

HALO

*AYIN MİTOLOJİK
KONUSU:*

İSKANDİNAV

BU AYIN TEMASI:
KÖKLER

**BU AYA KÖK SALAN BAŞLIKLAR:
SATIRLAR ARASI**

Duygu ve düşüncelerin özgün eserlere dönüştüğü her anı önemsiyor, bu yaratıcılığa değer veriyoruz. Bu ayki sayımızda, diğer aylardan farklı olarak, Ece Mışraklı'nın kaleminden çıkan "Kavuşmamız Sevgilim, Yazın da Kışın da Ötesindedir" adlı esere özel bir yer ayırdık.

PACES'23 SUNUMLARI

Gelenek haline gelen PACES Konferansında 7. senemizi geride bıraktık! Geriye kalan güzel anılar, akademik tecrübeler ve eserler ise bu özel sayımızda sizlerle!

Editör:

Esila Vunay Yavaş

Redaktör:

Zeynep Arıtoprak

Sanat Yönetmeni:

Damla Kısa

Grafik Tasarımcı:

Rana Aleyna Çalışkan

Sosyal Medya

Koordinatörü:

Kübra Türkyılmaz

Sudenaz Baki

Yazarlar:

Kübra Türkyılmaz

Hüseyin Arslan

Marin Oktay

Vunay Esila Yavaş

Nisa Kitapçı

Zafer Doğan

Zeynep Arıtoprak

Sandra Sundwall

Şeyda Yonca Ertaş

Ece Mışraklı

Web adresi:

haloide.fristroop.com

Tasarlayan: Halil Aydın

Instagram:

@haloidergisi

Eser alımı:

haloidergisipau@gmail.com



Paces

Kökenler

02

Şiir Çevirisi

Kitabe-i Seng-i Mezar, Orhan Veli Kanık

06

Aydın Mitolojik Konusu

İskandinav Mitolojisi

08

Sanat Köşesi (FİLM, TABLO, KİTAP, MÜZİK GRUBU)

Yi Yi - Fallen Angel - Hüzünün Fiziği - Tool

13

Felsefe

Felsefenin Kökenleri Thales

37

Aydın Öne Çıkanları

Noel'in Kökenleri

40

Satırlar Arası

Kavuşmamız, Sevgilim, Yazın da Kışın da Ötesindedir. Hatay'ın Kökleri

45

Sizden Gelenler

56

Paces '23 Sunumları

Kültür

69

Giriş

Kültür, insanlığın yaratıcı ruhunu ifade eden, toplulukları birleştiren ve tarih boyunca derin izler bırakan bir olgudur. İçinde barındırdığı bu çeşitli zenginlik, dilin gücü, sanatın estetiği, geleneklerin dokusu ve düşüncenin evrimi ile şekillenir. Kültür, geçmişin bilgeliğini günümüze taşıırken, aynı zamanda şimdiyi ve geleceği şekillendirir. Edebiyatın rolü ise bu noktada çok önemlidir zira bu karmaşık ağı dokusunu özenle işler ve kültürel mirası kuşaktan kuşağa taşıyarak bir toplumun derinliklerine nüfuz eder.

Dil, kültürün kalbidir. Bir dilde saklı olan dünya görüşleri, değerler ve yaşam biçimleri, kendi kültürünün özünü oluşturur. Edebiyat, dilin zenginliğini kullanarak kültürün inceliklerini ortaya çıkarır. Büyük yazarlar, kelimeler aracılığıyla toplumlarını anlamaya çalışır ve bu anlama eserlerinde iz bırakır. Bu izler, kültürün geçmişini anlamamıza ve günümüzdeki kimliğimizi şekillendirmemize yardımcı olur.



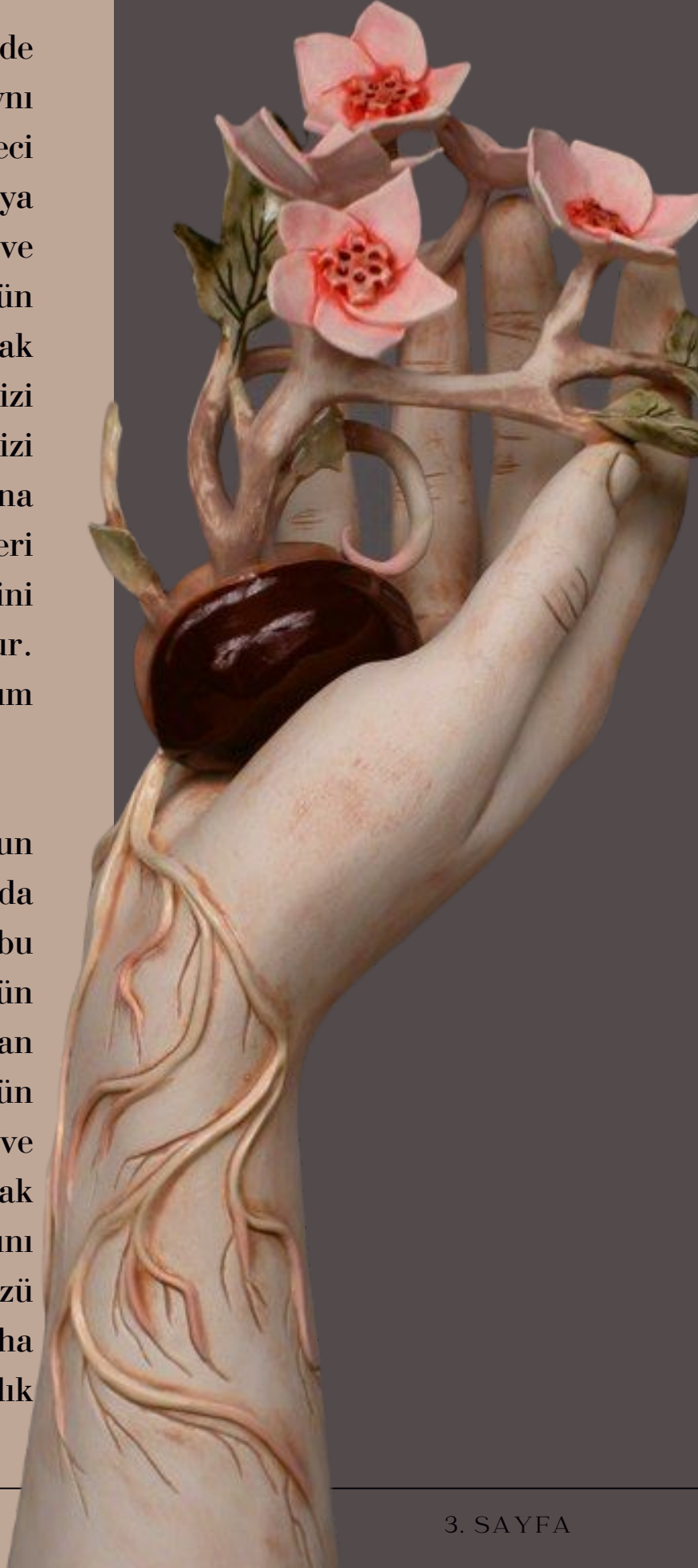
Kültürler arası etkileşimler, insanlığın ortak hikayesini zenginleştirir. Farklı kültürlerden gelen etkileşimler, yeni fikirleri, sanat eserlerini ve değerleri getirir. Ancak bu etkileşimlerin bilinciyle, kültürlerin özgünlüğünü korumak ve saygı göstermek önemlidir. Kültürler arası köprüler kurmak, anlayışı artırmak ve dünya üzerinde birlikte yaşamamanın değerini anlamak için bir fırsattır.

KÖKENLER

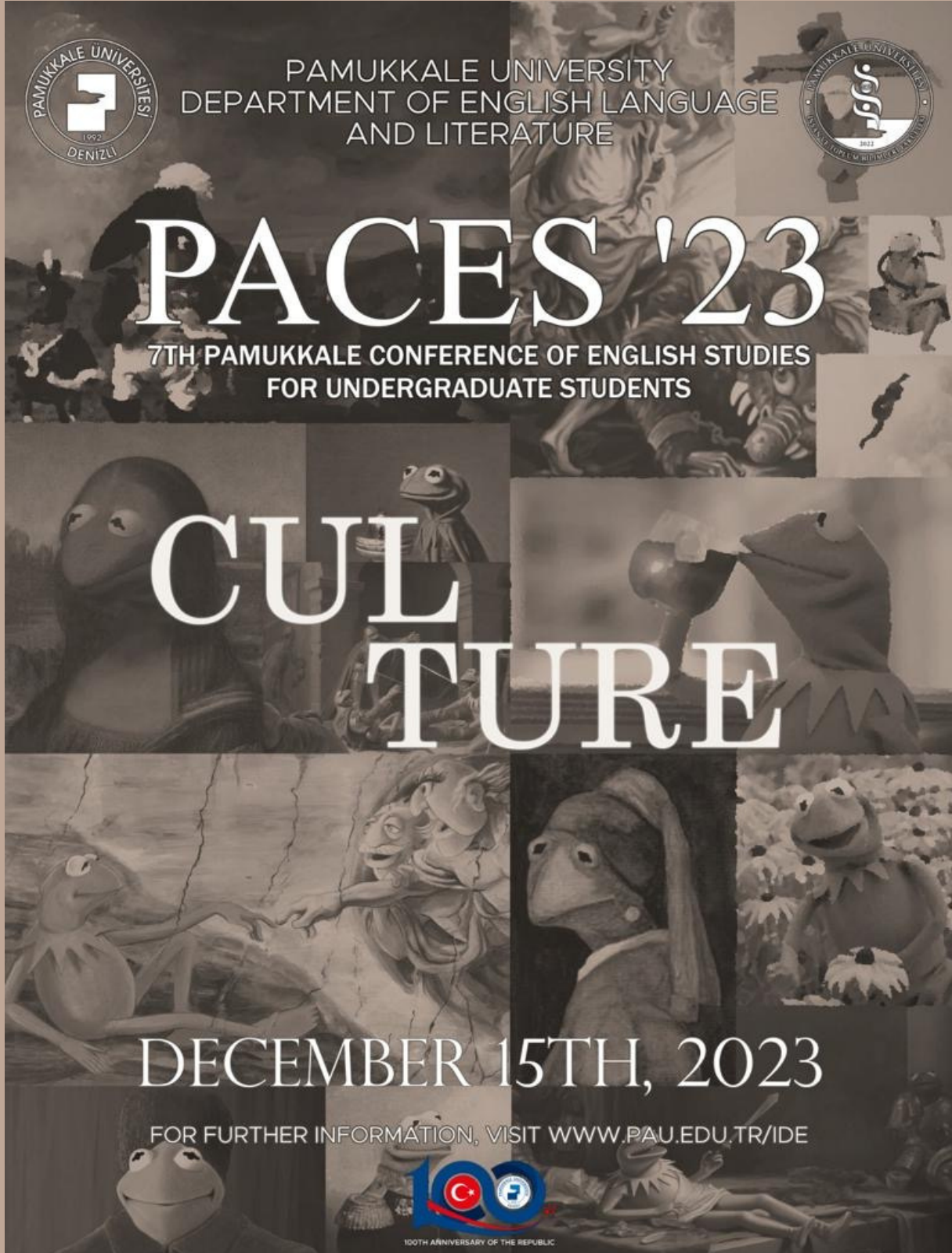
Kültürün köklerine indiğimizde kültürün sadece bir anı değil, aynı zamanda sürekli bir evrim süreci olduğunu görürüz. Değişen dünya koşulları, teknolojik ilerlemeler ve kültürlerarası etkileşimler, kültürün gelişimine katkıda bulunur. Ancak bu değişimler, köklerimizi unutmamamız ve kimliğimizi sürdürmemiz gerektiği anlamına gelir. Edebiyat, bu değişimleri anlamamıza ve kültürün köklerini güçlendirmemize yardımcı olur. Geçmiş unutmadan, geleceğe adım atmamızı sağlayan bir rehberdir.

Sonuç olarak, kültür, bir toplumun hafızası, kimliği ve geleceği arasında köprüler kurar. Edebiyat, bu köprülerin taşıyıcılarıdır, kültürün hikayesini anlatan ve koruyan mirasın muhafızlarıdır. Kültürün kökleri, geçmiş hatırlamamızı ve geleceği inşa etmemizi sağlayarak insanlığın evrensel bağlarını güçlendirir. Bu bağlar, kültürümüzü zenginleştirir, birbirimize daha yakınlaştırır ve ortak bir insanlık mirası oluşturur.

Ayın teması —————



Bizler de edebiyat öğrencileri olarak kültürlerin mirasını muhafaza ediyor, kültürlerin hikayesini anlatıyor ve sizi PACES etkinliğimizle tanıştırmak istiyoruz!



The poster is a collage of various images including classical art, Muppet characters, and university logos. The text is centered and reads:

PAMUKKALE UNIVERSITY
DEPARTMENT OF ENGLISH LANGUAGE
AND LITERATURE

PACES '23

7TH PAMUKKALE CONFERENCE OF ENGLISH STUDIES
FOR UNDERGRADUATE STUDENTS

CULTURE

DECEMBER 15TH, 2023

FOR FURTHER INFORMATION, VISIT WWW.PAU.EDU.TR/IDE

100TH ANNIVERSARY OF THE REPUBLIC

PACES, öğrencileri bilimsel bir ortamda bir araya getirerek, kendi özgün çalışmalarını sergilemelerine ve kültür teması etrafında düşünceli diyaloglar kurmalarına olanak tanıyan bir kılavuz rolünde. 2015 yılından bu yana, PACES, insan bilimlerinde kötülük, yemek, zaman, rüyalar ve farkındalık gibi derin konulara dalmak için bir platform olmuştur. Bu yıl ise odak noktamız “Kültür” oldu. PACES aracılığıyla, edebiyat ve kültürün çeşitli yönlerini anlama tutkusunu ateşlemeyi amaçlıyoruz, taze bakış açılarını besleyen ve hepimiz arasındacanlı bir entelektüel ve sanatsal topluluk oluşturmayı hedefleyen bir alan yaratmaya çalışıyoruz.

Bu entelektüel yolculuğa çıkarken, Kültür çerçevesinde birçok farklı perspektiften inceliklerini keşfettik. PACES 2023, çevremizdeki dünyanın anlayışımızı şekillendirecek fikir mozaigine katkıda bulunmamızı sağladı. Umarız bu konferans, sizler için sınırları aşan ve yaşam boyu bilgi ve kültür takdirine olan bir bağlılığı ilham kaynağı olarak kültürel bir şölen olmuştur!

PACES

3rd Pamukkale Conference
of English Studies for Undergraduate Students



“ FOOD AND DRINK ”

PACES

4TH PAMUKKALE CONFERENCE OF ENGLISH STUDIES FOR
UNDERGRADUATE STUDENTS

“TIME”



CONFERENCE OF ENGLISH
STUDIES
FOR UNDERGRADUATE
STUDENTS

PACES 2020

April 17th, 2020

“DREAMS”

The 6th Pamukkale Conference of
English Studies
"Awareness in Humanities"

Şiir çevirisi

Hiçbir şeyden çekmedi dünyada
Nasırdan çektiği kadar;
Hatta çirkin yaratıldığından bile
O kadar müteessir değildi;
Kundurasi vurmadağı zamanlarda
Anmazdı ama Allah'ın adını,
Günahkar da sayılmazdı.
Yazık oldu Süleyman Efendi'ye.

Mesele falan değildi öyle,
To be or not to be kendisi için;
Bir akşam uyudu;
Uyanmayıverdi.
Aldılar, götürdüler.
Yıkandı, namazı kılındı, gömüldü.
Duyarlarsa öldüğünü alacaklılar
Haklarını helâl ederler elbet.
Alacağına gelince...
Alacağı yoktu zaten rahmetlinin.

Tüfeğini depoya koydular,
Esvabını başkasına verdiler.
Artık ne torbasında ekmek kırıntısı,
Ne matarasında dudaklarının izi;
Öyle bir rüzigar ki,
Kendi gitti,
İsmi bile kalmadı yadigâr.
Yalnız şu beyit kaldı,
Kahve ocağında, el yazısıyla:
"Ölüm Allah'ın emri,
Ayrılık olmasaydı."

KİTABE-İ SENG-İ MEZAR

Orhan Veli Kanık



EPITAPH

Didn't suffer anything in the world;
as much as a callus causes
Not a man of tragedy;
though his unseemly creation
Never mentioned the name of God
when his shoes not pinches
but not a sinner himself
What a pity, Süleyman Efendi.

There was nothing special in
"To be or not to be" for him
One evening, slept and didn't rouse.
Taken, washed, prayed and buried.
No wonder,
Wolwes at his door give blessings
Only if they smell his blood.
When it comes to his due,
There was nothing left of the deceased.

His rifle put to storage
Clothes given to others
Neither bread crumbs in his saddlebag
Nor any trace of his lips on the flask anymore
Such a wind itself,
Gone himself and his name.
In a coffee house, with handwriting,
Only this couplet remained:
"Death is God's will
Let separation be an exception."



Orhan Veli Kanık

İSKAN- DİNAV Mitolojisi

Dünyamızın nasıl bugünkü halini aldığını anlatan mitler her mitolojinin temelini oluşturur. Yaratılışı konu alan binlerce hikâye ve her bir hikâyenin de bir o kadar versiyonunu göz önüne aldığımızda görürüz ki tarih boyunca benzer korku ve sorulara sahip olan insan ırkı, benzer açıklamalar geliştirmiştir. Yunan mitolojisinde zamandan önce her yeri sarmış mutlak kaos, Mısır inancında “Nu” adıyla karşımıza çıkar. Türkler her şeyin biri yaratıcı diğeri ise kötülük tanrısı olduğuna inandıkları iki tanrıyla, Babiller ise tatlı su denizi Apsu ve tuzlu su denizi Tiamat ile başladığına inanmışlardır. İskandinav mitolojisinde de hikâye bu zıtlıkla başlar.



