consumer identity of the rocker subculture, which is reproduced by the do-it-yourself culture and music industry's cultural products. Rock culture is a postmodern culture whose formation and reproduction are continuous deviations from mainstream or conventional culture. The social dynamics and identity characteristics of this subculture and the groups in it should be focused on, because what substitute this culture, what reproduce their emotions, their way of thinking and behaviors are the shared consumption of cultural products, the musical culture, which are produced by their DIY culture[2] and the music industry and mainstream culture. The identity construction in this subculture is claimed to be based on the postmodern consumption patterns, even if some subgroups in rocker subculture claim that they are in objection to consumerism. So many things contributing to identity construction in this culture and to the reproduction of identities are based on the consumption/ shared consumption of the cultural production by the members of this subculture and the rock music industry.

Keywords: *Identity construction, self, rocker, shared consumption, DIY, industrial cultural production, subculture*

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Introduction

I will present the ideas of some scholars for such central topics in my article under these sub-sections "postmodern identity", "postmodern consumer", "rock culture as a consumer culture and as an illusion of opposition to consumerism", "rocker identity and self- the identity constructed as an opposition to mainstream culture-industrial culture". The sub-culture named as rock culture in my work is comprised of so many sub-groups, we can say that there are at least 50 kinds of subgroups as there are at least 50 kinds of rock music style/production. Even the slightest difference in themes in the music or in the musical/instrumental/rhythmic characteristic produce various emotions, opinions, reactions and responses in the emotional world of individuals of this subgroups. However, we can see that there are so many similarities and connections between these sub-groups when we compare the musical tastes, the musical consumption patterns or their philosophy of life with other musical styles. So, it will not be wrong to assume that there is a rocker culture which was formed in postmodern processes.

We will start with the definition of postmodern identity to form the ground of our hypothesis. The characteristics of postmodern identity and postmodern consumer will be introduced before we give explanations for rocker identity and rocker culture within the context of postmodern consuming patterns.

Post-modern Identity

Foucault and some other thinkers states that the identities are constructed by the social institutions and regulations (Elliot 139). The social structures and institutions in their discourse are totalitarian structures of modern era. Before postmodern era, many group behaviors, the individuals' relationships with each other, the market conditions, the individual-state relationship, the communication and expression styles were considered to be more stabilized and long-term whereas they are now far from being stabilized in the postmodern era. But the totalitarian methods in the construction of identity by the social structures and institutions are still available and they are being developed in more complex ways. Foucault has already made influential work on the regulation of self, identity, and subjective experience as modernity's primary strategy of social control;

and theories of the impact of recent social change – variously designated as postmodernity, late modernity, advanced capitalism, detraditionalization and individualization, liquid modernity, neoliberalism, and/or globalization – on subjectivity, self and identity…Elliot cites that Marx, Durkheim, Weber, and Simmel – have already analyzed the influence of the main structures of modern societies on the subjective experience and selves of individuals (Elliot 139). We should analyze the impact of the structures formed by postmodern societies and cultures focusing on some specific subcultures and groups and understand how the individual is attracted to some cultures in an era of limitless identities and choices.

As modernity has progressed into postmodernity, identity has become even more unstable, even more a question without a definite answer. According to David Lyon, in the postmodern social condition, these new media messages provide "frames" for organizing experiencing, giving a sense of reality (while also blurring the line between the real and the image). These messages shape identity, which is now not seen as fixed, but as fragmentary and fluid (Lyon 1987; quoted by Turnau 2014). The fragmented characteristic of the postmodern identity is also explained by Bauman as follows:

"You have to create your identity, you do not inherit it, not only you need to make it from scratch, but you have to spend your life redeciding your identity". (Bauman 2015)

 Baudrillard argues that selves are diminished by the elaborate 'hyperreal' social environment created by the late twentieth-century's explosion of media: intoxicating, prepossessing and rapidly shifting images become more powerful realities than the immediate physical and social environment. Seduced and bedazzled by these images and their simulated worlds, people lack motivation and means to sustain either the disciplined self described by Foucault or the thoughtful self proposed by the Enlightenment ideal (Elliot 140).

The identity, both personal identity and social identity should not be considered to be stable or lasting, because, the conditions, the insights and characteristics can change and this can lead to changes in the perception

of self and identity in the course of time. Thus, the definitions of some conditions and selves change according to the factors mentioned. The decrease in the influence of conventional and religious life style and of communities' moral principles leads to acquiring a new morality from other resources such as newly more fragmented life styles from philosophic, scientific or leisure-based communities. Fragmented life styles enforce the self and identity to be adrift in terms of senses. One reason may be the disappearing of conventional lifestyles from urban areas and the emergence of only lifestyles which can be reproduced by someone or groups in very short periods of time. We will call this reproduction process as cultural industry as many scholars do.

Our identity influence so many things we conduct, think and sense. It is a determining factor of our positioning ourselves and other entities in the world. It touches many thing and is influenced by many factors. Below, there is a comparison between the identity of modern age and postmodern age, this table will present an idea about the different factors influencing identity:

MODERN AGE	POSTMODERN AGE
Production	Consumption
Community life	Fragmentation (individualism)
Social class	Identity from other resources
Family	Families (many options)
A belief in continuity and situation	Breakage with the past/tradition
A role of education	Education for what?
A one-way media	Duality of media (choice/interchange)
Overt social control	Covert control (CCTV etc)
Nationhood	Global
Science aided progress and finding the truth	Science is only one source of knowledge – plurality of truths now
Structure/security/place/stability YOU KNEW WHO YOU WERE	Confusion/lack of structure/incessant choice YOU CREATE WHO YOU WANT TO BE

Table 1. *Comparision Between Modern and Postmodern Age (Deakin 2005)*

Deakin summarizes the key features of postmodernism as the following, which gives a general profile of postmodern self-identity:

- Truth is relative
- Consumerism is all
- Transformation of the self
- Fragmentation of social life
- Incessant choice
- Globalisation
- The impact of ICT on social life
- People are constructing themselves and designing their individual identities (Deakin 2005).

People are not creatures who live their life mechanically only in the direction drawn by outer factors, they live by being aware of what they do and by attempting to be influential. However, there are such social conditions among all conditions that the human being can only see the world in flue eyeglasses when he is embedded in these social conditions. He experiences it only in the way the flue eyeglasses show, he only attempts to be influential behind these glasses (Mardin 32). The social, financial, technological structures of the societies and the level of democracy in the cultures may have deep influence on the availability of personality types and transitivity between types of identities and group memberships. There are many structures and social factors influencing the construction of identities in the contemporary society and any change in the small or big social structures or processes in the society can lead to changes in personal and social identities. It is obvious that the identity experienced various formations in accordance with every stage experienced by the social structures in the historical process. As the societies became more complex, changed and developed, the interpretation parameters of identity concept also changed. For example, the identity was associated with such groups as family, clan and ancestry to which one belonged in the traditional period, whereas in the modernity, the individual was taken to the core of the social life and the identity was transformed a multiplied and mobile structure in modern societies (Mardin 32). Möngü states that the individuals and postmodern identity are influenced by the fragmented social structures as follows:

Along with postmodern times, communities, language groups, sexual groups, physical and fictional groups are preferred instead of national identity as a reference in identity definitions. Image, appearance and leisure activities based on consumption play role in the construction of identity. The postmodern individual not asserting any claim of self is interested in the extraordinary, s/he breaks off the ties and does not care about such ties as family, religion and nation (Mardin 32).

In the age of fragmented identities and social structures, when the totalitarian identity constructors such as national identity and religious life styles lose their influence, many identity construction factors come into play. We will talk about this later within the context of our focus on rocker culture and identity. Individuals can create identities for themselves over fantasy and appropriate the existing identities for themselves. In this surrounding uncertainty, many identities are produced and consumed at the same pace. Online invisibility make the identity fragmented and fluid. This provides the individual with the chance and freedom to adopt multiple identity (Karaduman, 2886-2899).

As for the connections between postmodern identity structure and consuming practice in social life, we should focus on the consumer identity of postmodern urban dwellers. As Mike Featherstone points out, in our modern consumer culture, a new conception of the self has emerged—namely, the self as performer—which places great emphasis upon appearance, display, and the management of impressions. This replaces the nineteenth-century concern with character in which primacy was given to such qualities as citizenship, democracy, duty, work, honor, reputation, and morals. Whereas previously, greater emphasis was placed on other sources of identity formation than that of personal appearance, increasingly, the self is defined primarily in aesthetic terms—that is, in terms of how one looks rather than in terms of what one does (Featherstone 1991, 187–93; quoted by Negrin 2008, 9). For some scholars interested in the postmodern identity construction and consuming practice, body and appearance has gained importance in displaying the identity in social or public realm. Anthony Giddens argues, under the conditions of high modernity, the body has become a self-reflexive project, integral to our sense of who we are (Giddens 1991, 5–8, 99–102; quoted by Negrin 2008, 9). Many subcultures

in contemporary societies use their own symbols and interaction methods in displaying their identity-who they are. The individuals can be a member of many social groups and may have many social identities and display this in the social relationships or social realms. In place of the Enlightenment notion of the self as a unified entity with a fixed essence, it is now seen as something that is fragmentary, decentered, and constantly mutating. Indicative of this is the increasing ease with which individuals adopt and discard various guises in the world of postmodern fashion, where no single style reigns supreme...Rather than regarding the various guises that one adopts as expressive of a "self," which exists independently of them, the self is defined through the masquerade—there is no self apart from the masquerade. In this sense, the self is "depersonalized," being dissolved into the various masks that one adopts (Negrin 10). This idea is again contributing to the idea of fragmented postmodern identities displayed in many ways such as subcultures: in our case as rocker subculture as consumers.

Postmodern Consumer

Today, it is virtually impossible to buy any product not embedded with certain symbols of identity acquired by the buyer knowingly or otherwise. Recognizing this, it is possible to draw the conclusion that consumption functions as a way to create a sense of self… The consumer may assume their consumption pattern sets them apart from the rest of society, marking them as an individual, but this is a fallacy. Consumption is one of our most creative and most restrictive practices. Due to this fact it must be concluded that consumer driven production of self is less to do with "who am I" and more with "who are we" or "with whom do I belong" (Todd 48). The importance put on the fragmented and differentiated self and identity in the consumer society may be a good indication of the fact that consumerism plays an important role in the identity construction through creating a culture industry in which people enjoy experience leisure and are impressed by other cultural factors or figures, thus adopting many new identity features and selves. As Malpas explains: The circulation, purchase, sale, appropriation of differentiated goods and signs/objects today constitute our language, our code, the code by which the entire society communicates and converses. Such is the structure of consumption, its language, by comparison with which individual needs and pleasures are

merely speech effects (Malpas 122). We are under the influence of many media productions such as advertisements, popups, spam sms or mails, tv ads, social media accounts of celebrities, movies, songs etc. Many of these cultural productions are designed to influence our emotions or opinions about ourselves, our lifestyles or world views so that we will need cultural or material products or goods manufactured by the industries and so many cultural productions as advertisements or song lyrics will have an effect on our fragmented life processes, our selves and our bodies. As Allen states at the end of the song: "I am a weapon of massive consumption/And it's not my fault, it's how I'm programmed to function"…The expression of her wants or needs is indicative of the way in which consumerism plays on the notion of individualization through consumption (Todd 48).

The consuming experience, in our case mainly the cultural consumption, is based on the fragmentation of life periods, identities and social conditions. The fragmentation of life experiences often requires a fragmentation of the self in order to live deeply each situation encountered and may be even the possibility of the existence of incompatible or contradictory figures in the same individual. These are, identities voluntarily and consciously assumed by the consumer in order to immerse into consumption experiences, in so far as, that each one can construct and organize multiple individual identities (Davis, 2007, 203-208; quoted by Hamouda: 2013, 42). Postmodern consumer is a fragmented individual who lives fragmented and paradoxical consumption moments (Teschl, 2007, 195-201; quoted by Hamouda, 42). Postmodern individual is encouraged to change the image frequently and therefore, he trying to adapt himself to new roles and new identities (Decrop, 2008, 85-93; quoted by Hamouda, 2013: 42).

Consumerism is not only an economic system; it is the way our society functions. Products are symbolic and say much more than we may realize. While it is easy to conclude the consumption of products leads us to develop a sense of who we are as a person, it actually does much more than that (Todd 50). It is now an exchange of values and there is a purchase of cultural and emotional experience. The interaction and exchange of values are realized through individuals in subcultures and this interaction and exchange may lead to some changes in the relationship and identity structures.

Neo-liberalism attempts to supply instances, experiences and products which appeal to our emotions, tastes and opinions. These are produced and reproduced industrially and emotionally by the members of the society in such a convincing way that the social and psychological expectations and needs are met. Capitalism does create a consumerism mechanism which is inclined to transform identity and self into a part of it, this mechanism is a cultural mechanism as well as it is a biological, industrial and psychological one, it gets its power from its becoming more real than the material reality. It is produced and reproduced by the society, subcultures and sub-groups as it has become also a social and psychological need and thus needs reproduction due to the desirability.

Some theoricians such as Baudrillard and Featherstone who focus on the postmodernist experiences mention about the existence of hyperreality in the mental life of urban dwellers. Hyperreality, is the condition of the constitution of social reality through powerful meanings, and thus, the consumer can build an identity. This process of identity construction plays an important role in the way of how the consumer perceives himself, how he identifies his purpose, his reason for being and to establish a meaningful sense to his life (Van Raaij, 1993; Firat & et al., 1995; quoted by Hamouda 2013, 42).