Gittikçe genişleyen boşluk Ginnungagap'ın kuzeyinde sis kaplı, karanlık ve soğğun hüküm sürdüğü Niflhem; güneyinde ise tam tersi sıcaklığından dolayı sadece ateş, lav ve dumandan ibaret Ateş Diyarı Muspelheim şekillenmeye başladı. Niflheim'da on bir nehrin kaynağı Hvelgermir ortaya çıktı. Elivagar adlı, acı zehir barındıran akışkan alevler zamanla bir kütle haline geldi ve kuzeyden gelen soğuk sayesinde buz tabakasıyla kaplandı. Zaman geçtikçe Ateş Diyar'ından gelen sıcak esintilerle buz eridi ve dev (jotun) Ymir şekillendi.

Aynı gece Ymir güney topraklarının yakınında uyuyakalıp tere boğulduğunda sol kolundan akan iki damladan bir dişi ve bir erkek dev doğdu. O anlarda Ymir'le aynı buzdan bir de inek Audhumbla oluştu. Ymir'e süt annelik yapan ve gittikçe büyümesini sağlayan Audhumbla buz kütlelerini yalayarak besleniyordu. İlk gün yaladığı buzdan bir saç şekillendi, ikinci gün adamın başı, üçüncü gün ise Aesir tanrılarının ilki Buri ortaya çıktı; adil, güçlü, ve iri.

Buri'nin Bor adlı bir oğlu oldu. Bor'un bazı inanışlara göre bilinmeyen bir eş, bazılarına göre de Ymir'in kızı Bestla'yla evliliğinden tanrı Odin, Vilive Ve doğdu. Farklı doğaları nedeniyle devlerle yıldızları hiç barışmayan Odin ve kardeşleri, kötülükle bağdaştırdıkları dev ırkına savaş açtılar. Uykusunda saldırdıkları Ymir'i çetin bir mücadeleden sonra öldürmeyi başardılar.



Beregelmirve karısı hariç diğer tüm devler ataları Ymir'invücudundan akan kanda boğuldu. Küçük bir tekneyle kaçmayı başaran çift, dev ırkının tükenmesini engellemiş oldu. Bor oğulları Ymir'in kan gölünden çıkardıkları cesediyle denizi, cenneti ve Midgard(orta dünya) adını verdikleri yeryüzünü oluşturdular. Kemiklerinden dağları, kanından okyanusları, saçlarından ise ağaçları yaratan tanrı kardeşler: tek bir zerresinin bile israf olmadığından emin oldular.



Zamanla hiçlikten başka tanrılar da ortaya çıktı. Yeni ve eski tanrılar beraber Asgard'ı oluşturdular. Böylece tanrılar Midgard'ın üstüne hizaladıkları yeni evlerinde yaratımlarını yakından izleyebileceklerdi.

Ardından tanrılar ışığı getirdi. Aya, güneşe ve yıldızlara adlarını ve görevlerini verdiler. Bu sırada Ymir'in çürümekte olan bedeninde oluşan kurtçuklara kayıtsız kalamadılar, ve bu kurtçukları cücelere dönüştürdüler. Bilge, yetenekli ama aynı zamanda da kötücül ve kinci olan cüceler; karanlık ve soğuğu her zaman sıcak ve ışığa tercih ettiler. Güneş ışığı yeraltında yaşayan cüceler için bir zaman sonra ölümcül hale geldi. Madencilik yaparak buldukları değerli metal ve taşları biriktirip çeşitli zanaatlarda kullanarak zamanlarını geçirdiler.

Uzantısı oldukları devlere oldukça benzeyen bu ırk Aesir'i memnun etmedi. Tanrılar kendi suretlerinde, sevip koruyabilecekleri insanları yaratmaya karar verdiler. Bir gün Odin, Vili ve Vi deniz kıyısında dolaşırken biri karaağaç (elm) diğeri ise dişbudak(ash) olan iki cansız ağaçla karşılaştılar.



Odin kütüklere erkek ve kadın şeklini verdi, ardından da onlara hayat üfledi. Vili nazikçe alınlarına dokununca akıl ve amaç sahibi oldular. Son olarak da Vikonuşma, işitme ve görme bahşetti. Kadın Embla ve erkek Ash insan ırkının ilk üyeleri oldu. Tanrılar bu iki yeni ruhun Midgard'da yaşamasını uygun buldu ve Midgard insanlığın mutlak yuvası haline geldi.

Bundan sonra yaşam ağacı Yggdrasill'in üç kökünden birinin geçtiği Miflheim, insanlar ve diğer canlıların öldüklerinde gidecekleri bir ölümler diyarına dönüştü. Diğer iki kökü ise Hel ve Muspelheim'dengeçen Yggdrasill ise dokuz diyarı birbirine bağlayan, evrenin merkezindeki, kutsal ve devasa bir ağaçtır. Gövdesi Misgard'dan geçen ağacın dallarında Asgard'ın dinlendiğine inanılır.





sanat köşesi



Film kesitleri



Yi Yi

Sıradan Anların Derin Anlamı

*Yönetmen:
Edward Yang*

“Yi Yi”, Edward Yang'ın yönettiği ve 2000 yılında yayımlanan bir film olup özellikle karakter derinliği, anlam yüklü anlatımı ve insan psikolojisinin karmaşıklığıyla sahneler aktarımında dikkat çeker.



A FILM BY EDWARD YANG

Edward Yang'ın “Yi Yi” (A One and a Two) adlı filmi; modernizmin etkileriyle şekillenmiş Taipei şehrinde, aile bağlarını sürdürme mücadelesini gözler önüne serer. Sıradan yaşam anlarını ele alarak derin anlam arayışını ustalıkla yansıtan bir modern başyapıttır. Yönetmenin kamera arkasındaki yeteneği, karakterlerin karmaşık iç dünyalarını seyirciye dokunaklı bir şekilde aktarmakta kullanılırken, film aynı zamanda insanın kendi kökleri ve aile bağları ile olan ilişkisini de mercek altına alır. Geleneksel ve modern değerler arasındaki çatışma, ailenin geçmişle gelecek arasındaki dengeyi bulma çabasına dair bir portre çizer. İzleyiciye, bireylerin kendi kökleriyle nasıl bağlantı kurduklarını ve bu bağlantının onların kimliği üzerinde nasıl bir etki yarattığını düşünme fırsatı sunar.

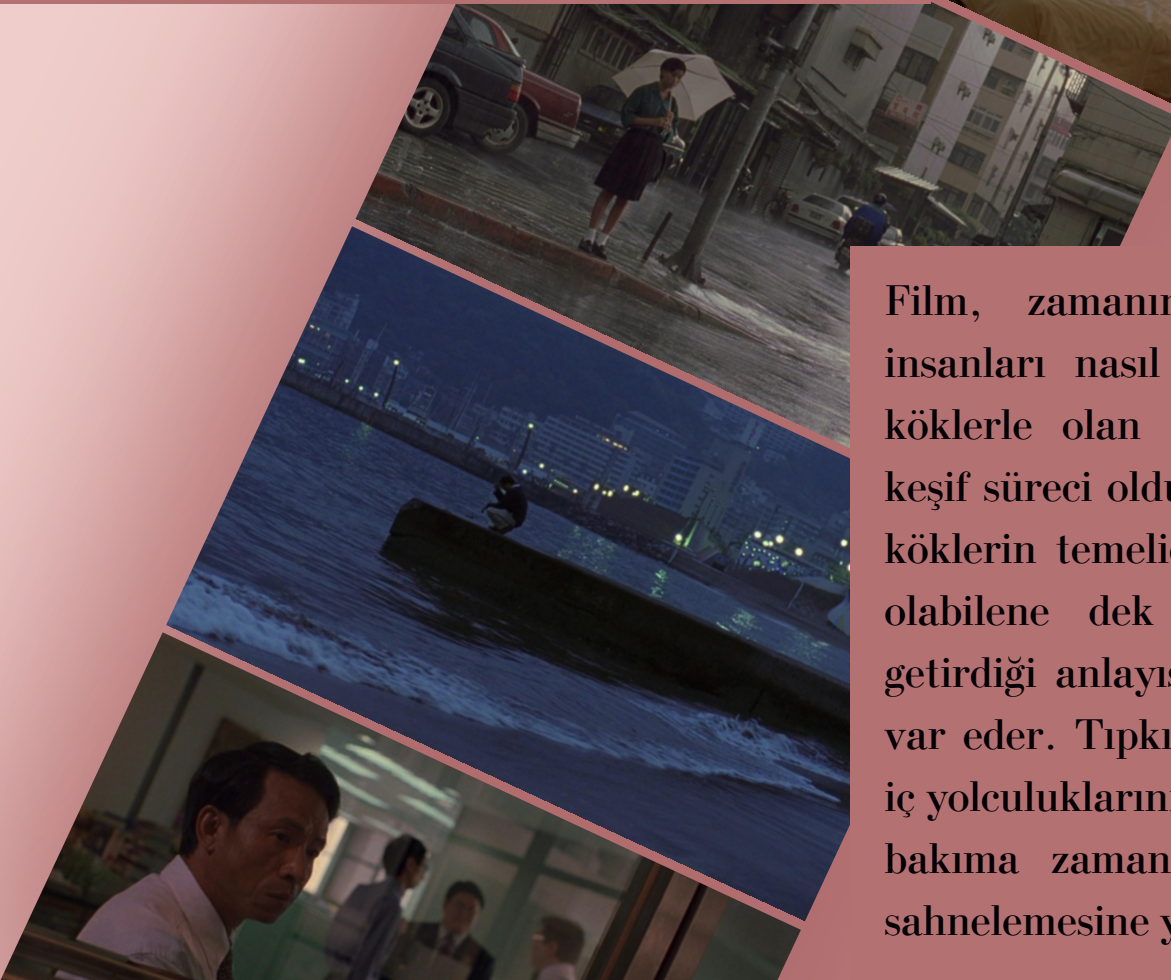


Filmin belki de en büyük gücü, karakterlerin yaşadığı olağan anlara getirdiği derin anlamdır. Yaşamının, insan olmanın ve farklı kimliklere bürünmenin getirdiği yorgunluğa rağmen hissetme ve nefes alabilme ihtiyacının varlığını gün yüzüne çıkartır. Yang, günlük hayatın sıradanlığını ele alırken bile her bir karakterin iç dünyasını keşfetmeye ve izleyiciye bu iç dünyayı anlamlandırma fırsatı sunmaya odaklanır. Film, ailenin üç kuşağını takip ederken, her karakterin farklılıklarını özümseyerek geçmişle bağlarına vurgu yapar.

Her insanın aslında kendi geçmişiyle iletişim kurma çabasını, köklerini anlamak ve kabul etmek suretiyle kendi kimliğini inşa ettiği süreci bir yol haritasıymışçasına çizer. Tüm olgular birleştiğinde, karakterlerin içsel zenginliklerini anlamamıza ve onların şu anki durumlarını daha iyi kavramamıza yardımcı olur. NJ' nin iş dünyasındaki zorlukları, kızı Ting-Ting'in genç yaşta karşılaştığı aşk ve kayıp, ailenin yaşlı büyükbabasının hikayesi - hepsi geçmişle kök salmış ilişkileri ve deneyimleri, gelecek “ben” lerde temsil olunur.



Aile, filmde köklerin temelini oluşturan bir yapı olarak belirir. Aile bağları, karakterlerin güçlü bir şekilde şekillendikleri ve büyüdüğü ortamı yansıtır. Karakterlerin destek noktası ve güvenilir limanı olarak çizilse de ailenin sadece mutluluk ve huzur getiren bir alan olmadığını da göstermekten geri durmaz. Aile, çatışmaların, kayıpların ve değişimlerin yaşandığı bir yerdir. “Yi Yi”, aile bağlarının karmaşıklığını ve insanın kendi kökleriyle olan iletişiminin derinliğini ele aldığı gibi, bu bağların zaman içinde nasıl değişebileceğini ve evrim geçirebileceğini de gösterir. Bu zorluklarla yüzleşmek, karakterlerin köklerini anlamalarına ve birbirleriyle var olan egolarından arınarak daha derin bir bağ kurmalarına olanak tanır.

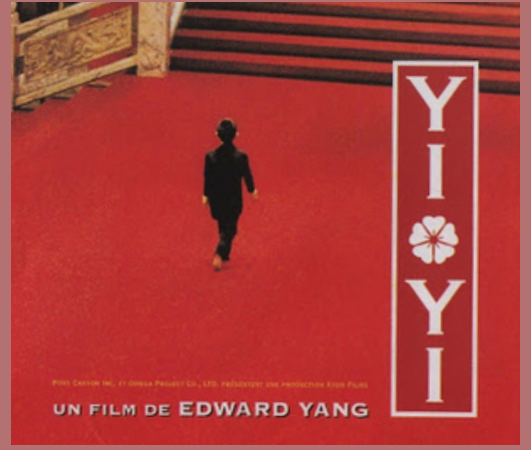


Film, zamanın ve deneyimlerin insanları nasıl şekillendirdiğini ve köklerle olan ilişkinin sürekli bir keşif süreci olduğunu vurgular. Aile köklerin temelidir, ta ki yalnız var olabilene dek inancını, dönemin getirdiği anlayışla yıkar ve yeniden var eder. Tıpkı karakterlerin kendi iç yolculuklarını sahnelediği gibi, bir bakıma zamansal bir evrimin de sahnelemesine yer verir.

Yang'ın yönetmenlik tarzı, sahneleri sakin ve uzun planlarla çekerek karakterlerin duygusal zenginliğini vurgular. Filmdeki çoğu sahne; izleyicinin, karakterlerin düşündükleriyle empati kurmasına olanak tanır. Bu, filmin derinlemesine bir karakter çalışması olduğunu ve seyirciyi duygusal bir bağ kurmaya teşvik ettiğini gösterir. Film, güçlü bir görsel anlatım ve dengeli bir tempoyla işlenirken, seyirciyi düşünmeye, hissetmeye, kendisi ve kökleriyle bağ kurmaya yönlendirir. Filmin temelinde yatan izleyici ile yarattığı güçlü bağ, amacına hizmet eder ve vurgulamak istediği gerçekliği satır aralarından ve oyuncuların mimiklerinden yansıtarak insanların kalplerine dokunur.



Aynı zamanda, film “Yi Yi” başlığı altında toplumun içinde bir dönüşümü de ele alır. Taipeili bir ailenin yaşamında geçen bu hikaye, aynı zamanda modern dünyanın etkisi altındaki geleneksel değerleri de sorgular. Yang, ailenin ve bireylerin geçmişle olan bağlarını, çağdaş dünyanın hızlı değişimleriyle nasıl sürdürdüklerini inceler. “Yi Yi”, bu modern dünyada sadece karakterleri ve aile bağlarını değil, aynı zamanda insanın kendi kimliği ve kökleriyle nasıl başa çıktığını da anlamaya çalışır. Film, izleyiciyi düşünmeye ve kendi hayatındaki sıradan anlara daha derin bir bakış açısıyla yaklaşmaya davet eder. İnsanı tüm rollerden sıyrarak, sadece bireysel şekilde görebilme umudu ve gerçekliği aşlar.



Sonuç olarak, “Yi Yi” sadece bir film değil, aynı zamanda insanın içsel keşiflerine, kültürün insan hayatındaki yankılarına ve aile bağlarına dair evrensel bir anlatıdır. Edward Yang, sadece anlatım tarzıyla değil, aynı zamanda insan duygularını işleme biçimiyle de sinema dünyasında unutulmaz bir iz bırakmıştır. Bu film, izleyiciye hem kişisel hem de evrensel bir düzeyde düşünme ve hissetme fırsatı sunar, köklerin önemini vurgulayarak insanın kimliği üzerindeki derin etkilerini inceler. “Yi Yi”, modern dünyada sıradanlık içinde derin anlamlar arayan insanlar için unutulmaz bir deneyim sunar.

Fallen Angel

Fransız ressam Alexandre Cabanel'in 1847 tarihli ünlü tablosu "Fallen Angel", meleklerin düşüş temasına odaklanan bir eserdir. Mitolojik resim türünde olan bu tablo, bir zamanlar cennette hizmet eden bir meleğin isyanını tasvir eder. İsyan eden melek, gökyüzünde bir yıldızın etrafında parıldarken, cennetin ışığından uzakta, karanlığın içinde var olmaktadır. Cabanel, romantik dönemin etkilerini taşıyan bu eserinde, düşmüş meleği güzellik ve çekicilik içinde tasvir eder.

Tabloda detaylı bir anatomi ve zarafet ile işlenmiş olan melek figürü, düşüşüne rağmen hala eski ihtişamını korur. Bu, eserin izleyiciye güzellik ve yıkım arasındaki çatışmayı hissettirdiği bir kargaşa hissi verir. "Fallen Angel", mitoloji ve romantizm severler için çekici olan bu çatışma ve dramatik atmosferiyle öne çıkar.



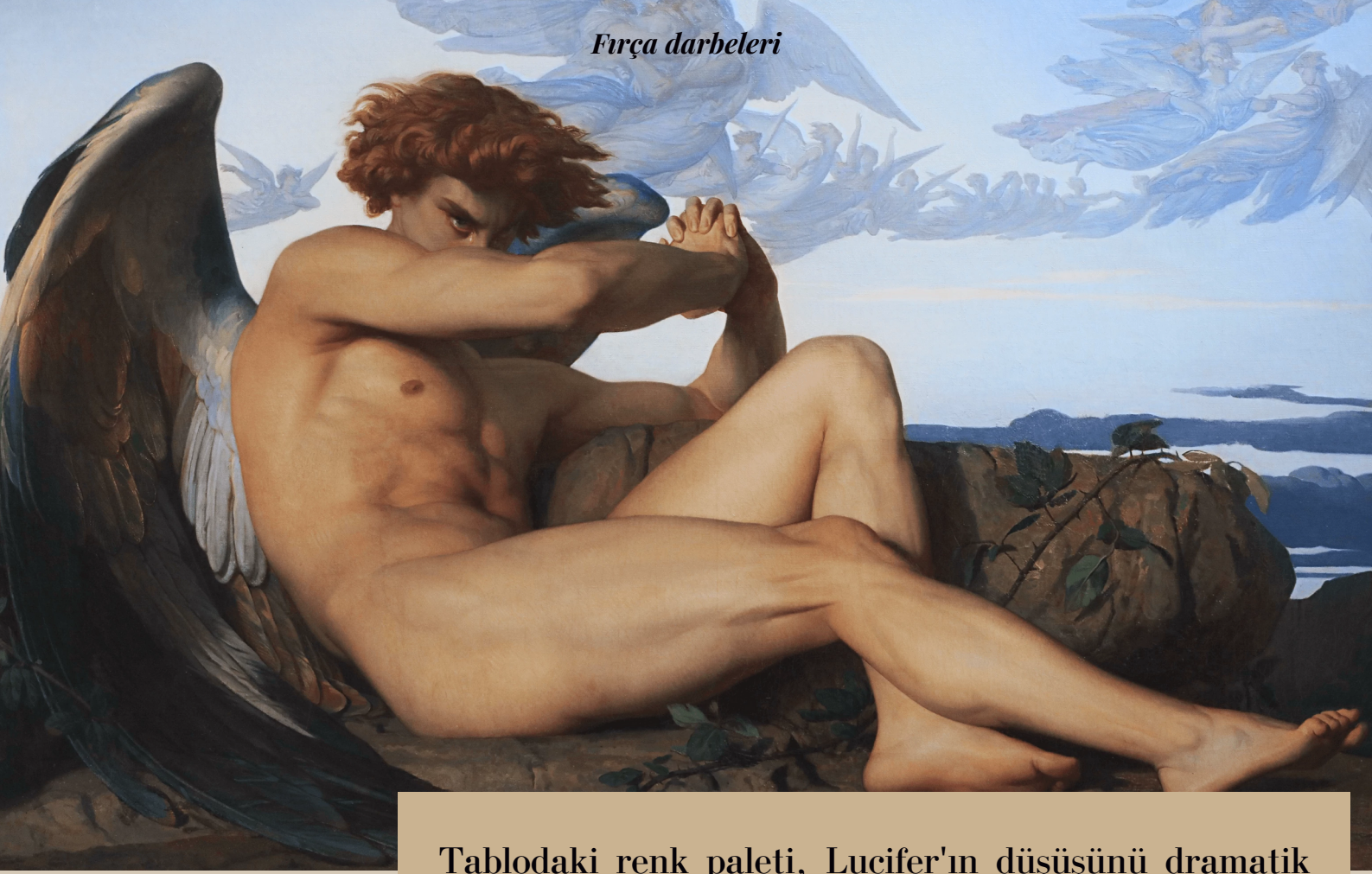
Düşmüş Melek

Cabanel'in bu eseri, mitolojik temayı ustalıklarla işleyerek detaylı figüratif çalışmayı birleştirir. Melek figüründeki dikkatli çalışma ve tablonun genel dramatik atmosferi, eseri unutulmaz kılar.

Tabloya ayrıntılı bir şekilde ele alırsak Lucifer'in köklerine karşı olan isyanını hemen fark edebiliriz. Tablonun merkezinde, gökyüzünden yere düşmüş melek olarak tasvir edilen Lucifer, derin bir içsel çatışma içinde görünür. Bu melek, tanrısal güçlerden uzaklaşmanın ve insan doğasına düşmanın zorlayıcı yükünü taşımaktadır.

Lucifer'in yüzündeki ifade, bir zamanlar sahip olduğu yüksek statüsünden kaynaklanan gururu ve hüsrani yansıtır. Gözleri, kaybettiği ışıltılı cennet atmosferini özlemle arayan bir hüznle doludur. Meleğin kanatları, yarı saydam ve yırtık bir haldedir, bu da onun eski ihtişamının izlerini taşır. Kanatlarındaki hasar, onun düşüşünün ardında bıraktığı izleri ve kaybettiği masumiyeti simgeler.





Tablodaki renk paleti, Lucifer'ın düşüşünü dramatik bir şekilde vurgular. Koyu tonlardaki renkler, onun içsel çatışmasını, karanlık ve ışık arasındaki mücadeleyi yansıtır. Arka plandaki dramatik gökyüzü, tablonun ana temasını destekler ve Lucifer'ın yeryüzüne düşüşünü kaçınılmaz kılar.

Lucifer'ın etrafındaki bitki örtüsü ve toprak, onun içsel çatışmasını ve köklerine olan öfkesini daha da vurgular. Tablo, onun düşüşünün yeryüzündeki izlerini anlamak adına güçlü bir metafor sunar.

Bitki örtüsü, Lucifer'ın etrafında sert ve kırık bir şekilde yükselir. Bu bitkiler, onun düşüşünün ardında bıraktığı toprakta bir yara açar, bu da meleğin varlığının yeryüzüne düşmesinin doğal bir sonucu gibi görünür.

Bitkilerin kökleri, toprağın derinliklerine inerken, bu durum, Lucifer'ın öfkesinin ve başkaldırısının köklerinin de derinlere kök saldığını gösterir. Kökler; onun geçmişine, cennetindeki statüsüne ve düşüşünün nedenlerine olan bağlılığını temsil eder. Toprakla bütünleşen kökler, Lucifer'ın varlığının yeryüzünde devam ettiğini ve bu dünyada kök saldığını ima eder. Bu, onun isyanının sadece anlık bir düşüş değil, aynı zamanda devam eden bir mücadele olduğunu gösterir.

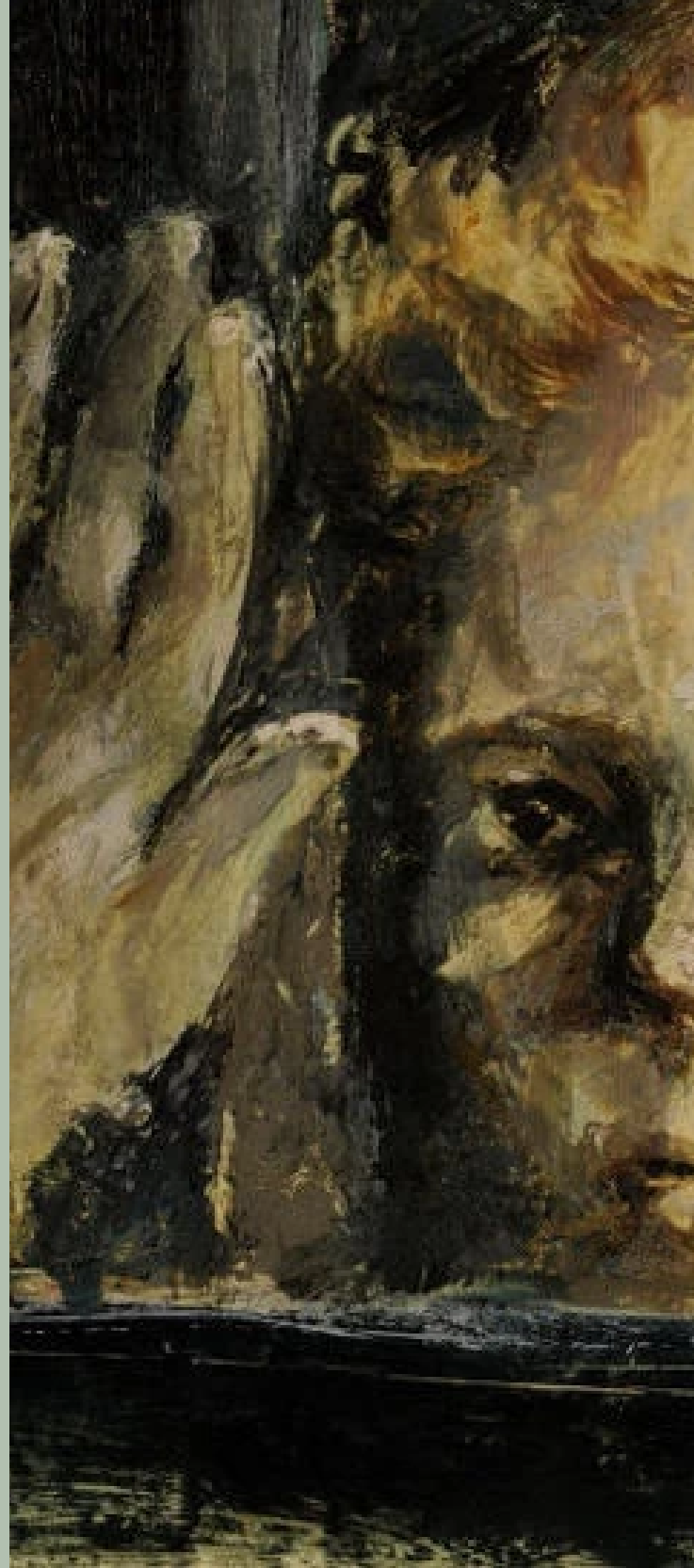
Cabanel, Lucifer'ın başkaldırısını, düşüşünün ardında bıraktığı izleri ve köklerini etkileyici bir şekilde tasvir ederek ifade eder. İnsan doğasının karmaşıklığı ve içsel mücadeleler, ressamın detaylı kompozisyonuyla hayat bulur, böylece Lucifer'ın köklerini anlamak ve hissetmek için bir kapı aralanır.

Hüznün Fiziği

*Dünya artık büyüülü değil,
terk edildin!*

-BORGES

Soyut bir kavram olan hüznün, somut olarak karşımıza çıkabilir mi? Hayatın olağan akışı içinde hüznün dediğimiz kavram kendini en fazla ne şekilde hissettirebilir? Hüznün ve empatinin (ki bence acının ve hüznün kaynağında çoğu zaman empatinin müthiş bir rolü vardır.) insan vücudu üzerinde gözle görülür bir etkisi var mıdır? Kitapta bu soruların tam anlamıyla karşılığı olmasa bile gerek kullanılan kavramlar, gerek betimlemeler ve gerek anlatı tarzı; kitap bittikten sonra kafamızda bulunan bu sorulara cevap mahiyetinde bazı fikirler sunacaktır. Gelin yazar, kitap ve kitabın içeriği ile ilgili bazı bilgiler edinelim.





Georgi Gospodinov

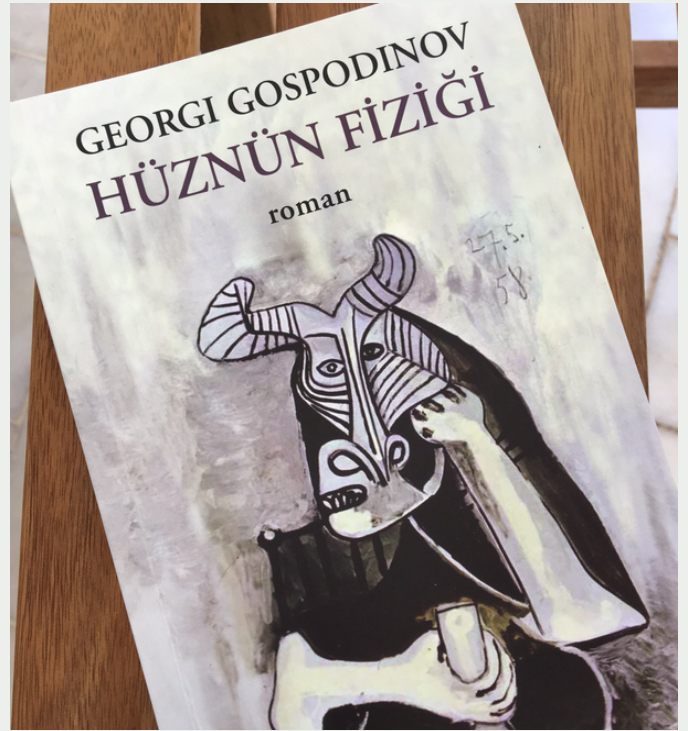
Hüznün Fiziği, Bulgar yazar Georgi Gospodinov tarafından yazılmıştır. Georgi Gospodinov, Bulgaristan'ın Yambol şehrinde doğdu ve eserleri 25 dile çevrildi. Yazar, komünizmin çöküşünden sonra ortaya çıkan, en çok tercüme edilen ve uluslararası ödüle layık görülen bir yazardır. Romanları, şiirleri, denemeleri, senaryoları ve grafik romanları onu Avrupa edebiyatının önde gelen seslerinden biri haline getirdi.

Gospodinov'un romanları, PEN Çeviri Ödülü, Premio Gregor von Rezzori, Bruecke Berlin Preis ve Haus der Kulturen der Welt Literaturpreis dahil olmak üzere bir düzineden fazla uluslararası ödül için kısa listeye alındı ve 2016 Jan Michalski Edebiyat Ödülünü kazandı. Edebiyat ve diğerleri arasında 2019 Angelus Edebiyat Orta Avrupa Ödülü, La Repubblica tarafından "Doğulu bir Proust" olarak tanımlandı.



Hüznün Fiziği, kökü itibari ile mitolojiye dayanan ve mit vasıtası ile olayları harmanlayarak önümüze müthiş bir kurguyla sunulan bir yapıt. Kitabın kapağında Picasso'nun "Minotorların Kralı" adlı resmi var. Kapaktaki resimden itibaren okuyucuda merak uyandıran Hüznün Fiziği, içerik bakımından da epey zengindir. Bazen gündelik yaşamdan sıradan bir olayı çarpıcı bir biçimde bize gösterir, bazen ise yine gündelik yaşamda sıkça yaşadığımız duyguların, olayların bizde bıraktığı etkileri bilimsel bir anlatımla okuyucuya sunar;

Araştırmalar insullar korteksin ön bölgesinde bulunan ayna nöronları adı verilen nöronlar üzerine odaklanmakta. Bir kişi acı, hüznün, mutluluk hissettiğinde veya aynı duyguları başka birinde gözlemlediğinde bu nöronlar benzer şekilde tepki gösterir.





Mitoloji; insanların varoluşunu, doğayı ve evreni anlamak için oluşturdukları fantastik hikayelerin bir bütünüdür. Mitler, tanrılar, kahramanlar ve doğa olayları üzerinden insan duygularını ve deneyimlerini ifade eder. Bu hikayeler bazen güzellik, ama genellikle trajedi ve hüznü içerir. Mitoloji, insanların hayatın karmaşıklığına ve kaçınılmaz zorluklarına dair duygusal bir yansıma sunar, bu da hüznle birleşebilir. Mitoloji, insan varoluşunun çeşitli yönlerini anlamak ve başa çıkmak için kullanılan güçlü araçlardır. Kitap bizleri mitolojik bir varlık olan Minotor ve onun hapsedildiği labirent üzerinden müthiş bir yolculuğa çıkarıyor.

Mitolojiye göre Minotor'un hikayesi şöyledir; Minos'un karısı Pasiphae, boğayla çiftleşir ve yarı insan yarı boğa bir çocuk doğar. İnsanlar bir süre sonra çocuğa "Minotor" yani "Minos'un boğası" derler. Minotor herkese zarar veren bir yaratıktır ve bunun üzerine mimar Daidalos'un yaptığı Labyrinthos adlı, içinden kimsenin çıkamayacağı bir yapıya kapatılır. Kitabın başlarında anlatıcının ailesinin anlatıldığı bölüm yer alıyor. I. Dünya Savaşı, II. Dünya Savaşı ve Bulgaristan'ın o dönemki politik yapısı hakkında bilgi sahibi oluyoruz. Üstelik anlatıcı, herkesin hayatını yaşayacak kadar empatiye sahip. Bazen Minotor'un yerine koyar kendisini, bazen ise bir sülüğün ve okuyucuya da bunu başarılı bir şekilde hissettirir. Sonrasında ise, insanların hikâyelerini satın alan biri olarak çıkıyor karşımıza anlatıcı. Kitabı okurken, mimar Daidalos'un Minotor'u hapsedtiği labirentin içinde gibi hissediyorsunuz kendinizi. Garip bir şekilde de kitabın büyüüne kapılıyorsunuz ve kitabın sayfaları arasında kayboluyorsunuz.

Bazen kırk dört yaşımdayım, bazen doksan bir, bazen bir mağaranın veya mahzenin labirentinde, zamanın gecesindeyim, bazen bir rahmin karanlığında, henüz doğmamışım.

Böyle der Gospodinov Hüznün Fiziği'nde. Her zamana ve her bedene nüfuz edebilen bir empati yeteneği...

Dokuz bölümden oluşan kitap başlangıçta konu bütünlüğü yok hissiyatı verebilir, fakat kitap bittiğinde birbirinden bağımsız ve aslında alaka kurulamayan olayların nasıl bir ustalıkla birbirine bağlandığına şahit oluruz. Borges'in “Dünya artık büyülü değil, terk edildin.” sözüyle başlıyoruz kitaba ve Gospodinov'un hikayeyi noktalayan teşekkür yazısının son cümlesiyle bitiriyoruz:



Bana bir roman yazmak için gerekli olan yalnızlığı sağlayan herkese teşekkür ediyorum...

TOOL

SOBER



Öfkenin ve Bağımlılığın Köklerine Bir Bakış

Müzik; insanlığın başlangıcından beri duyguları, düşünceleri, pişmanlıkları, mutlulukları, kimi mutlu kimi mutsuz aşkların temsilinde en iyi karakter ve aynı zamanda sahne olmuştur. Sanatlar arasında belki de bütün insanları tek seferde birbirine bağlamayı başarabilen tek tür kuşkusuz müziktir. Bu paha biçilmez etkiyi ve hissiyatı bu sefer Amerikan alternatif metal grubu Tool ile keşfedeceğiz.