People from many classes are usually in a search for the right materials that will allow them position themselves successfully within classes. The role played in self-construction has been limited to certain products (such as luxury goods or cars) or practices (Gomez, Helene, Özçağlar, 496). The rocker identity then is a self-construction which gives the image of rebellious, though looking, charismatic, dark, antagonist, and anarchist to the consumer or the identity constructor as individual. The consumer is, henceforth, considered as an actor and producer of meaning. Thanks to marketing system, consumption has become the process by which people define themselves, their statutes or images in contemporary society (Bourdieu, 1984; Ewen, 1988; quoted by Hamouda, 2013, 43)... The act of consumption is, indeed, in the heart of the process of identity construction. "To consume it is not only to buy products, but also, to buy an identity" (Gabriel & Lang, 1995). As indicated by the postmodernists, consumption is not only a personal act of destruction, but also, a social act of symbolic

meanings, social codes and relationships. In other words, each individual is different from another by a set of consumption choices and experiences (Hamouda, 2013, 43). The awareness about the opportunity to be able to select identity or consumption activity may encourage the consumers or individuals to think about and make researches on the potential identities and cultural consumption activities. Firat suggest that, the purpose of the postmodern consumer is to navigate multiple identities and personalities to fit all situations…. In other words, consumers are always looking to be socially desired by changing their identity every time they wish: What will be defined as the level of social desirability (Firat & Shultz, 2001; quoted by Hamouda, 2013, 43). As for the rocker subcultures, we can say that the social desirability may affect especially the young people and they may start constructing their identities by wearing masquerade of the tough rocker boy or girl.

Rock Culture As A Consumer Culture-An Illusion Of Opposition
The consumer culture is an industrially formed culture, it is not a one hundred percent production of the industry, however it is reproduced based on the cultural elements and changing these elements in the long term. According to Daniel Bell, the mass consumption of individuals are manipulated by the advertisements, he states that the mass consumption developing simultaneously with the increase in wealth leads to a cultural change and the reason of this change is the increase of the number of new and various status groups within the extending middle class. These masses are manipulated via advertisements on such issues as how they should wear the suitable outfits for their status, what they should eat and drink and what they should buy or should not buy. This, in turn, generates new life styles. (Atiker 1998:38; quoted by Çalış: 2006: 43). As we stated above, there is a base for the new lifestyles and subcultures can live on and reproduce, this is class structure or popular culture which paths the way for rocker subculture. Lull states that subcultures are generally organized and socialized around music and related elements (Lull 2000, 45). These groups express themselves in such streams as hip-hop, reggea, grunge, heavy metal in the musical styles, the politic elements are usually included in these sub-groups and their music styles. (Lull 2001, 113-114). Individuals advocating heavy metal subculture, one of these musical styles, prefer to express themselves through a resistance to such institutions as

school, church and business for they think these captures their freedom. (Lull 2000, 45; quoted by Çalış: 2006, 60).

Baudrillard uses the sign/signifier technique to explain Consumption so that what we purchase is not just a product, but also a piece of a "language" that creates a sense of who we are. For Baudrillard, our purchases reflect our innermost desires so that consumption is caught up with our psychological production of self (Todd, 48). Postmodern consumers' condition is that they will never be satisfied, because what they consume are only "sham objects, or characteristic signs of happiness" and do not have any real power to bestow happiness to the possessor (Malpas, 2005, 122; Baudrillard, 1998, 31). In rocker culture case, what is purchased or consumed is music, which helps especially the youth to identify themselves as rebellious or opposite and there occurs a reproduction of identity and perception cycle by the help of symbolic and social interaction. The young people choose to unite with the group which they are a member of, to tell themselves apart from their parents who live in a harmony with the society and to be different from them. What gains importance here is the fact that they want to tell themselves apart from others by being loyal to the various icon types of the group. Music, which is considered to be the most direct way to realize this turns out to be a relationship type for young people. Music is not only a means to get young people and young groups together and to create an individual difference, it is also a progress to being adult for young people. (Attali 2005, 134; quoted by Çalış, 2006, 156). Rocker audiences and subcultures seem to be inclined to differentiate themselves from other groups and styles, there is an abundance of musical styles in rock music category and so many subgroups which are the audience of any kind of sub-rock-categories. Sometimes, the theme in music (for example anti-war theme) catches people, sometimes the hard and loud style of the music group catches, as we stated before, these little fragmentations are important for rock music audience and consumers.

As for the musical consumption of rockers, we can observe many activities showing proof for our issue. The rock festivals are organized around in many countries around the world, some festivals such as Live Aid and Sonisphere have become global festivals such as any cultural product of globalism. In the festivals, like any other festivals, an economic activity

for millions of dollars is created thanks to the sales of concert tickets, alcoholic drinks, accessories, thematic goods, leisure activities, autography sessions etc. in addition to sponsorships. The earlier rock festivals such as Woodstocks are different from the contemporary ones such as Sonisphere, most of them are organized with a concern for good profit. This creates an illusion for the claim that rock is against consumption or industrial consumption. Actually, today rock culture, the identities, the themes to be distributed via songs or other medias are produced by do-it-yourself culture and cultural industry. Musical audiences are considered as joint social groups and consumers (Ebare, 2003).

Each style of music has different characteristics and satisfies different identities, so that marketing mix is designed based on styles of music and designed for different segments (Özkarslı 12). Any individual can choose any kind of rock music style as his/her favourite and adopt the themes in this music to their selves or identities, rocker culture is one of the best examples of the abundance of fragmented life styles and identities as there are so many themes and different goals in producing these cultural products. When the music group has a sense that their cultural products were consumed and the themes, musical elements satisfied their audience no more, they design new cultural products and themes to maintain their social power and entertain their audience by presenting them new fragmentations of life via newly produced themes. Even if there is not an exact definition of an identity in the songs, other cultural themed products of groups, we can say that there is a life-style impression derived from their productions.

Consumption of music is positioned as 'Hedonic consumption' that a term which focuses on the experiental and emotional aspects of consumer experiences. Hedonic consumption deals with issues such as perceived freedom, fantasy fulfillment, personal growth, experientation with identity and escapism (O'Reilly, 2004). Hedonic consumption research focus on performing arts (theatre & cinema), plastic arts, movies, rock concerts and fashion that creates an emotion and sense. Consumers of live performing arts are people where their hedonic consumption helps them to define themselves as part of a group/community by attending a live concert (O'Reilly, 2004; quoted by Özkarslı, 2008, 13). Hedonic consumption is

an emotional and identical aspect that satisfies the consumers about the group belongingness issue (Özkarslı 13). In rocker subculture, the hedonic consumption is blessed by expression of identity in rock environment (festivals, concerts or in social groups) with different clothing styles, purchase of accessories, piercings, musical pieces from stores or online stores, alcohol or drugs (this can change according to cultures, in the Eastern and conventional countries, the use of leisure materials may be lower due to some cultural restrictions). The consumption of musical experience is a vivid one when we think about the period of time from an individual looks forward to the launch of a new album of the favourite group to the time when s/he feels over-consumed and do not consume/ listen to the songs, watch clips anymore. It may not be wrong to exemplify the rock music consumption such as the bodily consumption.

The audience feels hunger when they look forward to a new song, consume it by hours of listening by loop and then give up listening as if they are not hungry anymore for this cultural production. Within the context of this hedonic consumption, the emotions squeezed into the songs are exploded in the listening experience and consumed, the emotions concerning bravery, agony, joy, love, friendship, anti-politic stance are experienced in listening, in head-bang, pogo or mushing. In this hedonic consumption and dance experience, we can also observe a shared consumption experience within a sub-culture when and where no one knowing each other hugs each other, hit each other with shoulder, make crowd-surfing.