\$1.60
ÆNIMA
ISSUE #1
SEPTEMBER 1996
tool

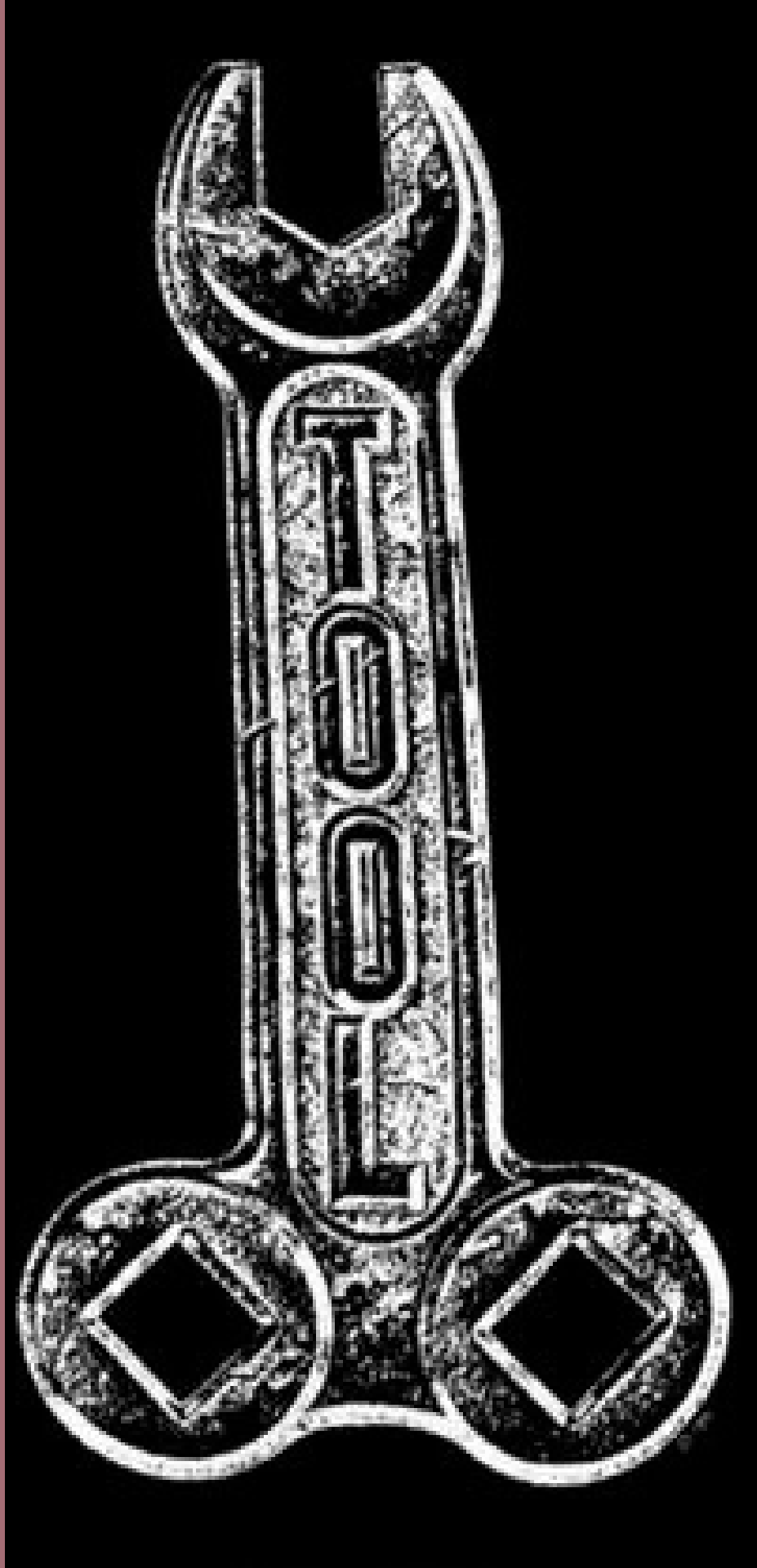
1990 yılında Kaliforniya'nın Los Angeles kentinde kurulan grup, çıkarttıkları ilk albüm olan "Undertow" aracılığıyla biz dinleyicileri heavy metal ile selamladı. İkinci albümleri olan Aenima ile alternatif metal akımının zirvesine ulaşan Tool, ilk günlerinden beri müzikal kalite ve görsel sanatları birleştirmek için çabalıyor. Şu ana kadar beş stüdyo albümü yapan Tool, aynı zamanda kliplerinde kullandığı başarılı "stop-motion" efektleri ile de biliniyor. Müzikal kategori anlamında baktığımızda ise, genel anlamda, Tool grubunu progresif rock ve art rock'ın temsilcisi olarak ele almak mümkündür.



Grubun görsel yanını film endüstrisi, heykeltçilik ve iç tasarım ile uğraşan grup üyelerinden **Paul D'Amour**, **Adam Jones** ve **Maynard James Keenan** oluşturmakta. Askerliği bırakıp müziğe atılan, **Jurassic Park** ve **Terminator 2** gibi çılgın yapımlarda set tasarımı ve makyaj dahi yapmış olan üyelere sahip bir gruptur Tool.



Grubun eski logolarından birinin hikayesi de epey şaşırtıcı ve ilginçtir. İngiliz anahtarı da aynı kalem, şemsiye, bıçak veya anahtar gibi fallik sembol olarak görülebilir. Aynı zamanda şarkılarında matematiğe de yer veren grup, “Latelarus” parçasında Fibonacci dizisini kullanır. Fibonacci serisi, her sayının kendinden öncekiyle toplanması sonucu oluşan bir sayı dizisidir. Bu şekilde devam eden bu dizide sayılar birbirleriyle oranlandığında altın oran ortaya çıkar, yani bir sayı kendisinden önceki sayıya bölündüğünde altın orana gittikçe yaklaşan bir dizi elde edilir. En temelde Fibonacci aslında sonsuzluğun anahtarıdır. Matematiğin sonsuzluk ile olan ortak paydasıdır. “Latelarus” parçasındaki şarkı sözlerinin hece ölçülerinde görebildiğimiz bu durum, pek çok grup tarafından kullanılmayan, harika düşünülmüş bir ayrıntıdır.





1993 yılında çıkan “Undertow” albümünün üçüncü şarkısı olan Sober, insanın kendine duyduğu öfkenin ve pişmanlığın köklerine iner. İlk bakışta bir bağımlının feryatları gibi gözüken parça, dinleyen herkes için ayrı anlamlar ifade edecektir. Parçanın yazarı olan Maynard James Keenan, yazdığı şarkılarda metaforları ve kriptoları kullanmayı tercih eder. Bu bilgilerin ışığında, parçayı incelemeye başlayabiliriz.

“There’s a shadow just behind me
Shrouding every step I take
Making every promise empty
Pointing every finger at me”

Bu cümlelerle bizi karşılayan Tool, belli ki şarkıda karakterin ruhunun derinliklerine ve bazı pişmanlıklara odaklanmamızı istiyor. Suçlanmaktan ve hor görülmekten bıkmış, depresif bir hava ile karşılaşıyoruz.



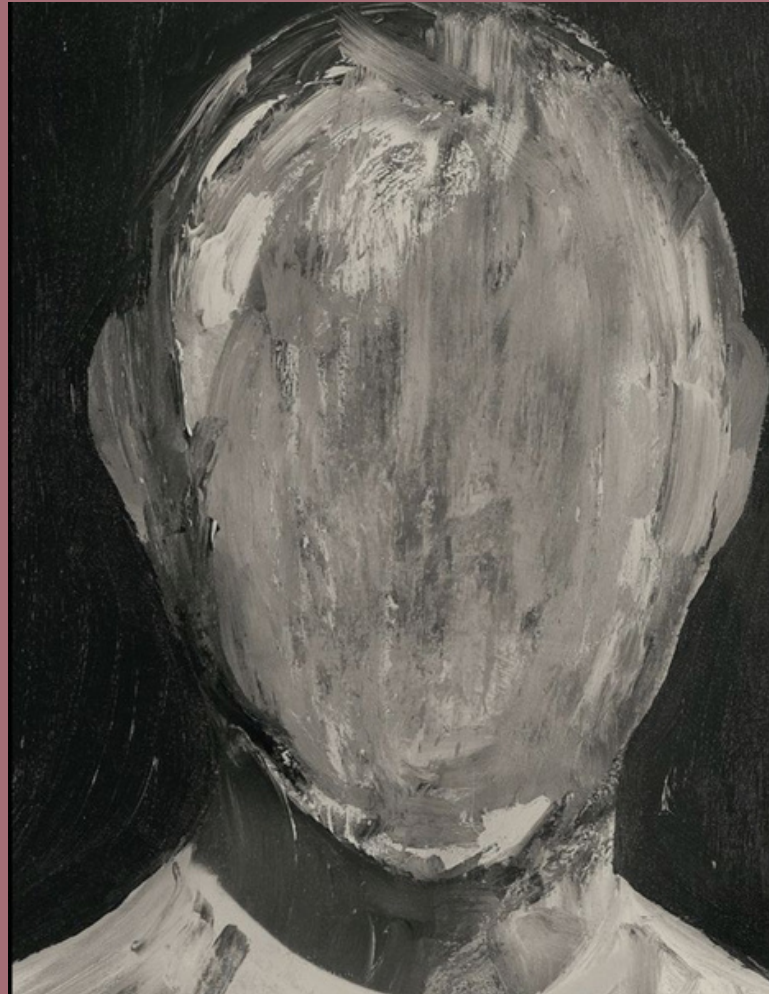


**“Jesus, won’t you fucking whistle
Something but the past and done?”**

İki kere tekrarlanan bu sözde ise, Tanrı’nın oğlu İsa’dan bir yardım eli bekleniyor, bir çıkar yol aranıyor ama talep edilen bu yardım ılığı maalesef pek karşılık bulmamışa benziyor. Karakterimiz belli ki kendi köklerine indiğinde bir takım dinsel çatışmalar yaşıyor. İnsan belki de kendi içinde dini bir çatışma, bir inanç karmaşası yaşarken en çok zorlanır hayata tutunmakta...

**“Why can’t we not be sober?
I just want to start this over.
Why can’t we drink forever?
I just want to start things over.”**

Sorgulamanın doruklarına ulaşan karakterimiz, hem etkisi altında olduğu şeylerin altından kalkmak; onlardan kurtulmak, ama bir yandan da olduğu gibi kalmak istiyor gibi gözüküyor. Her şeye en baştan başlamak isteyen, ama aynı zamanda da tekrar ayağına kalkıp temiz bir başlangıç yapamayacak kadar yorgun hissediyor.



**“I am just a worthless liar.
I am just an imbecile.
I will only complicate you.
Trust in me and fall as well.”**

Kendi içinde değersiz bir yalancıdan başka bir şey olmadığını düşünen karakter, sözlerinden de anlayabileceğimiz üzere değersizlik hissinden ve anksiyeteden izlerle devam ediyor. Kendisine güvenmemizi isteyen karakterimiz, yanıltıcı cümleler kurmaktan çekinmiyor. Dikkatli baktığımızda, karakterimizde Adem ve Havva’nın yasaklanmış meyve hikayesindeki gibi “güven”, “kandırılma” gibi temalar işlenmiş.



**“Mother Mary won’t you whisper?
Something but the past and done.”**

İsa’dan vazgeçen karakterimiz, bu sefer de Meryem Ana’dan medet umuyor. Geçmişinin derinlikleriyle hala savaş halinde olan karakterimiz, her ne kadar köklerinde inanç hakkında belirsizlikler yaşasa da; İsa ve Meryem Ana gibi Hristiyanlık için önemli olan figürlerden yardım istemeye devam ediyor.



*“Trust me.
Trust
me.
Trust me.
Trust
me.”*

Tam olarak beş defa “Bana güven.” diyen karakterimiz; kimsenin ona güvenmediğini anlatıyor. Belki de derinlerinde, özünde iyi bir insan olan karakterimiz, pek de hoş olmayan ilk izleniminden ötürü kimseyle iletişime geçemiyor gibi görünüyor. Bunun sonucunda da karakterimiz belki de köklerinden (genetik kökler) gelen depresyona ve bunalıma yenilmiş, ama ne olursa olsun bir kaçış yolu arıyor.

Sadece unutilan şöyle bir şey var; bazen insan acıdan başka bir şey bulamadığında etrafında, iyi ve güzel olan şeyleri aramaktan ve onları hissetmekten vazgeçer. Bunun sonucunda da, acıya bağımlı olur...

Felsefe

Felsefenin Kökleri: Thales

Antik Yunan'da felsefe, denizcilik ve boş zamanın etkisiyle ortaya çıkmıştır. Felsefeciler, evreni açıklama ve politik konular üzerine odaklanarak tıp, astronomi, fizik, siyaset, matematik gibi birçok alanda yeniliklere öncülük etmiştir.

Milet'ten gelen Thales, çoğu kaynağa göre felsefeyi başlatmıştır. Örneğin Bertrand Russell'e göre Felsefe, Thales ile başlamıştır. Platon, Theaetetus'da Thales'ten yıldızları incelerken önündeki kuyuyu görmeyen biri olarak bahseder.





Antik Yunanistan'daki felsefenin babası Thales'tir. Thales determinist ve indeterminist tartışmasını da başlatan kişidir. Thales, her şeyin kökenini yani arkhe'sini suya dayandırmıştır. Daha sonraları gelen Anaksimenes ise havaya dayandırmıştır.

Determinizm, belirlenimcilik, gerekircilik veya belirlenimcilik evrenin işleyişinin, evrende gerçekleşen olayların çeşitli bilimsel yasalarla, örneğin fizik yasaları ile, belirlenmiş olduğunu ve bu belirlenmiş olayların gerçekleşmelerinin zorunlu olduğunu öne süren öğretilerdir. İndeterminizm ise herhangi bir kurala göre değil de rastgele veya özgür olarak ilerleme durumudur.

Thales, maddenin ana kaynağını “ilk” veya “başlangıç” anlamına gelen “Arkhe” olarak tanımlamıştır. Sözcüğü her şeyin ana maddesi olarak nitelendirmiştir ve her varlığın arkhe'sini su olarak nitelendirmiştir. Anaksimandros ise varlığın arkesini nitelendirmek için su gibi belirgin bir madde yerine soyut bir kavram kullanır: “Apeiron”. Apeiron; sınırsız, sonsuz gibi anlamlara gelir ve Anaksimandros'un kullandığı cümleler içinde “Varolan her şeyin arkhe'si apeirondur.” şeklinde aktarılmıştır.

Thales öncesi Yunan düşüncesinde, doğa ve dünya; mitoloji, tanrılar ve kahramanlarla açıklanıyordu. Doğa olayları, depremler ve rüzgâr gibi, tanrılarla ilişkilendiriliyordu. Thales, dünyanın temelinde Tanrısal bir güç olduğuna inanarak, her şeyin Tanrılarla dolu olduğunu savundu. Ona göre, mıknatıs taşındaki çekme kuvveti gibi bir hayat gücü (ruh), Tanrısal bir gücü temsil ediyordu. Bunu önemli olan birçok şeyin tanrılarının olmasına bağdaştırabiliriz. Örneğin güzellik tanrısı Aphrodite veya av tanrısı Artemis.

Birkaç antik yazar, Thales'in hayatının bir döneminde Mısır'ı ziyaret ettiğini ve burada geometri hakkında bilgi edindiğini varsayar. Milet'in orada kalıcı bir kolonisi olduğundan, Thales'in Mısır'ı ziyaret etmiş olması mümkün görülmektedir. Ancak, Thales'in Mısır'ı gerçekten ziyaret etmeden, başkalarının anlatıları aracılığıyla bu ülke hakkında bilgi sahibi olmuş olması da mümkündür.



25 ARALIK NOEL

Noel'in sihirli dokusunda, dini bir bayramın yanı sıra kültürel bir seremoninin izi sürülür. Binlerce yıldır, insanlar Noel coşkusu, dini derinlikleri ve geleneksel renkleri içeren bir bayramla coşkuyla kutlamışlardır. 25 Aralık'ın gelmesiyle birlikte, yılın en özel ve anlamlı günlerinden biri olan Noel, derin bir anlam ve özel bir atmosferle insanların karşısına çıkar. Her yıl, bu özel gün dünya genelinde bir birliktelik ve paylaşım anlayışının sembolü olarak kutlanır. Geceler, yıldızların parıltısıyla aydınlanırken, insanlar sevdikleriyle bir arada olmanın huzurunu yaşarlar. Noel, geçmişin izlerini taşıyan bir bayramdır; kökenleri zamanın derinliklerine doğru uzanır.



Noel'in sihirli dokusunda, dini bir bayramın yanı sıra kültürel bir seremoninin izi sürülür. Binlerce yıldır, insanlar Noel coşkusu, dini derinlikleri ve geleneksel renkleri içeren bir bayramla coşkuyla kutlamışlardır. 25 Aralık'ın gelmesiyle birlikte, yılın en özel ve anlamlı günlerinden biri olan Noel, derin bir anlam ve özel bir atmosferle insanların karşısına çıkar. Her yıl, bu özel gün dünya genelinde bir birliktelik ve paylaşım anlayışının sembolü olarak kutlanır. Geceler, yıldızların parıltısıyla aydınlanırken, insanlar sevdikleriyle bir arada olmanın huzurunu yaşarlar. Noel, geçmişin izlerini taşıyan bir bayramdır; kökenleri zamanın derinliklerine doğru uzanır.

Noel'in Kökeni

Kışın ortasındaki bu kutlamalar, Hristiyan öğretisinin öncüsü İsa'dan çok önce başlamıştır. Antik Avrupalılar, ışığın ve karanlığın kucaklaştığı kış günlerinin geçişini büyük bir coşkuyla selamlamışlardır. Örneğin, Norveçliler Yule'u 21 Aralık ile Ocak arasında kutlamışlar, güneşin dönüşünü dev bir kütükle simgelemiş ve bu ateşle gerçekleştirilen festivalleriyaklaşık iki hafta sürdürölürmüş. Norveç halkı, her kıvılcımın yeni bir yaşamın müjdecisi olduğuna inanarak bu ritüeli büyük bir kutsallıkla yaşatırdı.

Avrupa'nın dört bir yanında aralık ayının sonu, hayvan kesimlerinin yapıldığı ve biralara, arpaların olgunlaştığı ideal bir zaman olarak görölmekteydi. Almanlar, Pagan tanrısı Oden'i kışın ortasındaki kutlamalarla anmış, Romalılar ise kışın geçişini coşkuyla kutlamışlardır.



Hristiyanlık ve Noel: Paskalya'nın Ötesinde Bir Bayram

Hristiyanlığın ilk yıllarında tek bayram Paskalya idi, ancak 4. Yüzyılda Kilise yetkilileri, İsa'nın doğumunu kutlamaya karar verdi. İncil, doğum tarihine dair belirgin bilgiler içermemesine rağmen, bazı ipuçları bahar aylarını işaret ediyordu. Papa Julius, 25 Aralık'ı seçti; bu seçimin, Paganların Saturnali bayramını Hristiyanlıkla birleştirme arzusundan kaynaklandığı düşünülmektedir.