This hedonic experience shows us that people can trust with each other as they do not think that a foreign person will not do harm in this blood and thunder rock experience, not harass anyone or misunderstand the leisure codes of this subculture. Music consumption is also regarded as 'symbolic consumption' that deals with consumption of products and services as sources of meaning. Individuals consume the products for what they mean to them and to the others (symbol, image), not for their functional value (O'Reilly, 2004). So to sum up, music does not mean just a 'song' for the individuals but also defines a lifestyle and identity for the people. Music is consumed as hedonic or symbolic that audiences consume music products related to emotional aspects (Özkarslı 13).

Even though rock music moved in a non-conformist manner in the beginning, its cooperation with the commercial production in the capitalist system caused it to function as a leisure for masses and as something providing hedonist ways which help individuals get away from their personal problems (Çalış 96).

Sociologist Maffesoli's concept of "neo-tribalism" inspires this way of looking at consumerism. Neo-tribalism is the result of "a spirit of excess, of shared passions and rituals" as opposed to the characteristically modernist faith in individual agency (Bradford 2003, 227; quoted by Todd 2012, 49). The music groups' or singers' musical themes, musical styles and branding styles are reproduced in accordance with the expectations of rock music industry and with the expectations of many fragmented rocker lifestyles and identities. In contemporary rocker subculture, neo-tribalism has an effect on the inner-group consumption activities, namely shared consumption.

The hedonic experience we mentioned above is an example to the shared consumption. Rock culture is under the influence of mass-consumption due to the marketing strategies prepared and used for them. I do not claim that the main source of influence upon rockers is the consumption patterns/ products produced by music industry, but it has an important pie-share.

In the sociological literature subcultures are seen to emerge where groups of interacting individuals, experiencing common shared problems, develop particular meaning systems, modes of expression, or life styles, ideologies and personalities (Roe, 1999). Rocker culture is a typical subculture and includes many fragmentated identity types, from which the individual selects the most desirable for him/her and s/he is transformed to be a member of a sub-group in rocker culture. For example, punkers may have some different values than dark metal audience, however, when it comes to hedonic musical experience, the expression styles or lifestyles, many fragmented identities and lifestyles are similar within rocker subculture and sub-groups. Especially rock music listeners' characteristics and thoughts are similar and their expectations are different from the other listener types. Rock music producers tell and criticize their opinions about the political system, wars, pollutions, emotions, etc. in order to share their

feelings, thoughts with the listeners who are also rebellious and dependent to their 'freedom' (Özkarslı 18).

The Rocker Identity Constructed as an Opposition to Mainstream Culture-Industrial Culture

It is observed that the youth of rock culture go to concerts to develop identity and a sense of belonging. According to Featherstone, the concerts can increase the sense of sacredness to create a moral concensus which sneakingly contribute to social conflicts and competition and to reapprove this moral concensus. In contemporary societies, the individuals started paying much more attention to such events as the demand for forming a new type of sacredness between generations through TV and to such events as inventing the tradition, manufacturing the charisma and the sacred and manipulating the concensus. During the concerts, as in the Durkheimian definitions, formation of such senses of intense excitement and fluid emotion is made via the help of such communal activities as songs, dance etc. It appears as an undeniable reality before us that the daily world is transformed into a sacredness area and that a sense of unity and solidarity-temporary but close to the ideal- is generated between people (Çalış 158). In the concerts or festivals, an exchange of cultural values and goods occurs. The consumption of musical experience, the type of enjoyment in a social atmosphere where no one knows each other and still they are acquainted with the social values and culture, people of rock subculture feel safe and at home. This is similar to any other music based subcultures. However, the type of interaction (the bodily expression in musical experience, the appearance of body, the spirits or attitudes undertaken in these kind of events) differ from other subcultures. This is related with the identity and the self that is constructed within the rocker subculture.

Such rock festivals-concerts as Live Aid and Sonisphere are global festivals which are organized in many continents and countries around the world. These kind of events shows that the capitalist investments in these organizations take music and culture industry everywhere, make profit as in heavy industries. Rock experience within thematically produced, shared and adverted and transported around the world has become a glocal cultural experience. This experience includes many consumption patterns in the beginning decades of rock culture, it was sex, drugs and alcohol, but

it has changed to some extent now even if it still includes the connections/ themes mentioned. As these kind of organizations are globally broadcasted through mass media, and there is a possibility that sponsors supporting these campaigns and the participant rock groups can make use of this activities for their own interest, they were considered to be a problematic activism kind (Çalış 110). The possibility of such a utilization is something "unethical" for the moral values of rocker subculture. These kind of festivals are both presenting many lifestyle impressions for the audience or members of rocker subculture and encouraging them to consume a lot only to live for the moment (carpe diem).

Adorno points to the teasing characteristics of the culture industry for the individuals. Culture industry reigns over the consciousness of individuals so effectively that the individuals actually live as an object of the industry even if they see themselves as subjects within this industry (Adorno 2007).

Rock music industry is capable of illustrating the current identity construction-reproduction process due to the corporatization. As mentioned in the texts of such postmodernists as Baudrillard, the consumer (rocker audience) experiences the illusion where s/he selects what s/he desires among the limited choices presented to him/her. During the marketization process, the audiences and the members of subcultures are convinced via social interaction and advertisements to the fact that a musical product or experience should be purchased.

This is the process where the consumer sees himself/herself a subject, however, s/he is diminished into an object in some subcultural and industrial relations. According to Rowe, rock is "an industrially communicated culture which is created with various means, translated into particular types, distributed and sold" (Rowe 1996, 57, quoted by Çalış, 2006, 95). Rock music has been a music style connected with the images of anarchy and violation when it is discussed historically. Rock music, a product of capitalism, was born through a reaction against it simultaneously, paradoxically (Rowe 44).

The biggest paradox of rock music within the industry is the fact that technology is used excessively in its production compared to the other

musical styles and that the young rocker audience choose to express themselves through this music style which is a product of capitalism despite they want to oppose against the dominant culture with anti-capitalist motivations (Çalış 95).

'Music' is a very crucial tool in order to symbolize an identity and reflect emotions. Lifestyle and characteristics combine with the music style while renewing the personalities/identities of listeners. Every type of music reflects different emotions, thoughts and symbols for people (Özkarslı 18).

In rock music case, the associations with rock audience and rock philosophies are reflected in the musical works, the other productions of the rock band. The reflected points are the symbols and meanings of the rocker culture and these are consumed in the musical experience. On the basis that one's identity is determined, the kind of music a consumer listens to will symbolize something about them. Where their musical preferences are discussed socially, consumers can use this to position themselves into a group with a desirable social identity.

Consumers internally construct their self-concept and externally their social world (O'Reilly, 2004 , quoted by Özkarslı, 2008, 19). In the 1950's and 1960's music was generally perceived to be salient to youth in terms of a more or less homogeneous *generational identity*. During the 1970's, however, subcultural and feminist researchers, amongst others, showed the music audience to be more heterogeneous.

As a result, in the 1980's, research came to be dominated by a perspective which stressed the importance of music in the construction of various distinct *group identities* (Özkarslı 17). This may have stemmed from the fact that rocker culture and the span of music have become widespread and the numbers of subcultures boomed in 1970's and 1980's.

The music industry is a cultural production industry. The designs, themes used in the generation/production of musical pieces, the album concepts, accessories, concerts, autography sessions etc. are produced for certain purposes and effects. Specific t-shirts or gadgets are designed for specific classes and sold in different location where various people from different

socio-economical status live. The songs, are of course, not produced for specific groups within any sub-groups in rock subcultures. The most popular groups have become brand companies. They start the production of many goods, accessories which reflect the spirit/identity of their group/ company. The themes used in their songs are mostly in line with the musical and emotional expectations of their audiences.

We should state that the customers of the music group (audience) are influencing the production patterns and identities of the music groups, however, they are still there to expect new songs, new cultural and emotional productions which they will enjoy, perceive, evaluate and share. A piece enjoyed by an individual, a consumed piece will probably be shared online now. This kind of shares start the inner-group consumptions, then follow the musical/magazinish news/shares/advertising shares.

An important point is the brand awareness of the listeners that how much they know and follow these brands. The images and perceptions of the brands affect the brand preferences of the listeners (Jaiya, 2004, quoted by Özkarslı, 2008, 37). Moreover, brand preferences give idea about what kind of brands (performer, event, venue, etc.) should be focused on and invested by music market to make high revenues.

These all brands are different type of products and services and their importance rank should be determined in order to use these brands in the marketing strategies of Rock music (Özkarslı 37). Today, many popular rock bands are corporatized and they produce or facilitate the production of many things other than songs. Among the products are console games, movies, documentaries, accessories, clothes, mobile applications and etc., all of which are the licensed products of the group.

These products are consumed and used by the audience in an attempt to feel the spirit of their favourite group and to have impressions from the brand identity. As a production which facilitates the consumption of musical products, the brand identity has to satisfy i) Mind share (cognitive level) ii) Heart Share (Emotional relationship) iii) Buying intention share iv) Self share (self-expression and self-design) v) Legend Share (cultural-sociological proposition; legendary, mythological) . The brand identity of

rock bands aim to attract the listeners to place in their minds, hearts and personal identities (Jaiya 2004).

We can say that there should be a proximity or connection between the brand identity (the product of the group) and the identities of the audience so that the audience will perceive the product of the music band (the brand identity), consume it, associate the musical products with their emotions and values and share it with other people in their neo-tribes.

As for the construction of rocker consumer identity, we can formulize the contemporary process from the band's song production to the final interaction between the band/brand the audience. The band 'internally' develops a working culture and organizational identity. Working on the process of creating, rehearsing, recording, touring and performing, the band becomes 'tight'; develops a strong musical identity. Then, the music is communicated as an external brand identity to the fans by means of the marketing communications process. The fans use the received and interpreted brand image to help with the construction of part of their own identities, individual and collective.

There is then a feedback process whereby the fans feedback, critically or approvingly, to the band, particularly at performances, but also through the web site, fan letters, fan websites and fanzines (Özkarslı 36). This formulation is a summary of a rocker subculture and identity construction within this subculture in consumerism influence as the process is a cultural industry process.

As a conclusion, we may conclude that the issue focused on in our work should be researched in a survey, online or offline so that we can get insights into the living subcultures in terms of their shared consumption, their world views, their identity construction strategies and changes in their lifestyles. I am planning to do a field research for my research problem and will probably do the research study within several months.

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Women Torn Between Thwarted Oppression and Aggressive Self-Expression in the Writings of Atwood, Carter, Byatt and Winterson

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Abstract

This writing evaluates the position of contemporary women through their fiction, assessing how much their position has improved from the times when women were relegated to being a passive angel in the house, or condemned to asserting themselves in aggressive monstrosity. The writings of four contemporary women writers, Margaret Atwood, Angela Carter, A.S. Byatt and Jeanette Winterson, suggest that however much improved the position of women in both their social lives and their careers, women are still frequently confined to a diminished personal and social status as a result of men's vulnerability and desire for female support, even as they patriarchally assert themselves over them. Women struggle to escape victim status through ruthless methods, while some women manage to achieve fulfilment even despite their oppressions.

Keywords: *women, self-expression, trapped, power, angel, monster, Carter, Byatt, Atwood, Winterson, Woolf, Cixous*

Özet

Bu makale çağdaş kadınların durumunu ürettikleri edebiyat eserleri yoluyla değerlendirmekte ve kadının ya evin edilgen meleği olduğu ya da saldırgan bir canavar olarak suçlandığı zamanlardan bugüne durumunun ne yönde geliştiğini incelemektedir. Dört çağdaş kadın yazar, Margaret Atwood, Angela Carter, A.S. Byatt ve Jeanette Winterson'un eserleri göstermektedir ki kadınların durumu her ne kadar yaşam ve kariyer açısından olumlu yönde gelişmişse de, erkeklerin ataerkil güçlerini ortaya koymadaki kırılganlıkları ve bu konuda karşı cinsten görmeyi arzuladıkları destek nedeniyle kadınlar hala erkeklerden daha düşük bir kişisel ve sosyal

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statüye mahkûmdurlar. Bazı kadınlar merhametsizce bile olsa bu kurban statüsünden kaçmak için mücadele vermekte, bazıları ise tüm baskılara rağmen kendilerini gerçekleştirebilmektedir.

Anahtar Kelimeler: *kadınlar, kendini ifade, kısıtlanmak, güç, melek, canavar, Carter, Byatt, Atwood, Winterson, Woolf, Cixous*

While considerable progress has been made by women in the twentieth and twenty-first century, in life as in literature, a predominant trope still impedes women within a double bind which traps them into being a procreative, innocent victim on the one hand, or a sexually predatory monster on the other. This situation has been trenchantly described by Gilbert and Gubar in *The Madwoman in the Attic* (1979), reflecting their evaluation of nineteenth century women of letters. In the nineteenth century the alternative to being an angel in the house meant that women could find themselves out on the street; in many places in the third world this still means that women are actually beaten or shot dead. Certainly women have gained many rights since the nineteenth century, including the vote, an opportunity to gain an education and a professional career, and basic judicial rights. Largely through the gains of second wave feminism, women have gained a measure of economic and sexual independence. Yet each step forward is dragged backwards by counterbalances. While women are represented in the professions, a glass ceiling often bars them from the higher levels of the educational, political and business world, as limited, token women break through into top positions. Far more women succeed than they once did, yet their success by no means reflects the early promise indicated by the intelligence and potential of young girls.

Women still need to rationalise and personally defend every advance in their freedom against social prejudice and vulnerable male egos and their fragile virility. Sexual freedom is a fraught issue in many parts of the world, especially the third world, and most women remain responsible for their fertility and the care of their children, leaving them juggling career and family concerns in a delicate balance. Hélène Cixous in "The Laugh of the Medusa" (1976) forty years ago encouraged women to write their bodies and to express themselves forcefully, mind and body, through their "sexts" (Cixous 342), while asserting how they may be caught between the

devil and the deep blue sea, "the Medusa and the abyss" (341), between lonely professional success, or smothered in domesticity. As Sylvia Plath asserted fifty years ago in her fig-tree metaphor in *The Bell Jar* (1963), women wish to express themselves in both their private and public lives, and not be obliged to choose one over the other: "One fig was a husband and a happy home and children, and another fig was a famous poet and another fig was a brilliant professor…. I saw myself sitting in the crotch of this fig-tree, starving to death, just because I couldn't make up my mind which of the figs I would choose" (Plath 81); we may wonder how much Plath was able to manage both of these choices in her short life. How far is it possible for women to experience a full human life; or do they remain restrained into negotiating with patriarchal comrades, husband or boss, for moderate victories under ultimate male control?