Orta Çağ'a kadar Hristiyanlık, genellikle Paganizmin yerini almıştı. Noel'de inançlı insanlar kiliseye gidip, festival havasında geçen kutlamalara katılmışlardır. Ayrıca, bu süreç fakirlerin zenginlerin kapılarına gönderilerek sosyal düzeni sorguladığı bir dönemi de simgeler.



Noel'in Değişen Kutlamaları

Yüzyılın başlarında Avrupa'daki dini reform, Noel'in kutlama şeklini değiştirdi. Oliver Cromwell ve Püriten güçleri Noel kutlamalarını yasaklasa da 1846'da Kraliçe Victoria halkın isteği üzerine Noel kutlamalarını tekrar canlandırdı.

Çam Ağaçları ve Tarihleri

Çam ağaçlarının kışın geçişini kutlama amacıyla kullanılmasının tarihi Hristiyanlık öncesine dayanmaktadır. Antik Romalılar, Saturnalia döneminde çam ağaçlarını süsleyerek baharı anımsattıklarına inanıyorlardı. Diğer inançlara göre de çam ağaçları, kötü ruhları uzak tutmak için evlerde süslenmiştir.

İnsanlığın Kökeni ve Noel

İnsanlığın kökenleri asla değişmez, sadece dönüşür. Bu dönüşüm bazen bir saat, bazen bir yüzyıl sürebilir. Önemli olan, özünü bilmektir.

KAVUŞMAMIZ, SEVGİLİM, YAZIN DA KIŞIN DA ÖTESİNDEDİR.

Tersten akan bir nehrin kenarından sesini unutmaya yüz tuttuğum eski dostumla yürüyoruz. Kahkahalarımız nehrin şırıltısına karışıp yok olup gidiyor. Zaman kavramı anlamını yitirip gittiği sıralarda bizi nehrin ortasında tüm ihtişamıyla beyaz bir köprü karşıyor. Uzun yıllardır orada fakat varlığını sorgulamıyorum. Köprü işte, insanları nehrin karşısına geçiriyor diye düşünüyorum.

Benim aksime eski dostum böyle şeylere ilgili. Ne zaman yapıldığını, hangi amaca hizmet ettiğini, hangi dönemde yapıldığını biliyor. Roma döneminden kalma olduğunu fakat yakın geçmişte nehir yatağı genişletilmek istenildiğinde mühendislik hatasından yeniden yapılmak zorunda kaldığını da.

Bunları kendim araştırıp bakmıyorum, fakat gariptir ki eski dostum anlatınca içimi merak duygusu kaplıyor, ilgimi çekiyor. Saatlerce dinlesem sıkılmazmışım gibi hissediyorum.



Eski dostum köprü'nün karşısına doğru ilerlerken bir yandan da köprü'nün tarihini anlatmaya devam ediyor. Fakat bir gariplik seziyorum, adım atmaya çalışsam da yerime mihlanmış gibiyim. Eski dostum köprü'nün karşısına doğru ilerlerken anlatmaya devam ediyor fakat ben hâlâ adım atamıyorum. Olduğum yerde eski dostumu izliyorum. Seslensem dahi yanıt alamıyorum. Köprü'deki insanlar teker teker yok oluyor. Eski dostumun sesi köprü ile birlikte gittikçe silikleşiyor.

Tanıdık bir ezginin sıcaklığı ile gözlerimi daldığım yerden alarak dostlarıma bakıyorum. Elimde avucumu sıcak tutan içeceğin verdiği huzur hissi nerede olduğumu kavramama yardımcı oluyor.

Eski Antakya'nın tarihi kafelerinin birinde, aşına olduğum sesler hoş bir sohbeta katılmam için ısrarcı oluyorlar.

Etrafa bakındığımda karşımda eski dostumu da görüyorum, hepimizin aksine sohbeti küçük bir tebessüm ile taçlandırıyor. Biraz dalgın gibi ama mutlu olduğunu da hissedebiliyorum. Sorgulamıyorum.



Bir süredir görüşmeyen bir avuç dost keyifli bir sohbet yürütüyor. Bir süre sonra eski dostum saatini kontrol ederek hepimizden erken kalkması gerektiğini belirtiyor. Veda ederken benimle konuşması gereken bir konu olduğunu fısıldıyor, garipsiyorum ama sorgulamıyorum. Yalnızca iki kişinin yan yana yürüyebileceği kadar dar olan Antakya sokaklarında evinin yolunu tutuyor. Hem eski dostum hem de sokaklar silikleşip kaybolana kadar izliyorum.

Yüzüme vuran, gözlerimi kamaştıran yoğun güneş ışıkları ile rahatsız oluyorum. Elimi yüzüme siper edip bir yandan da bacağımın üstündeki kum tanelerini silkeliyorum. Kumun üstüne serdiğimiz örtünün üstünde yalnızca Hatay'a has yemekler iştahımızı körüklüyor.

Kader sayesinde yolu kesişmiş kimi yeni kimi eski bir avuç dost, sıcak kumun yumuşaklığı, damağımızı şenlendirecek yöreye has lezzetler... Mutluluğun formülünü fazlasıyla bulmuş gibi hissediyoruz.





Yelkovan akrebe yetiřmeye alıřtıka sohbetin koyuluęu bir o kadar yoęunlařıyor. Eski dostum saatini kontrol ederek kalkması gerektięini belirtiyor. Konuřmamız gereken konuyu hatırlatıyorum. Zamanının olmadıęını belirterek “Bir sonraki sefere.” diyor. Sorgulamıyorum. Kumsal yavařa boylu boyunca yryor, hem eski dostum hem de kumsal silikleřene kadar onu izliyorum.

Kulaklarımdan silinen su sesinin yerini bir bařka su sesi alıyor. Nerede olduęumu anlamaya alıřırken etrafı detaylıa inceleyince Harbiye řelalesinde olduęumuzu fark ediyorum. Eski dostumun silik sesi kulaklarıma iliřene kadar gzlerimin durmaksızın akan řelaleden ayırmıyorum.

Fotoęraf Sahibi: Deniz Gen

Bana dönerek;
“Defne’nin göz yaşlarını görebiliyor musun?” diye soruyor.

Anlamadığımı belirtiyorum. Karşılık olarak aynı soruyu tekrar soruyor:

“Defne’nin göz yaşlarını görebiliyor musun?”

Kısa süreli duraksamasının ardından gürül gürül akan şelaleyi işaret ederek Harbiye Şelalesi’nin gözdeleleri Defne (Daphne) ve Apollon’un hikayesini anlatmaya başlıyor.

“Bu gördüğün gürül gürül akan şelale aslında Defne’nin gözyaşları. Ne kadar huzurlu ağladığını duyabilirsin. Dinlemen yeterli.” diyerek efsaneyi anlatmaya koyuluyor. Bu şelaleye ilk gelişim değil fakat neden ve nasıl orada olduğunu sorgulamıyorum, eski dostum anlatıyor ben ise dinliyorum.

“Zeus’un oğlu ışık tanrısı Apollon ırmak kenarında genç ve güzel bir kız görür. Bu eşsiz güzellikteki kızın adı Defne(Daphne)’dir. Apollon onunla konuşmak ister fakat Defne ondan kaçır. O kaçır, Apollon kovalar ve bir yandan “Kaçma, seni seviyorum!” diyerek bağırır. Fakat Defne korkar ve kaçmaya devam eder. Apollon ise ısrarla bu güzel periyi yakalamak istemektedir. Aralarındaki mesafe gittikçe kısalır. Hatta öylesine yakınlardır ki Defne Apollon’un nefesini saçlarında hisseder, artık kaçamayacağını anladığında toprak anadan yardım ister. Toprak bu güzel perinin içten yakarışını cevapsız bırakmaz. Defne ağaca dönüşür, kokulu saçları yaprak olur. Apollon’un kutsal ağacı olur, barışı simgeler.”

Eski dostum söylediklerini bitirdiğinde şaşkınlıkla ve efsanenin etkisiyle büyülenmişçesine şelaleye bakakalıyorum. Bunca zaman neden kökenlerini ve tarihini araştırmadığımı düşünüyorum.

Şelaleyi turlayıp balıkları beslese de benim aklım geçirdiğim tüm zaman boyunca efsanenin güzelliği ile meşgul oluyor.

Eski dostum saatini kontrol edip zamanının geldiğini, evinin yolunu tutması gerektiğini belirtiyor. Konuşmamız gereken konuyu hatırlatıyorum. Zamanının olmadığını belirterek “Bir sonraki sefere.” diyor. Sorgulamıyorum. Şelalenin yanından sıyrılarak ağaçların arasında hem eski dostum hem de şelale silikleşene kadar onu izliyorum.



İnsan ömrüne kıyasla kısa, fakat bize uzun gelen bir zaman dilimi ardından eski dostumu ve dostlarımı göreceğim olmamın heyecanıyla Eski Antakya'nın dar sokaklarında sayısız kayboluşuma bir yenisi ekleniyor. Yolumu bulmaya çalışırken kulağıma ilişen çan sesi ve hemen ardından gelen ezan ılık hislerin habercisi oluyor. Aynı heyecanı sanki ilk sefermişçesine yaşayabilmek, kelimelerin ötesinde bir deneyimin, kökenlerin birlikte oluşturduğu uyumsuz güzelliğine hayran kalıyorum.



Sonunda her zaman buluştuğumuz o eski küçük kafeye vardığımda, güzel ışıklar ve Fairuz'un aşına olduğum o turkuaz sesi beni mest ediyor. Sözlerinin ve sesinin güzelliğinde, acının farklı tonlarını yakalıyorum. Hangi mekana girsem, ya da önünden sıyrılarak geçsem Fairuz'un sesini duyabiliyorum.



Kışın seni
sevdim,
yazın seni
sevdim.

Kışın seni
bekledim,
yazın seni
bekledim.

Gözlerin
yazdır,
gözlerim
kıştır.

Kavuşmamız,
sevgilim,
yazın da
kışın da
ötesindedir.

Bir yandan şarkıya eşlik ederken bir yandan da eski dostum da dahil olmak üzere tüm dostlarımla kucaklaşarak özlemimize son veriyorum. Eski zamanın beton yığınlarında modern zamanın mutsuzluklarını tartışıyoruz. Çözümünü bulamadığımız sorunların tesellisini kahkahalarımızda unutuyoruz. Cıvıl cıvıl öten kuşlar bu tür sıcak anılarda anlam kazanıyor. Yediğimiz yemekler bir anda daha tatlı, içtiğimiz kahvelerin aroması unutulmaz oluyor. Öylesine eşsiz bir aroma ki sanki yalnızca bu topraklarda bu sokaklarda kalbimize dokunabiliyor. Yarım kalan umutların ve yazgının keskin hatırsızlığını bile unutturacak türden güzellikte anılara kapı aralıyor. Bir gün o kapının dışından içeri doğru çekingen bir şekilde bakabileceğini dahi düşündürmüyor. Buraya ait hissetmek ve her karışında anı biriktirmenin ötesinde yaşamı anlamlı ve tatlı kılıyor.



Dakikalar birbiri ardına sıralanırken kalkma vaktimiz yaklaşıyor. Eski dostum erkenden kalkmıyor. Eski dostumun gitme vakti gelene kadar sokaklarda kayboluyoruz. Sonunda adımlarımız bizi her zaman yanı başından geçtiğimiz o köprüye ulaştırıyor. Aklıma eski dostumla konuşmam gereken o konu geliyor. Gözlerim eski dostumu arıyor fakat o dostlarımın aksine çoktan köprüyü yarılamış. Biz ise yerimizde mihlanmış gibiydik. Eski dostuma seslenip konuşmamız gereken konuyu hatırlatıyorum. Eski dostuma çağrım bu sefer yanıtsız kalmıyor. Gelemeyeceğimizi belirtiyor. Anlam veremiyorum. Yalnızca “Konuşmamız gereken konuyu konuşmadık.” diyerek ona sesleniyorum. Adımları yavaşça duraksayıp gülümseyerek bize dönüyor, bakışları hepimizin üstünde teker teker geziniyor. Sevdiğim, sesine aşına olduğum tüm dostlarım buradaydı. Gitmesi gereken kişinin kendisi olduğunu belirtiyor.

“Konuşmamıza hiçbir zaman gerek olmadı çünkü her zaman birbirimizi anladık. Beraber dinlediğimiz o şarkıların, birlikte izlediğimiz o dizilerin hiçbirini tam olarak anlamadık ama hissettik. Her bir tarafını karış karış gezdiğimiz bu sokaklar, tarih kokan her mekan, hakkında öğrendiğimiz tüm o şaşırtıcı gerçekleri tam olarak anlamasak da yaşayarak, hissederek ve benimseyerek kalbimizin en derin köşesine yerleştirdik. Dinlemek istersen her sokağı ezbere bilsek de kaybolduğumuz, daha önce de tam yedi kez yara almış bu memleket sana anlatacak.” Konuşmamıza gerek yoktu. Anlamıştım. Yavaşça ilerlemeye devam etti. Duraksadı, arkasına dönerek buruk bir şekilde gülümsedi, hepimize son bir kez el salladı. Eski dostum usulca gözden kaybolana kadar tüm dostlarım ile onu seyrettik. Köprü yavaşça silikleşti. Bomboş ve yalnızdı; fakat biz, bizi bıraktığı yerde kaldık.



sizden gelenler

Şeyda SİVRİOĞLU ✦ Anıtkabir Atatürk Kütüphanesi

Şeyma Nur AYDIN ✦ Karakalem çalışmaları

Belkıs EKİNCİ ✦ Sulu boya çalışması

Ahmet ARKUN ✦ Ölüm Çağır

Öylü PİRİM ✦ Time Flies

Perihan TOZLUTEPE ✦ Nothing Remains the Same

Pınar ÇAYLAK ✦ Köksüz Bir Tohum

Baha ATALAY ✦ Burning Desire

Umut SEVİNDİK ✦ Duyulmadan Geçmiş Zaman

Zeynep Arıtoprak ✦ Moments when I'm afraid to
go on in a cold rainy night

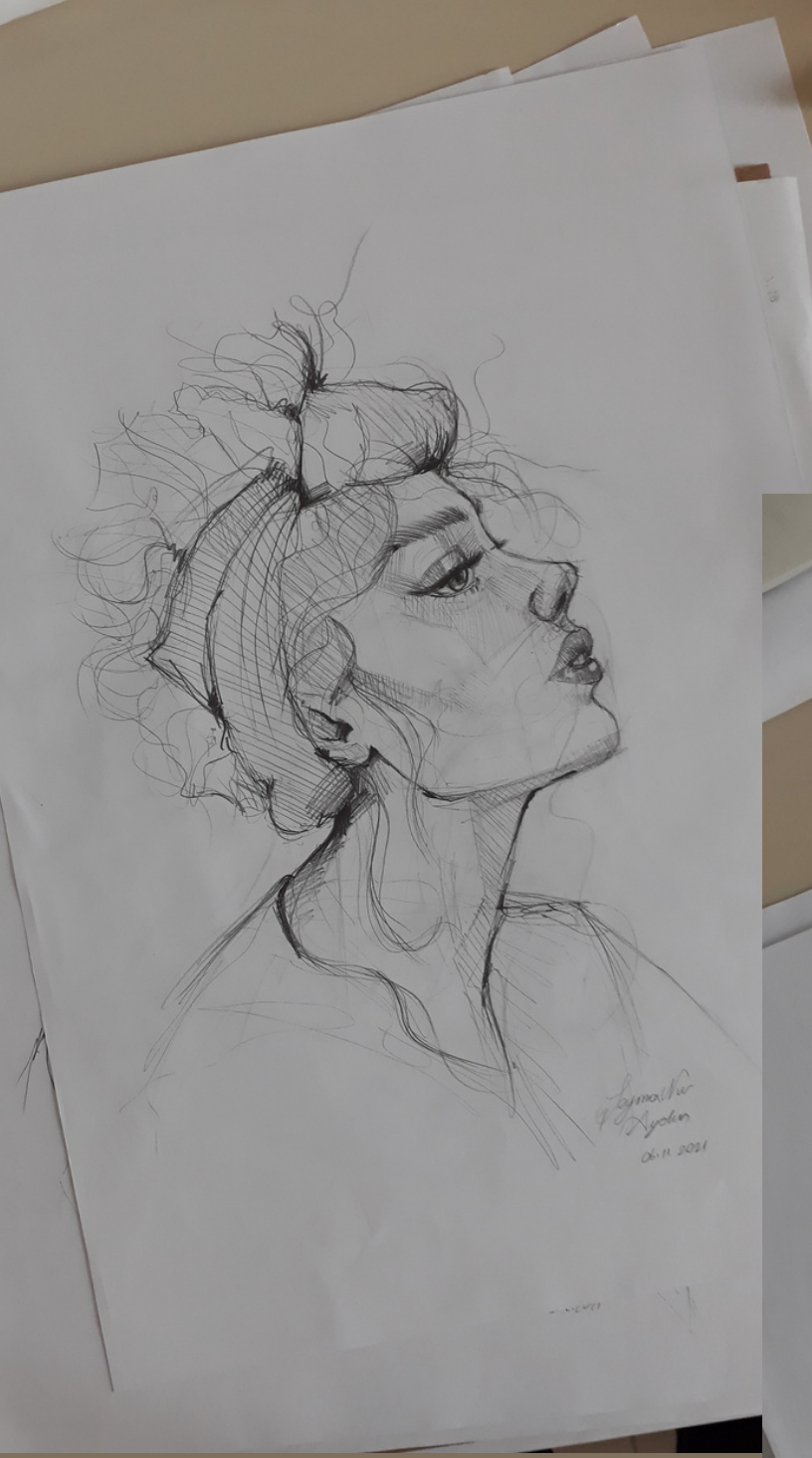
*hepinize
teşekkür ederiz!*

Anıtkabir Atatürk Kütüphanesi



Şeyda Sivrioğlu

*Pamukkale Üniversitesi, İngiliz Dili
ve Edebiyatı, Bölüm Başkanı.*



Seyma Nur Aydın





Belkis Ekinci

ölüm sağırı

etrafındaki her şeyi içine çeken boşluk
kristallere oyulmuş mezarlarla genişliyor
ve ufkun ötesine uzanan odun yığınları,
kusuyor

s o ğ u k a l e v l e r

mutसuzluğun külleri

üzerinde dans ediyor

yanlış ağaç ile çatılan çarmıh

reddeder

kalbin durmak bilmeyen uğultusunu

barıştan sıkılan tanrılar ovalar avuçlarını

ve yontar hece taşını:

yitik ruhların etiyle beslen

bu yolda yürü

ş i m d i v e s o n s u z a k a d a r

ölüm sağırının bakışlarında garip bir şeyler var

otantik

kıpırtısız ve diyalektik,

sanki:

sağırlığını bulaştırmak için başkalarına

uzanmış çıplak eller gibi,

kırık hayallerin ve yitik ruhların

m e z a r l a r ı n ı o y a n

k r i s t a l k o r i d o r l a r d a

s o n s u z a d e k u y u t a n

AHMET ARKUN

Time Flies

“Time flies by, they all sang along. Come a little closer then you'll see”

The regrets of the past, the plans for the future, the thoughts... What about today? Perhaps the most essential one gets lost in the mess of life. At the end of the day, human beings must realize that what happened today will never happen again. Instead of this, we lose sight of the beauty that surrounds us because of our attachment to the past and the future. We are on a constant run, rushing from there to there out of breath. Sometimes it is important to breathe in the beauty of the fall leaves fluttering, the blooms in the spring, the whispering songs of the birds... We should seize the day to have a full life that will eventually greet us when we look back, away from the hustle and bustle. Beyond this, what else is there to life? If we are not here to experience today, what truly matters? Any moment we have left on earth is really meaningful and deserves to be appreciated. Time flies without waiting for us; we have to make the catch.

ÖYKÜ PİRİM

*Muğla Sıtkı Koçman Üniversitesi,
İngilizce Mütercim ve Tercümanlık bölümü öğrencisi.*

Nothing Remains the Same

In the gallery of time, where moments once gleamed,
I beheld the portraits of youth, faces that beamed.
Captured smiles spoke of joy, innocence profound,
Yet as the clock whispered, change began to astound.

Youthful visages, once a canvas so fair,
Now etched with the tales of life they bear.
Wrinkles, like pages turned in a novel of age,
Each line a story, a silent, well-earned wage.

The laughter that echoed, a melody divine,
Faded into silence, a melancholic sign.
Rooms transformed, voices hushed in repose,
The lively symphony stilled, where once it rose.

No beating heart resonates in those halls,
Some souls departed, their tales on time's walls.
Living dead wander, in shadows they roam,
Metamorphosed beings, far from the known home.

Change, an artist, painted us all,
I, too, transformed, answering destiny's call.
We stand different now, in the hush of the night,
Even our joyous memories wear a cloak of twilight.

PERİHAN TOZLUTEPE

KÖKSÜZ BİR TOHUM

Ben küçücük bir tohumdum, kendime en çok ihtiyacım olduğu zamanda kayboldum. Öyle bir zaman ki çağlar öncesine ait bütün sırlara vakıfım. Koskoca bir giz perdesinin ardında saklıyım. Bazen de gökyüzünün boynuna takılan masmavi boncukların hesapsız sıralanışında. Yeryüzü selinin ortasında milyarlarca insan....Ben, o milyarların içinde küçük bir detay. Hangi rengi denediysem üstüme uymadı bir türlü. Benim rengim kaçınıcı tonun yokluğundan sonra kaybolmuştu hatırlayamıyorum.

Yollar ters istikamette, hayallerim şimdi çok uzak zamanlara emanet, alnından öpüp koyduğum valizimin içinde sonsuzluk kere uzağız birbirimize. Kulağında hiç bilmediğim bestelerin sokaklarına yazılan milyon tane sahipsiz şiir. Hepsi de kırık dökük, harabelerin öksüz çocukları gibi dolanır dilime. Notaları yabancı, bahçemde bin yıllık tanıdık çiçeklerimin kokusu yabancı.

Köklerimi arıyordum bir zamandır. Sahi, ben de kimdim böyle, nereye aitti büsbütün bu hiçliğim. Üstümdeki ceket bedenime yabancı, ayakkabılarım bir numara büyük. Emanet gülüşler selamlıyor yüzümde naylondan ruhları. Ve ne zavallı bir seçim diye düşünüyorum onlar adına sonra. “Ne zavallı bir seçim.” Tuttuğum kalem bana karşı çıktı, yazılarımsa çoktandır nokta konulmayı beklerken yoruldu. Harp halini aldı çoktan biliyorum, yutkunduğum kaç sözcük varsa artık hepsi bana düşman.

Bütün benliğimden uzak tek başımayım işte içimdeki delhizlerde boğulmam mutlak son. Bunların hepsi de iyi hoş belki ama ben köklerimi hangi kurak toprakta unuttum? Shakespeare ‘i anımsıyorum birden bire “trajik gülüşler dükkanına” mı dönmüştüm çoktan. İsim yok, yön yok, kayıt yok... Şöyle yazıyordum devamında: yok, yok, yok, yok... Oysa ne sıkıcı gelmişti Nazım’ın Makinalaşmak şiiri , tırım tırak, tırak, tırak... Şimdi anlıyorum asıl sıkılan şiir olmuş bizden.

Bulutuna yabancı yağmurdum şu sıralar üstü başı sıırılsıklam. Sahi şimdi kim tanıtır kendimi bana? Hangi toprakta var olabilirim ey gökyüzü, ey yüz binlerce çarpıp defalarca paramparça yapan rüzgar. Ben sıkıldım bu yersiz yurtsuzluktan. Hangi fırtınanın baş kaldırışında gizlendi öfkem, ya ağız dolusu savurduğum küfür kıyametlerim... Yok, yok arayıştan başka bir fenalık değil bu yaşadığım.

Hangi aynaya baksam nafiye, ben değilim hiçbir akiste gördüğüm. Her masalın yabancısı şimdi düşlerim. Oysa en çok düşlerimi satardım bir kumsalın kıyısındaki korkak dalgalara. Sonra hızlanırlardı birden onlar beyaz köpüklerinden göz kırpan yıldızlara bir muştı gibi haykırırdı dalgalı etekleri. Sonra onlar da toparlanırdı kıyidan ardından ben uzaklaşmasını izlerdim tuzlu öpüşlerin. Denizler de yalnız bırakmıştı beni kaç kez işte, sayamadım saysam da utandım hiçbir kağıdın omzuna yük yazamadım. Boş kağıtlar biriktirdim sonrasında, isimsiz sahiplenişler, ait olamadığım şehir biletleri sadece benim gördüğüm harflerle kazıdım bu kadar yok oluşların içinde var olabilme umutlarımı. Ardından evcimence okşadım bütün korkularımın telaşlarını. Uzun uzun öptüm gözlerinden sonra yersiz yurtsuz hiç kimse oluşumun. Sessizce kutladım tüm kayboluşlarımı.

İşte ben tüm bu yaşama çabası içinde köklerine yabancı küçücük bir tohumdum. Düştüm, yuvarlandım: tekrar, tekrar, tekrar... Benim öyküm henüz yeni başladı. Toprağımın rengini maviye boyadım. Şimdi en baştan bir güneş çiziyorum hep bana gülümseyecek olan. Ve ben, köklerine yabancı küçük bir tohum tanesiyken şu an artık yeni dünyalar yeşertiyorum bahara inanan mevsimlerimin yüzünde. Yanaklarından öpüyorum çocuksu neşelerimin. Ait olduğum taraf var biliyorum. Artık bana tanıdık müzikler için olacak tek çabam. Benim kıyılarımdaki dalgalara artık tek tanışıklığım. Ne zamandır kavgalı olduğum dünlerimi karanfille denize ısmarladım. Sonra demlenmiş bir çayın kokusunda ruhumu biraz daha demlenmesi için sessizce bıraktım.. Biraz daha Didem Madak şiirleri hediye ettim bütün kadınlara. Mum yakıp tütsü kokusuna buğuladım sonra saksıda kuruyan çiçeklerimi. Şimdi içimde kanat çırpın bütün kuşlar özgür orada. Ben, köklerini arayan küçücük bir tohumum şimdi sadece kendi toprağım için bütün inanışlar.

PINAR ÇAYLAK

Burning Desire

Beseech thee, dreadful lady of my life,
am I thy heart or victim hart to ache?
Love enlightened me so harsh and bitter;
Now cannot handle to see and awake...

Hubris of thy, took thee more than me;
Covered thee with blank and pride eye,
Beatae Mariae, bless my love and save her.
That's a delusion even I cannot interfere...

O, milady of my life, a senseless pitty philomel
I become when not having thee, me poor infidel;
Cried to the lands 'Only death can seperate us',
So tell me my burning desire, still in life vessel
What is that cruelty on me, take away that spell!

BAHA ATALAY

duyulmadan gemiř zaman
gezmekmiř, tozmakmiř
bunlar kimin umrunda?
sen yoksun, ben yalnız
söyle kimin umrunda?

itlikmiř, serserilikmiř
inan bıraktım hepsini
hayatımdan kimler gemiř?
ama bıraktım hepsini

karanlıkmiř, aydınlıkmiř
farkeder mi sanıyorsun?
ölümsüzüm ya da gömülmüş
farkeder mi sanıyorsun?

siyahmışım, beyazmışım
grim yok mu sanıyorsun?
ya gitmişim, ya kaçmışım
dönüş yok mu sanıyorsun?

batmışım da çıkmışım
gözlerinde sanıyordum
iyiymişim, güzelmişim
gözlerinde sanıyordum

sanmışım ve yanılmışım
böyle gider mi dersin?
gülmüşüm ben, ağlamışsın
buna gitmek mi dersin?

UMUT SEVİNDİK

Moments when I'm afraid to go on in a cold rainy night

*"Oh lift me from the grass!
I die! I faint! I fail!"*

Find me in the depths of life,
Pour me to your glass.
Kiss me in the dark scary nights,
Soothe me after I rise from my attacks.

Please do not abandon me,
Hope is already left my heart.
Oh darling please be with me,
I hope if there is a God, she will never keep us apart.

Show me your broken pieces of your heart,
Show me your tears, your dreams, your life.
Show me your deepest night,
Show me your dark side.

ZEYNEP ARITOPRAK

PAGES '23

7TH PAMUKKALE CONFERENCE OF ENGLISH STUDIES
FOR UNDERGRADUATE STUDENTS

CULTURE

Thank You!

İrem Ehlidil • Esra Özkal • Ergin Kömürcü • Ahmet Bilge İnem •
Fatma Melike Alsaç • Zeynep Arıtoprak • Furkan Sönmez •
Emine Rana Eşme • Emirhan Bilge • Sude Çoban • Seren Güçlü •
Esila Vunay Yavaş & Kübra Türkyılmaz

Contents:

- p. 71 Native Americans' Mythology: Creation, God, and Death
- p. 83 Nature & Culture Impact on the Norse Creation Myth
- p. 90 Recognizing Shakespeare in Popular Culture: From Classical World Literature to Translated Manga
- p. 102 Afro-American Culture and the Vital Role of Music
- p. 113 The Hidden Voice: Cultural Constrains
- p. 121 The Meeting Point of Popular Culture, Literature and Music: A Review of Animal Farm by George Orwell and Animals by Pink Floyd
- p. 129 Exploring Cultural Production and Interactions in Translocal Spatiality Through Punk Subculture
- p. 145 Intercultural Hesitation of love on James Joyce's Stephen Deadalus and Sabahattin Ali's Raif Efendi
- p. 156 Supernatural, Death, and Afterlife Archetypes in J.M. Synge's "Riders to the Sea"
- p. 161 Weaving the Roles of Women and Fate in Bram Stoker's Dracula
- p. 168 "You never had a camera in my head" – Consent Through Consumption in The Truman Show (1998): Hyperrealism and Surveillance Capitalism
- p. 184 Nurturing the Soul of Literature: HALO magazine

Native Americans' Mythology: Creation, God, and Death

by İrem Ehlidil



Introduction

Every nation found their own way to explain its creation. These explanations continued to occur as more natural events happened and, in the end, they became myths. But what about oral literature of Native Americans? They also had myths about creation, god, or death. Every tribe found a different way to explain natural phenomena. Let's see how did it start.

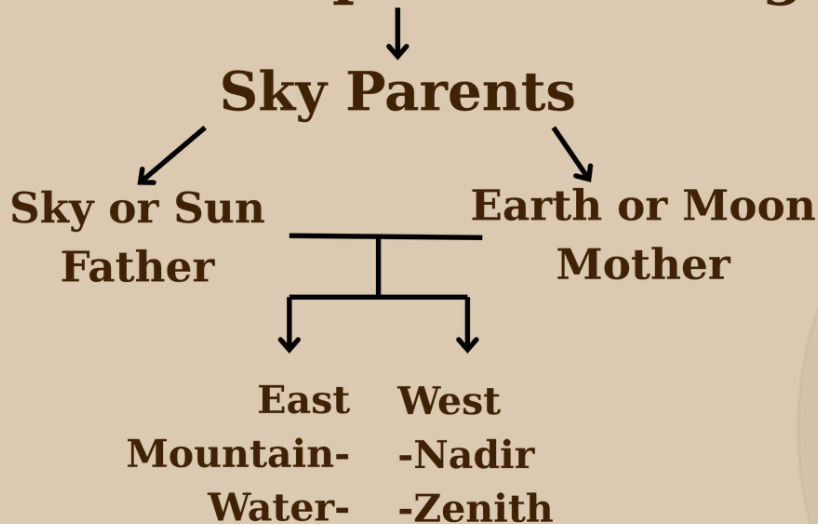


Life starts with an asexual spiritual being. Its dynamic self-reflection, through thought, creates sky parents proper (which is sun father and moon mother) or sky parents displaced (sky father and earth mother). Sky parents' intercourse creates two worlds. East represents mountains and water and west represents nadir and zenith. These two children requires reconciliation. This peace act can be envisioned by two movement.

Creation

Origin Period

Asexual Spiritual Being



East and West requires reconciliation.



The mediation between East and West can be envisioned as

Descent (Earth-Diver)

or

Ascent (Emergence)



By Descent (Earth-Diver) or Ascent (Emergence). Northern tribes mostly believe the earth-diver myth while southern tribes believe emergence myths. Basically **earth-diver myth** argues that the man came from the sky and will go back there when he dies, and **emergence myths** argues that the man came from the womb of earth mother and will go back there. In most earth-diver myths the main event are the same. I will give the Iroquoian version as an example because except some details its mostly the same. It begins in a skyworld encampment. There is a big tree in the middle of the world of which the blossoms are radiating light. **The Sky Woman** - aka “**Fertile Flower**” marries **Standing Tree** -the chief of the **Skyworld** and the owner of the **Tree of Light**. After their marriage, Fertile Flower becomes pregnant due to their commingling breath. However as Standing Tree know that they did not have a sexual intercourse he becomes jealous.

He then seizes the tree and hurls it down and pushes his wife right behind it. Then the setting changes from the skyworld to a vast sea of undulating waves shrouded in a pearly auroral light that defines no horizon. The birds are sensing a rush of wind. Someone is falling from the sky. Then they carry the woman on their backs and lower her gently to the back of a great turtle floating upon the ocean. Beaver, otter, and others are sent to gather mud to make a world for her. But they fail to do so. Finally muskrat sacrifices himself and dives to the sea and floats to the surface with muds in his mouth and paws. Mysteiously his sacrifice and fight is multiplied and beneath the woman, the earth spreads out borne on the shell of the Great Turtle. When the woman awakes, the time begins. The Woman Who Fell From the Sky gives birth to a daughter who is impregnated by either by Turtle or Wind. During her pregnancy she hears two voices arguing inside her. These are the twins inside her.



Rival Twins

- Sprout & Flint
- They establish the world together.
- In the end, Sprout defeats Flint.
- Sprout marry Hanging Flower and from his family, contemporary Iroquean descends.
- At last, Sprout follows Milky Way to join Flint.



Good-Minded or Sprout is born normally but **Evil-Minded or Flint** is born by bursting out from his mother's armpit and by killing her. Various parts of her body provides the first edible plants in the Huron version of the story. The rival twins engage in a dualistic struggle to establish the world. While Flint creates exaggerations that threats man's future, Sprout cuts them down. The world order is finally established first when Sprout defeats Flint in a gambling contest. This establishes seasons. Secondly when Sprout again defeats Flint in combat. After that he marry a woman named Hanging Flower and creates a family. From that family, the contemporary Iroquois are descended. Sprout follows the Milky Way to join his defeated brother in the Skyworld.



“The earth is our mother, living and continually generating life.

Life is regular, cyclical, patterned by twos and fours, and these metaphysical patterns are models for ethical ones.

The world and all that is in it are endowed with Orenda (Power).

It is woman who count (the Iroquois are matrilineal); paternity is secondary.

Restraint is imporant.

Thanksgiving and greeting maintain harmony is a hierarchical system by affirming right relationships.

Dreams compel their own fulfillment. ”



William Fenton, "This Island, the World on Turtle's Back," JAF 75 (1962):283-300

About God belief, I would like to emphasize Kant's idea of Philosophy of Mind. He carries out a 'critique' of pure reason in order to show its nature and limits, thereby curbing the pretensions of various metaphysical systems articulated on the basis that reason alone allows us to analyze the depths of the reality. Therefore, the mind connects all the principles in one divine starting principle which is the god. For native Americans, natural phenomena were like the appearances of the mysterious powers which they felt with their self-consciousness. However, it is said that the first thing to remember is that Natives do not have only one god but many gods. Father Brebeuf, writing about the Hurons in 1636, tells of a certain rock which they passed on their way to Quebec, and to which they always offered tobacco, placing it in the cleft of the rock and addressing the demon who lived there with prayer for protection and success." It is said that some of the natives supposed that there were four invisible powers in the four corners of the world before the coming of the white men. Others supposed that the sun is the only deity, and all things were made by him.