As Virginia Woolf suggests in *A Room of One's Own* (1928), women in literature have been imagined as amazing and powerful, exemplified in "Clytemnestra, Antigone, Cleopatra, Lady Macbeth, Phèdre, Cressida, Rosalind, Desdemona, the Duchess of Malfi […] Millamant, Clarissa, Becky Sharp, Anna Karenina, Emma Bovary, Madame de Guermantes" (Woolf 44), while in real life they are condemned to showing men in flattering, enlarging mirrors, "reflecting the figure of man at twice its natural size" (37) rather than living as subjects in their own right. Annette Kolodny describes her "painfully personal distress at discovering whores, bitches, muses and heroines dead in childbirth where we had once hoped to discover ourselves" (Kolodny 97). This paper evaluates the position of women through a few works of four contemporary female writers who elaborate the pitfalls rather than the glories of the double bind restraining women over the last decades. And even the partial victories shown in fiction published in England and Canada presents a more optimistic view of women's potential than that available to women in many other parts of the world.

Margaret Atwood's *Surfacing* of 1972 suggests the professional and personal limitations under which women operate, as its anonymous narrator negotiates her position beside the male foibles of her lovers and superiors. Analepsis constantly draws her back into her previously damaging affair, which she whitewashes under the name of marriage. Her art teacher lover

puts down her efforts by dismissively retorting that "there have never been any important women artists" (Atwood 537); as a result she becomes a commercial artist. She describes deserting her child, although this child was never allowed to be born. She only learns when she is pregnant that her lover is already married and has his own children. Succumbing to his pressure to abort her baby, he diminishes her experience: "it's tough … but it's better this way" (565), as she feels herself subjugated to patriarchal power, stuck up in a metal frame as "they take the baby out with a fork like a pickle out of a pickle jar" (559). After the distress of the abortion which she confounds with an illusory wedding, she leaves him, remaining unable either to return to her parents or to trust any relationship again. She describes the trauma of this experience as losing part of her body, like an amputated limb, which leaves her insensate as a result. In her current relationship with another fellow-artist, Joe, she is insouciant, acting 'masculine' in her casual sexuality when they meet, coolly taking off her clothes as if she "were feeling no emotion. But [she] really wasn't" (22).

She again becomes trapped in this relationship, between the sensitive helpmate role he wants her to assume, or the selfish predator she veers towards; he denounces her for her lack of moral support, feeling himself insecure alongside her greater professional success. He throws pots and then mutilates them, slashing them, as they "uphold Joe's unvoiced claim to superior artistic seriousness: every time [she] sell[s] a poster design or get[s] a new commission [for illustrating children's books,] he mangles another pot" (541), in his emotional knee-jerk vulnerability to her artistic success and superiority. Thus we see Woolf's view of the relations between the sexes a century ago still persists, with the woman expected to reflect the man back to his inflated ego in a flattering looking-glass and his assumed superiority, his insecurity longing to see himself enlarged, and his fury as he is balked of this flattering view (Woolf 37). Innoculated against marriage, the narrator plans to escape by moving out, as he bombards her with emotional blackmail in an attempt to ensure her love, to gain the security of marriage from her, and to bolster his weak, castrated male ego. "The truth is, you think my work is crap, you think I'm a loser, and I'm not worth it" (Atwood 580). Refusing such requests for reassurance from a grown man, his demands for sympathy make her feel she's trampling on a small animal, in his appeals to her pity. No wonder she states that men

should be superior, while it is obvious that they are certainly not (583). Atwood's narrator discusses with her friend Anna the physical problems and side-effects of contraceptives and marriage for women, while the reader witnesses Anna's husband David's physical and psychological demands on her, including brutally raping her in bed, or diminishingly insulting her and degrading her in public. Even if Anna's abjectly passive behaviour towards her husband aggravates his savagery towards her, Atwood still suggests the lose-lose position of women having to suffer negative male physical or psychological bullying while he asserts himself, leaving the victim either breaking away from the relationship, undergoing trauma, or burying herself in insensitivity.

Tears and Violence in Castration and Androgyny
Angela Carter's dystopian critique of putative feminism, *The Passion of New Eve* (1977), presents women either as oppressing others by asserting their own power, or remaining oppressed within their feminine weakness. Carter wrote this novel while making her study on the dual bind of women in *The Sadeian Woman*, (1979). This work presents women as either weak or powerful; the abject Justine of the Marquis de Sade is eventually abused to death by submitting herself to the whip hand of men and women, while Juliette and Eugénie associate with tyrants in exerting dreadful power over the vulnerable. This dialectic is exemplified in *The Passion of New Eve*, although those in positions of strength and weakness change places throughout the novel. This satirical work shows the chauvinist Evelyn falling into the hands of the parricidal Mother of the cult of Women, after bullying his lover Leilah. The Women blazon their theme of revenge against men in the truncated phallus they use to signify their intentions. They exploit their power in the chthonic, matriarchal Beulah just as cruelly and dictatorially as men have always done. When Evelyn falls into their hands, he undergoes castration and a forced sex change into a woman, helplessly expressing the irony of being "castrated with a phallic symbol" (Carter, *Passion* 70). The Mother who operates on him proclaims herself the Castratrix of the Phallocentric Universe, as her ambiguously feminine, maternal power is seen in her double tier of grafted breasts. Evelyn is made to suffer punishment for his cruel behaviour to Leilah in enslaving her as a sex object. In fact he had actually been caught by Leilah's tantalising pursuit of him, an interplay with himself as apparently "a bird of prey,

although my prey, throughout the pursuit, had played the hunter" (25). He enjoys tying her to the bed, and beats her when he returns to find her in her own excrement, dismissing her as "a born victim" (28). This behaviour only perpetuates his self-confessed abuse of women from the beginning of the novel. He describes himself as perfectly normal, other than finding perverse amusement in tying a girl to the bed before copulating.

As soon as Leilah becomes pregnant, he is suspicious about the child being his own, and deserts her in hospital after a botched backstreet abortion, her organs bleeding into sterility, from which she somehow rises to pursue him and wreak her revenge on him in the Mother's enclave in the desert, in this magic realist novel. Carter suggests "our external symbols must always express the life within us with absolute precision; how could they do otherwise, since that life has generated them?" (6). Her dystopian narrrative implies that if women were given the chance, they would bully and butcher their way into grasping power against men just as they have been bullied in the past. In *The Sadeian Woman*, Carter asserts the necessity of the predatory Juliette's need to achieve power for women, but she also insert the proviso: "I do not think I want Juliette to renew my world; but, her work of destruction complete, she will, with her own death, have removed a repressive and authoritarian superstructure that has prevented a good deal of the work of renewal" (*Sadeian* 111). First liberation through female aggression, and then the breakthrough to a glorious liberation for both sexes; of course we are still living in hopes of such a future.