God Belief

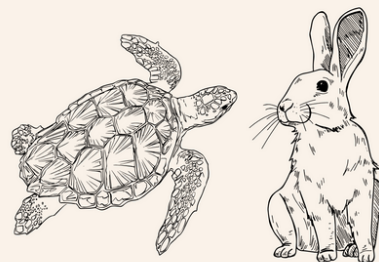
- **Are they monotheist or polytheist?**

"Bearing in mind that Indians are vigorous polytheists, we may study the character of the chief of these many deities." -Conard

- Four invisible powers in the four corners of the world.
- They prayed to sun.
- Animal deities in many tribes' belief: Great Turtle or Great Hare.
- No strong God or Creator



The Sun



The chief of the natives in Potomac River said to English in 1612 that:

“We have five gods in all; our chief god appears often unto us in the likeness of a mighty great hare; the other four have no visible shape but are indeed the four winds which keep the four corners of the earth.” Yet, they searched the chief god in the sky. *“As the upper sky and distant mountains appear blue, so a blue surface seems to retire from us. But as we readily follow an agreeable object that flies from us, so we love to contemplate blue, not because it advances to us, but because it draws us after it.”* (Goethe, Theory of Colour).

In the sky, there are the sun and the stars as a symbol of glory and stability. So, people usually happen to worship or pry to sky or to a spiritual being in the sky. And when natives are praying, they pray to the sun. They pray for something to eat, to be a better believer or even to kill someone. Other than sun, the chief deity of many of the tribes were described as an animal. For example, some writers speak of the Great Spirit by calling it **“Great Turtle.”** The most common animal deity among Algonkin tribe is the **Great Hare**. He is said to be the creator of the world, teacher of men, a nature power and such. He observed the spiders and learned to make fish nets from them. And in the creation of the world, the female muskrat helped him and brought mud and he created world with it.

White Men's Arrival to New World

and how did this affect native's religion

- Natives saw people greater than themselves.
- Natives believed Great Spirit dwells in the lands of white people.
- Their god was only the god of the living.
- They have been influenced by Christianity.
- They easily accepted monotheist ideas.
- Bad Spirit idea was added to their belief.
- Native adaptations of Christian ideas.



Their belief changes after their encounter with Europeans. When the white men came to the new world, natives saw people greater than themselves because Europeans god was stronger than theirs. He controlled the moment and the future. He questioned the death to let them into heaven. The natives believed that the God dwells in the white men's lands. He created their world and then go back to Europe, that's why white men is stronger. God is still with them. However, natives believed that their god just created their world and left after that. After their encounter, their religion was affected by Christianity. They easily accepted monotheist ideas however, they did not stop to pray to thunder or to sun. But they started to see the thunder as the voice of god and the sun as his residence. Also before the white men they did not have a distinct bad spirit or good spirit idea. Of course they had some bad figures but none of them were totally bad as we imagine. They did not have a hell to go, or the souls are not questioned in other life. After their encounter, they adapted Christian beliefs to theirs'.

They started to believe that, when someone died, they were questioned or given a little task like they are given an apple and are told to not eat that. If they do not eat it, they are successful to go to the happy place. **But how were their idea on death before that?**

Firstly, about the soul, Iroquoians and Algonkians believed that people have two souls. One of them gives the physical life and stays with the body until it is called to get into another body after death. The other soul is more ethereal. It can leave the body and wander in the state of sleep or trance. And it immediately goes to spiritual world after death. The natives believed that a soul must travel on its own to reach the other world. And the sun is the other world in that sense. It is their arrival point. And they use a thin bridge made out of wood to reach there. The soul is not accompanied by an angel or something else during this trip. And if someone does not have a will to do this, it cannot arrive there. People wanted their loved ones to reach easily to their resting place and to help them, they did some things.

Soul and Death

"The most steady belief among Native Americans is that the soul is immortal." -Journal Historique

- Iroquoians and Algonkians believed that people have two souls.
- Soul went to the Sun after death.
- Souls passed a thin bridge made out of wood to go to the happy realm.
- They offered items on graves so that death can travel easily.

They put war and hunting clothes and tools next to the dead so that those items can assist them in their journey. Northern tribes were also adding another thing to this items. They were killing a dog near the grave and were putting it to lead the dead during its long journey to the furthest parts of the land of shadows. Some had a myth about that this journey took 4 days and it was tiring for the soul to search for fuel every night. Their relatives can lighten their work by lighting a fire on the grave every night for four days. So they did that to brighten their road to the happy realm. **I would like to read a part of Longfellow's poem just about this belief.**



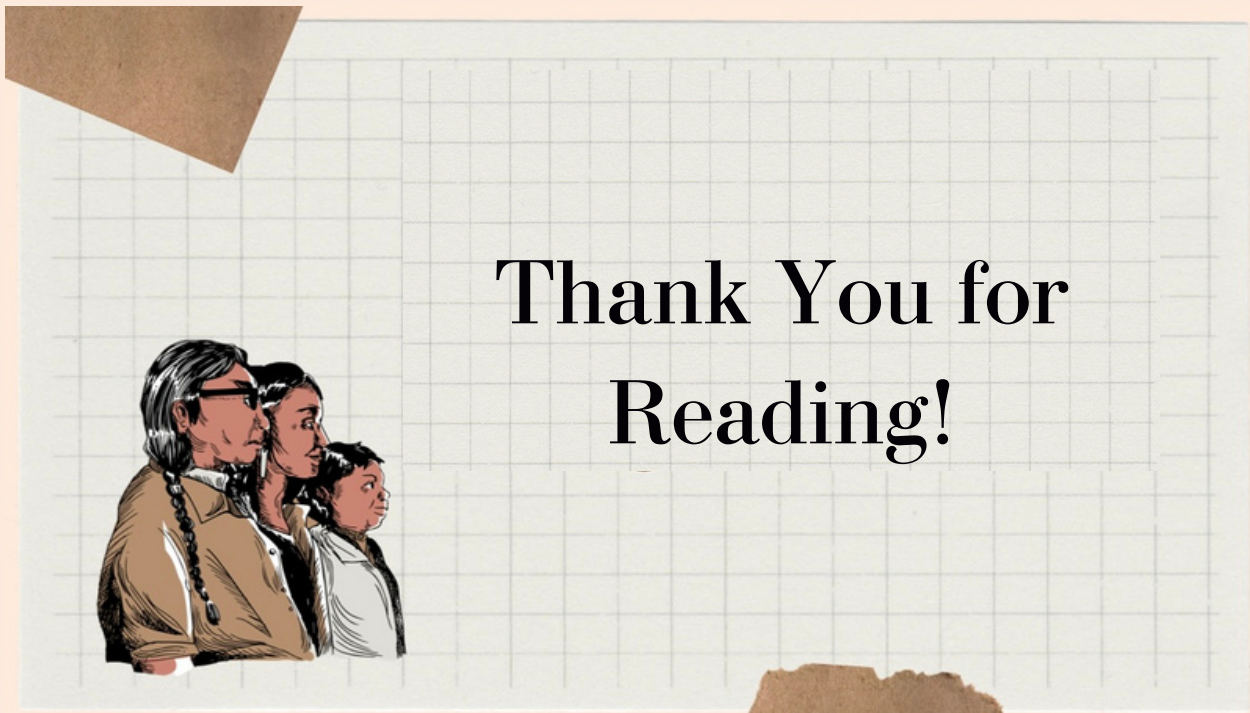
***"Four days is the spirit's journey
To the land of ghosts and shadows,
Four its lonely night encampments;
Four times must their fires be lighted.
Therefore, when the dead are buried,
Let a fire, as night approaches,
Four times on the grave be kindled,
That the soul upon its journey
May not lack the cheerful firelight,
May not grope about in darkness."***



-The Song of Hiawatha, Henry
W. Longfellow

Lastly I would like to finish with a song by a Santo Domingo pueblo singer's song about the departure of the beloved for the mythic place of emergence, shipap:

*"All the white-cloud eagles,
Lift me up with your wings and take me to shipap.
And also you other eagles,
Come and lift me up with your wings, 'way up high,
all over the world; no one can see the place
you are taking me.
'Way down in the southwest where our fathers and
mothers have gone,
Put me there with your eagle wings."*





Nature & Culture Impact on the Norse Creation Myth

Esra Özkal

Since the very beginning of the human race, people need to create stories to be understood and this powerful demand gave birth to different narratives from a variety of geographies. Whilst creating these stories and telling them to each other over time, people reflect -willingly or unwillingly- their traditions, cultures, and natural and geographical features at the same time. Thus, various mythological tales whose natural and cultural characteristics belong to a certain geographical area were born. These tales have given us many clues about the place where a mythological cult was created and the folk living there. While trying to understand a literary piece —whether it belongs to an oral or written tradition-, we need to look far beyond the lines —or the words- and have to get knowledge about the society and its natural & cultural aspects, and mythologies exactly give us this great opportunity. They give us significant information in light of the natural and cultural impacts of the society and environment on them and for understanding a certain mythological story, we need to know much more about its development process and the steps that have brought it to this point.

Because there was the language at the centre before anything else and as a product of the language, we have oral traditions, and as an outcome of the oral tradition, we have mythologies. Each one of these mythologies has its own atmosphere based on the natural and cultural conditions of the place where they were created.

There are two main significant points affecting the creation of the mythologies. They seem kind of divisional, but actually, very parallel to each other: Nature and Culture. These two words refer to a dichotomy and may be seen as a duality at first glimpse, but when thinking about them, it can be clearly said that they are integral parts of each other and we cannot completely separate these two functions. Nature-culture division gives us more than just a duality situation.

In most mythologies and religious narratives, we may come across common characteristic patterns especially when we look at the major themes, events, and characters. However, it is very clear that when we look at a mythological tale, we can get many distinguishing information about the society in which that myth was created.

By looking at the beyond of the mythological tales, we can see much more. We can see that they are not just a product of an oral tradition. They are the tradition itself. They reflect nature and its depiction on a cultural base, and this creates mythological stories. Norse Mythology which belongs to Scandinavian folk gives us many hints about the characteristics of their society in that sense. When looking into the mythological tales created by the Nordic people, we can find lots of marks of nature and culture's effects that have shaped them over the centuries.

Because they reflect the society's condition as well as mirror people's natural and cultural truths. So, by looking at a mythological tale and its characteristics, we can make inferences about its area's cultural approaches and natural features as well as geographical conditions. Norse Mythology tells us mythological tales narrated by the northern Scandinavian folk which their area is located in a very cold and harsh environment. When looking into a Norse tale, we can feel their harsh manners because the nature reflects human condition, and this is reflected in their narratives.

Is it possible to say there isn't any difference between northern people and southern people and their literary narratives? Could we say there isn't any connection between the geographical conditions of the northern society and the folk's behaviours? Of course not. Because their behaviours are different from each other. Their dialects and ways of using language are different from each other. Their idioms are different from each other. Their lifestyles and points of view are different from each other... And as the most important point and a basic outcome of all these differences, their traditions, tales, and narratives are different from each other. The more different languages and dialects used the more different stories told by the people over the years. In that sense, the tales of a certain geographic area are the products of its language, culture, and nature. One of the sentences that my dear professor Selena ERKIZAN stated in our mythology class several months ago summarises this very clearly: "The myths are local."

As Donna ROSENBERG stated, “Northern Europe myths reflect a universe in which the physical environment often threatens human survival.” As a consequence, we can see many evil giants and monstrous characters in Northern Europe myths. That “evil giant” image is nothing but the real expression of the area’s harsh and threatening conditions. It is not surprising that the world in Norse Mythology was created by the body of an evil giant. Because their environmental situations parallel with the “evil giant” image. Also, in the Nordic myths, the conflict between the forces of evil and good is a depiction of society’s conflict with nature.

The oppressive conditions of their environment can be seen in their mythical tales as well: Long and very cold winters, the short growing seasons, and the long dormancy during the winter. It can be concluded that the Norse Gods reflect their nature, but they also reflect their culture. In the tales, there is a strict hierarchy between the Norse Gods, and this truth mirrors the class division of the Nordic society. We see Odin –the All-father of the Gods- as a depiction of the Norse kings. Odin is the greatest of the Gods, father, and also ruler of them just like the Norse Kings. He symbolizes the king/the leader of the society.

When we look at the Nordic people's creation myth, we see a king named "Gylfi" who transforms himself into an old man and visits the great gods in their hall. He wants to learn about the nature of the universe and asks gods some questions; these 3 gods, just like the king does, disguise and call themselves "*High One*", "*Just-as-High*", and "*Third*". I want to draw your attention to their hierarchical order: High One, Just-as-High, and Third. High One is Odin himself, he is at the top of the society as "the greatest god" as a symbol of hierarchical order between the gods.

The gods try to explain to the king about the facts of their world. They explain that the first world that existed is Muspelheim which means "Destroyers' Home". Muspelheim is depicted as a land filled with lava flows and fiery rivers. What a destructive society picture rather than a constructive one, isn't it?

Then we come to the second part of the world: Niflheim which means "Fog Home". It is described as *the cold, dark, misty world of the dead*. In the middle of Niflheim, there is a spring consisting of eleven fast and fearsome rivers. The foamy venom from their waves turns into ice. It becomes colder and colder and forms a second layer of ice. All of these features make Niflheim harsh, cold, cruel, foggy, etc. By looking into its description, we witness another environmental perspective coming from nature to the myths. Niflheim is the depiction of the Northern Europe ambiance on the human psyche.

We don't come across these depictions of Scandinavian geography only in the creation story of the world, but also in the creation story of the first creatures and human beings. Before the creation of the human race, there were the frost giants, and the first frost giant was called Ymir. The venom which he was created made him evil and violent. He was a wild creature showing parallelism with the Northern Europe folk. When continuing to look at the story of the first creatures, we see Buri who is the grandfather of the gods. His son, Borr, married Bestla who was the daughter of a giant. It is seen that the society and environment try to get along with each other. In the rest of the story, we see their children named Odin, Vili, and Ve who killed the frost giant Ymir. What a clear example of the society's struggles with the environment and efforts to deal with it, isn't it?

After Ymir was killed, they created a new world from his body parts for different beings: Jotunheim as a home of giants, Midgard as a home of the folk, and Asgard as a home of the gods and goddesses. At this point, I want to draw your attention again to the hierarchical description of the Nordic society and its reflection on their mythological tales.

As well as the parts of the world were created for the variety of beings, Odin also had a golden-bright place named Valhalla which means "the hall of the slain". Valhalla was a hall for those who died in combat bravely. It was a place of honour and glory. It emphasizes that how much the Nordic people reflected their traditional values in their tales.

By thinking about the Valhalla image, we have an understanding of the cultural values of the Northern Europe folk such as heroism, bravery, and glory. The Norse gods and goddesses accepted their fate and faced it with great courage, and – just like most of the human beings worshipping them, they chose to die in battle bravely. This poem states these cultural values of the Nordic people,

“The coward believes he will live forever
If he holds back in the battle.

But in old age he shall have no peace
Though spears have spared his limbs.

Cattle die, kindred die,

Every man is mortal:

But I know one thing that never dies,
The glory of the great deed.”

The Elder Edda, “Words of the High One”

(P.B. Taylor & W.H. Auden, trans.)

For each mythology created by people throughout the centuries, it can be said that nature and culture have shaped them and uncovered the unknown natural and cultural features of the geographical area in which they were born. We cannot consider the nature and culture's influence on these stories separately from each other. Myths are local and cultural clues can be found in each of them which give us ideas about the area that they belong to. The mythical narratives reflect the human condition and mirror their natural and cultural truths. We should analyze them by being aware of this fact. Because every mythical tale gives us hints about the society in which they were created.



Recognizing Shakespeare in Popular Culture: From Classical World Literature to Translated Manga

Ergin Kömürcü
Üsküdar University
Translation and Interpretation Department

Ergin Kömürcü

ergin.komurcu@st.uskudar.edu.tr

- About Shakespeare's works, his specific work *The Tempest* and its translation.
- The difficulties in translating cultural works and the translational methods and strategies used in the translation of *The Tempest*.
- Roman Jakobson's «tripartite categorization of translation».
- What we can gain from other cultures.
- Başak Ergil's concept of «translational recanonization».

Shakespeare is considered as one of the pillars in English literature. Shaping the world of literature with his numerous world-wide known plays such as *Hamlet*, *Romeo & Juliet*, *A Midsummer Night's Dream* and many more. There is no doubt in anyone's mind when people talk about Shakespeare, they also consider the impact he left on modern literature. Leaving behind works that are now considered as World Literature Classics, many of them are translated and adapted into countless languages.

- There is no doubt in anyone's mind when people talk about Shakespeare, they also consider the impact he left on modern literature. Leaving behind works that are now considered as World Literature Classics, many of them are translated and adapted into countless languages.
- This study will dive into the details of how *The Tempest* of Shakespeare was selected to be translated or adapted into Turkish, what problems have occurred while doing so and how those problems could be solved using methodological elements. This research particularly focuses on Sabri Gürses's translation of *The Tempest* on the Manga Shakespeare series.



This study will dive into the details of how *The Tempest* of Shakespeare was selected to be translated or adapted into Turkish, what problems have occurred while doing so and how those problems could be solved using methodological elements. This research particularly focuses on Sabri Gürses's translation of *The Tempest* on the Manga Shakespeare series.

- One big problem in translation is culture. Since there are different cultures and countless cultural elements, it is hard to give the message of the source text to the target reader. That is why translating a classic that is this old can cause issues. Issues like being lost in the context and the words.
- This cultural shift requires some translational strategies. Strategies like deleting heavy parts and simplifying the work or censorship explicitation, etc.
- A question we can ask here is: "is it possible to gain something from the translation, rather than losing something in it?".

One of the main problems in translation is culture. Culture is not something we can take literally and paste it into a paper and expect everyone to know every single detail that is behind it. The reason why we do not know how deep that culture goes is that we are not exposed to it. To know a culture, we need to experience it firsthand. We might not understand it the first time but we can try to understand what is in front of us. One big problem arises here because we do not know the real culture in 17th century. We might read articles and watch documentaries about it but it is to no avail. That is why translating a classic that is this old can cause issues. Issues like being lost in the context and the words. The nature of all Shakespeare is the use of language. Drama uses a heavy language that is not easy to understand for ordinary readers. The source text is written for source culture and the target text written by the translator for the target culture.