When Eve escapes the parthenogenetic pregnancy the Mothers of Beulah wish to foist onto her/him by impregnating her with his own sperm in order to carry the Messiah of the new age, she helplessly flees this fate. Out of the frying pan into the fire, she becomes prey to the sadistic misogyny of Zero. While Zero is an extreme man he yet represents many typical misogynist qualities, beating his seven wives and dehumanizing them to a status lower than the pigs in whose excrement they struggle. Rape is only the first step in a systematic humiliation and objectification of these women. They are forbidden language, either with each other or with him, and the possible weapon of their front teeth is taken from them, in order that they might not injure him in fellatio; he is clearly terrified of any sort of 'vagina dentata', feeling himself castrated by the ambiguous power

of the film star Tristessa. His victimized women have masochistically accepted their subservience to him (*Passion* 95), including his assertion that they need the sacred elixium vitae he ejaculates into them. They return to him after "peddl[ing] their asses in Los Angeles" (98), and finally die with him after the humiliation and rape of Tristessa, slaughtered by their destruction of her house which rebounds on them as Tristessa escapes with Eve/lyn. Most women are isolated and dispersed in domesticity throughout nations and classes; while these women have the potential of each other's support, they fail to achieve sisterhood or any freedom from Zero. They demonstrate the masochism Carter describes in *The Sadeian Woman*, as Justine draws down disaster after mishap not only on her own head but on those of others, refusing to learn the rules of survival or negotiation.

When Eve/lyn joins Zero's women, physically trapped in her newly minted female body, she learns the female masquerade that she will henceforth need to play, which part she was not born to. We may remember that all women need to learn their role as women, as suggested by Judith Butler in *Gender Trouble*. Simone de Beauvoir also affirms that women are not born but made by their experience of femininity. Eve/lyn undergoes the suffering which is integral to the lives of the women in Zero's harem; she suggests that boredom and suffering would have destroyed her if she had not been able to smoke pot or grass; she also asserts that anger kept her alive. Eve understands her/himself as a former violator at the moment of her own physical violation, in a karmic order that determines that s/he must be punished (*Passion* 102). Quick to flee persecution or stealing away, as Cixous suggests (343), Eve is finally given a chance to fight alongside the Women by the very Lilith s/he had once abused under the name of Leilah. Leilah/ Lilith has forgiven her, as well she might, having ensured Eve's transformation into a woman for his previous sins. The Women give up any attempt to create a miraculous Messianic birth in preference for engaging in a physical fight for their rights in an apocalyptic, chaotic America. The end of the novel shows their Mother goddess terminally washed up on the beach, having lived past idealism into helplessness. Carter dismisses the idealistic dreams of such feminist fanaticism in this novel and in *The Sadeian Woman*, asserting that "The goddess is dead" (*Sadeian* 110). Eve/lyn's behaviour swings from sadism to helplessness as his or her circumstances determine, like the masochist Leilah who

becomes a powerful Sophia or Lilith as Mother abdicates from power. As the narrator in Atwood's *Surfacing* declares: "This above all, to refuse to be a victim" (Atwood 644).

The curious case of Tristessa represents the most tragic wo/man of all, who like Zero's women, believes in the necessity of women's suffering, expressed in her adopted name of many tears, and through the screen images she projects of herself, including her poignant acting of Emily Brontë's Catherine Earnshaw in the tragic *Wuthering Heights*. Retiring to the desert, Tristessa recreates this suffering in the glass tears surrounding her mausoleum home, performing divination "by means of tears" (*Passion* 143). S/he confesses himself "seduced by the notion of a woman's being, which is negativity. Passivity, the absence of being" (137). S/he had believed this would make him inviolable to rape, enabling him only to "be broken" (137), leaving the essence its integrity, as s/he fantasises her child being eaten by rats. A man who feels himself a woman, s/he embodies the "perfect" woman through a conviction of woman's identity created as "the shrine of his own desires" (128).

As gorgeous film star s/he shamefully hides the evidence of her unwanted male sexuality, tucking his appendages into her anus, becoming neither man nor woman, perhaps androgynous. S/he experiences a final blossoming as a man in responding to Eve's love, as they combine their masculine and feminine correlatives (149) into glorious passion together, until the child crusaders revert him to his female persona and intolerantly shoot his outrageously dubious sexuality. Tristessa lives out his belief in the female suffering he chooses: "Tristessa. Enigma. Illusion. Woman" (6). This novel relates an interplay between predators and victims as they change places and roles.

The single breakthrough beyond empowered savagery and abject weakness is Tristessa and Eve's passionate realization of their male and female selves in a brief apotheosis of love together, leaving Eve expecting a child at the end. The wild sexual exchanges of this novel may suggest the androgyny which Woolf finds so important for self-expression in art; representing only one side of the human equation is necessarily incomplete (Woolf, *Room* 102).

Self-expression through a Painful or Monstrous Kali

Some of A.S. Byatt's stories present strikingly resilient women, as seen in Sheba Brown of her "Art Work" in *Matisse Stories* (1993), who rises above victimization without violence. The queen hinted in her name is an illusion, for Sheba is an abused mother and domestic cleaner. A battered, Guyanese-Irish home help, she sometimes turns up to work for her artistic employer, Debbie, in tears and with strange coloured bruises as a result of her man Hooker, whom she considers as an 'act of God' or beyond her control (Byatt, "Art" 42-43); she uses a police order to keep him away. But she survives this experience to quietly and indefatigably create her squashy sculptures from every possible source; skips, jumble sales, recycles, hand-me-downs, until her work finally achieves vindication in public fame. Debbie meanwhile struggles as the family bread winner to find time for creative, non-commercial art work, with her double burden of organizing the cleaner, children and husband alongside her paid work for a magazine; in this family, female liberation has enabled Debbie to be the cash worker, while her husband expresses himself idly at home. She panders to the sensitivities of her artist husband Robin, calming him when he provocates their cleaner Mrs Brown, who discusses his work and colours, daring to move his things while cleaning. Despite the luxury of his comfortable home studio and his privileged status, Robin is struggling to get his rather uninspired art work exhibited.

Climactically, Sheba Brown's highly original "brilliantly coloured Aladdin's Cave" (77) gains exposure on television. Her knitted, crochet and rag rug tapestries reveal mad faces and peeping eyes, elegant and sinister spiders and flies, treasure chests of crazy collections. Pink and chocolate pouffe breasts suggest a faceless Diana of Ephesus, and a "dragon and chained lady, St George and Princess Saba. Perseus and Andromeda" (79) sits in the centre with a daintily embroidered Botticelli Venus face. On television Sheba explains her "urge to construct" (84) and release all this splendidly "inexhaustible and profligate energy" with the sole tool of a knitting-machine. Surviving abuse and her menial job, she emerges unscathed, declaiming: "Well it all just comes to me in a kind of coloured rush, I just like putting things together, there's so much in the world, isn't there, and making things is a natural enough way of showing your excitement" (85).

After this artistic family is suitably humbled by the achievements of their inspirational and indigent cleaner, Debbie manages to get back into her desired wood engraving herself, as well as providing for the family through her commercial art. Robin, whose art had long remained fixated on static blocks of colour, starts to take an interest in oriental mythology, and creates a splendid picture of Kali the Destroyer, rather closely representing Sheba Brown: "that prolific weaver of bright webs" thinks Debbie indignantly. But she observes that his work has been liberated into "a new kind of loosed, slightly savage energy in [its] use of colour and movement" (90). Clearly their cleaner Sheba Brown has revolutionized this household, her inspirational creativity surpassing domestic oppression and grief. She transports the family beyond their tired quotidien, creatively surmounting the obstacles of her underprivileged status and out-arting her artistic employers, thereby subverting all the clichés of class, race and gender together.

In "Body Art," *Little Black Book* (2004), Byatt again offers an indigent and physically disadvantaged, while sexually liberated Daisy, who achieves self-expression despite her restraints. She undergoes a destructive and botched abortion and invasive surgery which almost sterilises her, resulting in an infection of her tubes entailing the loss of an ovary. Undestroyed by this experience, she uses it to create an amazing installation of the goddess Kali in the form of an Arcimboldo portrait in a converted church. Transforming 'stolen' material from the hospital where she volunteered to make decorations, she creates an enthroned Kali sitting surrounded with plastic infants and mothers, composed of skulls, prostheses, dead men's hands and foetuses; Kali brandishes a saw, and her knitting shines like blood. This work of art illuminates the real pain, "human harm, and threats to the female body" ("Body" 106) that Daisy had undergone in her botched abortion, making use of the experience as therapy in order to transcend it. Homeless and found 'nesting' in the hospital, the gynaecologist Damian briefly houses her, to which she responds by "repaying" him with sexual favours, and ends up getting rather miraculously pregnant through her 'saviour', again needing an abortion. Despite the reproductive traumas she had expressed so graphically, Damian bulldozes her into bearing what he assumes to be his baby; she sees this as an issue over the ownership of his sperm. She finally agrees to carry the baby to term, but her situation

is imperilled yet again through the "life-threatening incubus" (109) introduced into her body. She suffers pre-eclampsia, barely making it into labour, where she releases nine months of pent-in terror and rage in screaming and weeping. Damian is rather dubiously called in to save her in the near fatal birth of her and their child.

Byatt ends this magnificent story with an epiphanous finale. Both unintentional, fortuitous parents meet around the child by Daisy's bedside. Daisy expresses her powerful feeling of love for her little girl baby which transfigures all her suffering: "But when I *saw* her – that was love, that was *it*, I know what it is" (124). Thus she passes through the destructive risks of Kali as well as finally vindicating the magnificent new life which emerges through her. Maternity offers a precarious climactic achievement beyond the impasse of this situation. Carter remains sceptical about any achievements made through the channel of mothering: the "maternal superiority" of making a life which is constantly deferred to the value of the next generation will never gain women any power, she asserts. "Because she is the channel of life, woman as mythic mother lives at one remove from life. A woman who defines herself through her fertility has no other option" (Carter, *Sadeian* 107). Certainly Daisy expresses herself through her art, while also affirming her celebration and love of her miraculous daughter. In both these stories, Byatt uses the theme of goddesses like the cruel Kali, or the procreative Venus or Diana in many-breasted fertility, as well as the victim Andromeda. She suggests that female artists who undergo and transcend suffering may create from their experience of pain, both artistically and procreatively. Replicating the situation of many nineteenth century writers, they forge their art through suffering.

In a final example from Jeanette Winterson's *Lighthousekeeping* (2004), the dualism of victim and predator I am elaborating here is projected onto the nineteenth century Babel Dark, who loves, but cannot free his mind from suspicions. Deeply and passionately in love with Molly O'Rourke, they agree on a tryst, and she suggests a bed trick, where he visits her secretly at night, shades of Shakespeare's *Measure for Measure* and illicit love. She waits for him in a warm dark room, frankly inspecting his excited body as he undresses. After making love, she shows him how to pleasure her, and the fatal seed or poison of suspicion falls into his

benighted mind. How can a girl initiate such behaviour; could she have been entirely sexually innocent before knowing him? Following her home on one occasion, he watches through the window as she embraces a man. Hence when she becomes pregnant, and everyone encourages him to marry her, as has been the custom for centuries in England, in order to regularise their relationship and provide a home for the resulting child, he remains sunk in his bitterly benighted ignorance. When she begs him to marry her, he beats her so severely that she falls, and then he leaves her to bear alone the child who is born blind as a result of his physical abuse of her. They have a second chance when they meet fortuitously at the Great Exhibition in London, although by this time he has literally made himself ill and destroyed himself by marrying a coldly unsympathetic 'good' woman.

These two perpetuate their lives permanently split for him between lifelong marital penance with a woman who freezes and sickens him to death in mental agony, with whom he tortures both her and himself in grief and anguish. He also enjoys two month periods of escape and fulfilment with the sunshine love of his life, Molly O'Rourke and her child. Her sexual warmth or prescience, "was a bright disc in him that left him sun-spun. She was circular, light-turned, equinox-sprung. She was season and movement, but he had never seen her cold. In winter, her fire sank from the surface to below the surface, and warmed her great halls like the legend of the king who kept the sun in his hearth" (Winterson, *Lighthousekeeping* 88). Enjoying two months each year with Molly and her child, he suffers ten months of agony and exile living as an apparently respectable pastor. Molly makes one final attempt to free them from this perversely hypocritical and wretched lifestyle years later by visiting him and proposing their escape from these lies in order to live joyfully together. But Babel Dark is caught in the symbolism of his name; he can neither accept his present life, nor escape his doubts regarding Molly. Winterson weaves these stories into source material for Robert Louis Stevenson's *Dr. Jekyll and Mr Hyde*. However, she suggests that the respectably married pastor of Salts, the Reverend Dark, is not Dr Jekyll. Rather the illegitimate visitor of Molly who visits her in Bristol, Lux, is the good Dr. Jekyll, the lover who lives outside social laws. It is Mr Hyde the monster who is the pastor trapped inside his respectability, as his persistence in blind, intolerant behaviour condemns both his families to an abjectly wretched life. What Molly

never tells Babel, because he persistently mistrusts her, is that he saw her embracing her brother; she is entirely innocent throughout.

These contemporary writers' imaginative recreations of women's situation up to our times exemplify women trapped between the devil and the deep blue sea, placing suffering and innocence on one side, with experience, self-assertion and joy on the other. Margaret Atwood's novel *Surfacing* shows the woman debilitated and traumatized by male insecurity and weakness which persists in refusing her as an equal, while requiring her moral support. Angela Carter shows many forms of love and abuse in *The Sadeian Woman* and *The Passion of New Eve*, which only rarely breaks through into mutual sympathy. She suggests that life is a playground between victim and abuser; and one would scarcely prefer the victim role. Naive innocence merely enables oppression and subjugation, while sexual and intellectual self-fulfilment often condemns their exponents to patriarchal rejection. It is pointless to castigate women who exploit a similar power to that used by men. Male insecurity leads men to oppress any display of female liberty, while women remain trapped into being defiant *femme fatale* on one hand, or domestic drudge on the other. A.S. Byatt's stories do offer the position of subjugated women magnificently breaking through into splendid self-expression. But Jeanette Winterson shows the dark, male perspective in *Lighthousekeeping*, of male insecurity leading to blind possessiveness, causing men to enclose women behind walls; one would like to wish that such stories are dated, but we know they are not. Whether crushed in innocent abjection, or grasping power in order to survive, women are far more sinned against than sinning. It is high time for us to embrace and engage with women's glorious self-expression through her "sexts" as Cixous says (342), asserting themselves in every possible way without restraint, in the twenty-first century.

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