- History of literature is filled with target texts that are way more valuable than source texts. And even if it is not better than the source texts, some translations definitely contribute to its presence or its afterlife.
- Umberto Eco has stated “In the course of working with translators, you reread your original text, you discover its possible interpretations, and it sometimes happens -- as I have said -- that you want to rewrite it. I have not rewritten my two novels, but there is one place which, after its translation, I would have gladly rewritten.”. (Eco, 1994)



This cultural shift requires some translational strategies. One strategy is to delete heavy parts and simplify the work. There may be some other strategies like censorship explicitation, summary translation and etc. But won't this make the original work less valuable? Or is it possible to gain something out of the translation, rather than being lost in it? History of literature is filled with target texts that are way more valuable than source texts. And even if its not better than the source texts some translations definitely contribute to its presence or its afterlife. Umberto Eco has stated “In the course of working with translators, you reread your original text, you discover its possible interpretations, and it sometimes happens -- as I have said -- that you want to rewrite it. I have not rewritten my two novels, but there is one place which, after its translation, I would have gladly rewritten.”.

- Using semiotics, Jakobson believes that meaning lies with the signifier and not in the signified. Thus it is the linguistic verbal sign that gives an object its meaning. Interpretation of a verbal sign according to Roman Jakobson can happen in three ways: intralingual, interlingual and intersemiotic. (Jakobson, 2004, 113-118)
- Intralingual translation happens inside the language.
- Interlingual translation happens between other languages.
- Intersemiotic translation happens outside of just the words, focusing on how we can convey the message in any way possible.

Using semiotics, Jakobson believes that meaning lies with the signifier and not in the signified. Thus it is the linguistic verbal sign that gives an object its meaning. Interpretation of a verbal sign according to Roman Jakobson can happen in three ways: intralingual, interlingual and intersemiotic. In the case of intralingual translation, the changes take place within the same language. Thus a verbal sign (word) belonging to a particular language is replaced by another sign (word) belonging to the same language. Interlingual translation on the other hand can be seen as replacing a verbal sign with another sign but belonging to a different language. The last kind of explanation of verbal sign that he talks about is the intersemiotic translation. Here more than focusing on the words, emphasis is on the overall message that needs to be conveyed. Thus the translator, instead of paying attention to the verbal signs, concentrates more on the information that is to be delivered.

- Incorporating intersemiotic translation and the work of an illustrator, we can say that adapting a high literature figure like Shakespeare into a more popular culture will open new doors to new target readers.
- More readers means more exposure to the translated work. Even if the translated piece is not the same as the original, it has the same message.
- Even though he is a very well-known figure in English literature, translating and localizing his works into different cultures will make it easier for the target culture readers to grasp the message of Shakespeare's works.



We can see for ourselves that the translators work is important in many ways so that we can have different works of different authors from different cultures and backgrounds. Using different methods and techniques makes the job easier. Having to work with an illustrator will also make the translated work appear more readable since the human eye appreciates a piece of art inside a book. Intersemiotic translation of a literature work using art will increase the readability of the work.

With this set of rules in mind, canonizing Shakespeare, a known figure of high literature, into present popular culture will open new doors to new target readers. More readers means more exposure to the translated work. Even though the translated piece is not the same as the original one, it contains the same message. After a while the readers will want to know more about Shakespeare and eventually they will research him. This opens up another area of question which is “Why choose Shakespeare?”. Even though he is a very well known figure in English literature, translating and localizing his works into different cultures will make it easier for the target culture readers to grasp the message of Shakespeare’s works. This goes hand in hand with the previously stated argument.

Common elements of Shakespeare’s tragedies are; a tragic hero, a dichotomy of good / evil, the hero’s tragic flaw, issues of fate and fortune, greed and foul revenge. Having these elements and making a lesson out of them helps everyone understand that life is not settled and anything can happen. Translating this message and publishing means that Shakespeare’s work will get into everyone’s minds and also will inspire future authors to write a piece of literature for themselves.

The complex nature of old literature and its tangled and intertwined vines will only be solved once the translator gets an understanding of the work. After that, getting the text out to other cultures is the next step that will be taken. With this in mind, a translator takes a variety of steps to make the original work seem more appealing to the culture of the Turkish reader by using different translation methods and techniques while also taking the Turkish culture into account.

Before proceeding with the intersemiotic manga translations I would like to give a brief example of interlingual translation of *The Tempest* by Can Yücel. In this translation of *The Tempest* he does not shy away from using day-to-day lingo in his work while also incorporating Old Turkish word and sentence structures. This is a very important part of our culture: we like using our old language. By translating such phrases like “Aman tanrım!” to “Aman Allahım!”, Can Yücel appeals to the Turkish reader and makes it more appealing to the eye and ear. A common translation strategy used in translation studies is called “domestication”. A short way to tell about this is that domestication brings the writer to the reader. Domestication removes any complications and strange elements that do not exist in the target culture so that the target reader has no difficult time understanding what they are reading which makes the text seem more familiar and fluent.



- Source Text: In Manga Shakespeare's website they are claiming that "Manga is a visual medium originating from Japan, used for popular communication and education, increasingly popular in the West."
- Target Text: Everest Çizgi translates these well-known literature classics to Turkish. In their website they claim "The Tempest is part of the Manga Shakespeare series, an illustrated adaptation of William Shakespeare. Inspired by Japanese comics and adapted from Shakespeare's original texts by Richard Appignanesi, this series brings the works of the great creator to life for students, readers of Shakespeare and manga fans through the illustrations of master illustrators."

The Manga Shakespeare series, which includes the manga translation of *The Tempest* i based this writing on, has numerous manga translations of Shakespeare's work such as *King Lear*, *Henry VIII* and *Twelfth Night*'s translation is done by Sabri Gürses. These translations have one thing in common: intersemiotic and interlingual translation. If the translation is from English to a comic book format it's considered as intersemiotic, and if the translation is to Turkish from a comic book format it's a interlingual translation. In Manga Shakespeare's website they are claiming that "Manga is a visual medium originating from Japan, used for popular communication and education, increasingly popular in the West.". And Everest Çizgi translates these well known literature classics to Turkish. In their website they claim "The Tempest is part of the Manga Shakespeare series, an illustrated adaptation of William Shakespeare. Inspired by Japanese comics and adapted from Shakespeare's original texts by Richard Appignanesi, this series brings the works of the great creator to life for students, readers of Shakespeare and manga fans through the illustrations of master illustrators."

- By using intralingual and intersemiotic translation we're recanonizing these classics. The mission of Everest Çizgi is to popularize the comic book / manga culture in Türkiye and to bring an educational purpose but as stated before, the culture aspect is more important. Since the publisher wants to popularize this culture in Türkiye, they have translated more classical literature and even Turkish classics into manga style. Another problem that resurfaces is that a translated work is being recanonized. This implies that there is a translational recanonization happening.



We can see that Manga Shakespeare series sole purpose is to mostly entertain and to popularize the works. But on the other hand, Everest Çizgi's purpose is to popularize the manga / comic book culture in Türkiye. A problem that is present here is the fact that retranslated classics have a recanonization problem. We've seen two elements: 1) Educational purposes and 2) Popularization. By using intralingual and intersemiotic translation we're recanonizing these classics. The mission of Everest Çizgi is to popularize the comic book / manga culture in Türkiye and to bring an educational purpose but as stated before, the culture aspect is more important. Since the culture is wanted to be popularized in Türkiye, the publisher has translated more of classical literature and even Turkish classics into manga style. An other problem resurfaces here and it is that a translated work is being recanonized. This implies that there is a translational recanonization is happening.

To quote Başak Ergil and her article about translational recanonization: “Translational recanonization is the act of reintroducing a text or a cultural artifact into another national or transnational cultural canon. A cultural canon consists of many kinds of canons like musical canon, literary canon, film canon, etc. In the case of translational recanonization of literary texts, the product is either reintroduced to the same kind of canon, i.e., a translated poem is reintroduced to the canon as a translated poem, or it is reintroduced to a different kind of canon in the same target cultural canon, i.e., a poem is translated and introduced as a song. It must be noted that “cultural canon,” in this very context, refers to all the traditional forms as well as new and digital forms including e-books, hypertexts, digital culture, and blogosphere, which contribute to the making, transformation, and maintaining of canons.”

- In conclusion I have talked about why Shakespeare is a known and famous author in literature, about intersemiotic, interlingual and intralingual translation strategies and their importance, the Turkish publishers of translated manga series and the fact that in Turkish the translated works of Shakespeare is recanonized because the translated work follows a general publishing policy. This causes the translated work appear as something we gain in translation.

Afro-American Culture and the Vital Role of Music: Analysing the Influence, Evolution, and Significance of Rap Music in Empowering and Reflecting the African American Experience in Politics.

Ahmet Bilge İnem

Music has always been an important part of African American culture. They used music not only in their weddings, funerals but also voice their struggles, dreams, and experiences as a minority group in the United States. With their culture, their music also has evolved. They used chants to communicate under repressing plantation owner's rule. They used blues and soul music during Civil Rights Movements to demonstrate their rightful struggle. Moreover, this urge for singing their lives also finds its place in rap music. From day one, rap music has been used as a powerful narration of their voices. In this paper, the vital role of music in Afro-American culture and its equivalent of today, rap music, and how it is used to bring social issues to agenda are explained by mentioning two artists' songs,

Tupac Shakur and Joey Bada\$\$, each of whom are from different times but talking about similar issues such as political injustice, power struggle of African Americans and Police brutality towards African Americans. These problems can be seen in songs like “Changes, Better Dayz, Temptation, Good Morning Amerikkka” and album like *All-Amerikkkan Badass*.

"We are almost a nation of dancers, musicians, and poets..." says Olaudah Equiano, an ex-slave who got his freedom, in his autobiography in 1792. Through the course of history, music has always been a place for African Americans in which they could be free, safe, inhabit and learn from. Josh Kun calls this concept seeing music as a utopia ***"Audiotopia"*** (2). At different points in history, African Americans created their own Audiotopias. During slavery, they sang old hymns, jubilees and spirituals fulfilling themselves with hope of freedom. Suzie King Taylor, who served in the very first black regiment, talks about her grandmother singing an old hymn in her memoir:

Oh, how those people prayed for freedom. I remember, one night, my grandmother went out into the suburbs of the city to a church meeting, and they were fervently singing this old hymn,

— *Yes, we all shall be free*
Yes, we all shall be free,
Yes, we all shall be free,
When the Lord shall appear, — (13)

In the beginning of the 20th century, with the increasing influence of KKK, racism and lynchings found their place in African-American songs. Famous song “Strange Fruit” by Billie Holiday is one of the best examples of the situation of the era. The song goes as follows:

*Southern trees bear a strange fruit
Blood on the leaves and blood at the root
Black body swinging in the Southern breeze
Strange fruit hanging from the poplar trees.*

As for Civil Rights era, music was the most common way of protesting and narrating their struggle. In the famous documentary Eyes on the Prize’s 4th episode, an activist from SNCC, Bernice Reagon, claims that there were more singing than talking in meetings. Sam Cooke was precursing the long-awaited equality in his song “A Change is Gonna Come” by saying “It's been a long, a long time comin' but I know a change gonna come / Oh yes it will.”

Though form in which these audiotopias are narrated changed with time, their attribute of being a powerful voice of African-American remains the same. First it was spirituals. Then, spirituals paved the way for emergence of Blues. And, as the latest evolution of this process, from Blues, Rap music emerged. Thus, rap music is the continuation of a process by which African American people narrate their experiences. For example, after Rodney King incident which was due to police brutality based on race, L.A. riots broke out in 1992.

The rage on the street found its place in Dr. Dre's song **"The Day Niggaz Took Over"**. Three years before that, N.W.A already made a song about police brutality, **"Fuck tha Police"**.

***Fuck the police comin' straight from the underground
A Young nigga got it bad 'cause I'm brown
And not the other color so police think
They have the authority to kill a minority***

As of today, rap music is the mainstream culture in the states and generates billions of dollars each year. Besides that, rap music is the common medium of narration nowadays, not just for African Americans but for most of the people around the world.

One of the best examples to look at rap music as a tool for storytelling is Tupac, regarded as the greatest of all time. Tupac Shakur was born in 1971 to a family of Black Panthers. His mother, Afeni Shakur, was an activist in Black Panther Party and she was section leader for Harlem. Her activism affected his son's career without a doubt. His music is always associated with activist lyricism consisting of police brutality, oppression, suffragist activism, problems within black community such as gang related activities. Even though he built his character around his iconic "thug life" motto and even earned his life through selling drugs, he always criticized the way African Americans live and their "thug" culture.

In his song “Better Dayz”, which was written in 1995 and released after his death, he starts off with by saying:

*Time to question our lifestyle, look how we live
Smokin' weed like it ain't no thing, so even kids
Wanna try now, then lie down and get ran through
Nobody watches 'em, clockin' the evil man do*

One of the best examples to look at rap music as a tool for storytelling is Tupac, regarded as the greatest of all time. Tupac Shakur was born in 1971 to a family of Black Panthers. His mother, Afeni Shakur, was an activist in Black Panther Party and she was section leader for Harlem. Her activism affected his son's career without a doubt. His music is always associated with activist lyricism consisting of police brutality, oppression, suffragist activism, problems within black community such as gang related activities. Even though he built his character around his iconic “thug life” motto and even earned his life through selling drugs, he always criticized the way African Americans live and their “thug” culture. In his song “Better Dayz”, which was written in 1995 and released after his death, he starts off with by saying:

*Time to question our lifestyle, look how we live
Smokin' weed like it ain't no thing, so even kids
Wanna try now, then lie down and get ran through
Nobody watches 'em, clockin' the evil man do*

Though he knew the reasons why African Americans are involved in such activities, he does not stand up with the idea of doing criminal activities to live by. He praised change in their life style too.

In the same song, he goes on **“It's up to us to clean up the streets, it ain't the same, too many murder/ Too many funerals, and too many tears/ Just seen another brother buried, plus I knew him for years...”** Another aspect he mentioned in the lines was black on black crimes. According to an article published in 1983 by Poussaint, **“Black homicide rates are seven to eight times those of whites...”** (1) and in the same article it is said that **“In about 80-90% of the cases, the Black victim was killed by another Black, and about 52% of the murder victims were acquainted with their assailant”** (1). The problem still continues today which makes the Tupac's song still relevant to this day.

Another, and relatively more important, point that Tupac mentions in his songs is racism. Throughout centuries African Americans encountered racism and it is one of the most common issues on African American experience. In his song “Changes” recorded in 1992, he starts with “I see no changes, wake up in the morning and I ask myself/ Is life worth livin'? Should I blast myself?/ I'm tired of bein' poor and, even worse, I'm black.” Lyrics reflect the institutionalized racism in the United States. Institutionalized racism had been a common issue before 1964. Literacy tests, segregation, alienation, deprivation from equal opportunities were common problems before the civil rights act. However, different types of institutionalized racism took over. In the same song, Tupac says:

***"Give the crack to the kids, who the hell cares?
One less hungry mouth on the welfare"
First ship 'em dope and let 'em deal to brothers
Give 'em guns, step back, watch 'em kill each other***

First two lines are about the crack epidemic during 80s and 90s during which CIA was alleged to be involved in the drug sales in black communities. One of the most striking allegations about the issue was made in 1972 by Allen Ginsberg. After conducting research of how CIA smuggled drugs from Vietnam, he composed a calypso about the issue named “CIA Dope Calypso”. Moreover, due to the fact that 37% of the welfare benefiterers are African American, the epidemic was ignored by the government, thus spendings would decrease accordingly. The latter two is the continuation of the statement, again accusing the government not involving into problems that crumbling African American society.

On top of the issues mentioned before, Tupac also talks about police brutality based on race, which is another extension of institutionalized racism. In the same song “Changes”, Tupac goes by saying “Cops give a damn about a negro / Pull the trigger, kill a nigga, he's a hero”. Lines are most likely about L.A. riots since Tupac was residing in Los Angeles at the time, also when he recorded the song in 1992, and the riots were a result of beating of Rodney King. These lines are still applicable to this day. In 2020, a similar incident happened to George Floyd who was allegedly accused of paying a counterfeit \$20 bill to the shop owner and brutally killed by the police. Police put his knee on Floyd’s neck for 9 minutes until he couldn’t breathe even though he was taken under control with a gun pointed to him, being handcuffed and on the ground. After Floyd’s death riots broke out all over the states similar to 1992.

21 years after Tupac's death, racism, police brutality, power struggles of African Americans were still prominent problems. Though the first African American president was elected to the office in 2009, not much had changed in African American experience. In 2014, 12-year-old Tamir Rice was fatally shot by Police since he was holding a toy gun. In 2015, Dylann Roof who claimed himself as white-supremacist killed 9 parishioners in a historic black church. In 2016, Philando Castile was killed during a traffic stop as his girlfriend live-streamed the incident on Facebook. Upon the lasting problems, a "new-school" rapper named Joey Bada\$\$ released an album named All-Amerikkkan Badass, with a specific spelling, in 2017. When he was asked why he chose this sort of spelling, he said that he wanted to show that part of the America. All-Amerikkkan Badass is a concept album focusing its lyrics on problems of African Americans in the states consisting of racism, police brutality, social problems within black community and power struggle of African Americans.

The album starts with the song called "GOOD MORNING AMERIKKKA". Joey starts directly by asking "Now, what's freedom to you?". Then, he directly connects it to ongoing police brutality in the states.

*Let's talk about it, take a minute, think it through
I'm all about it, but the concept seems new
The coppers still shoot us down on Channel 5 news
Lock us up for anythin' we do to pay dues*

This direct start continues with second track “FOR MY PEOPLE”. Though there are several other issues he mentions in the song, one stick outs the most.

Music is a form of expression

I'ma use mine just to teach you a lesson

Rule one: this microphone's a weapon

I'm shootin' out the actions manifested and my passion

Never restin', I'm surpassin' the expectancy

Of life in my direction

Man the section 8 depressin'

Hard to be progressin' through recession and oppression

*Not to mention that they had us cell blocked ever since an
adolescent*

Starting with how he thinks of music as a form of expression. He goes on by talking about section 8. Section 8 is a section in the housing rights act of 1937, which details federal funding for landlords to rent their houses for low-income families, generally being African American families. However, the section is applied generally in bad neighbourhoods enforcing the notorious black neighbourhood problem. By doing so, families benefiting from the act generally subject to poor living conditions, which adds on to the concept of the album.

In track 4 “LAND OF THE FREE”, he allegorically discusses the racial discrimination in a country so called “Land of the Free”. In the bridge of the song, he goes by saying “Full house on my hands, the cards I was dealt/ Three K's, two A's in AmeriKKKa”.

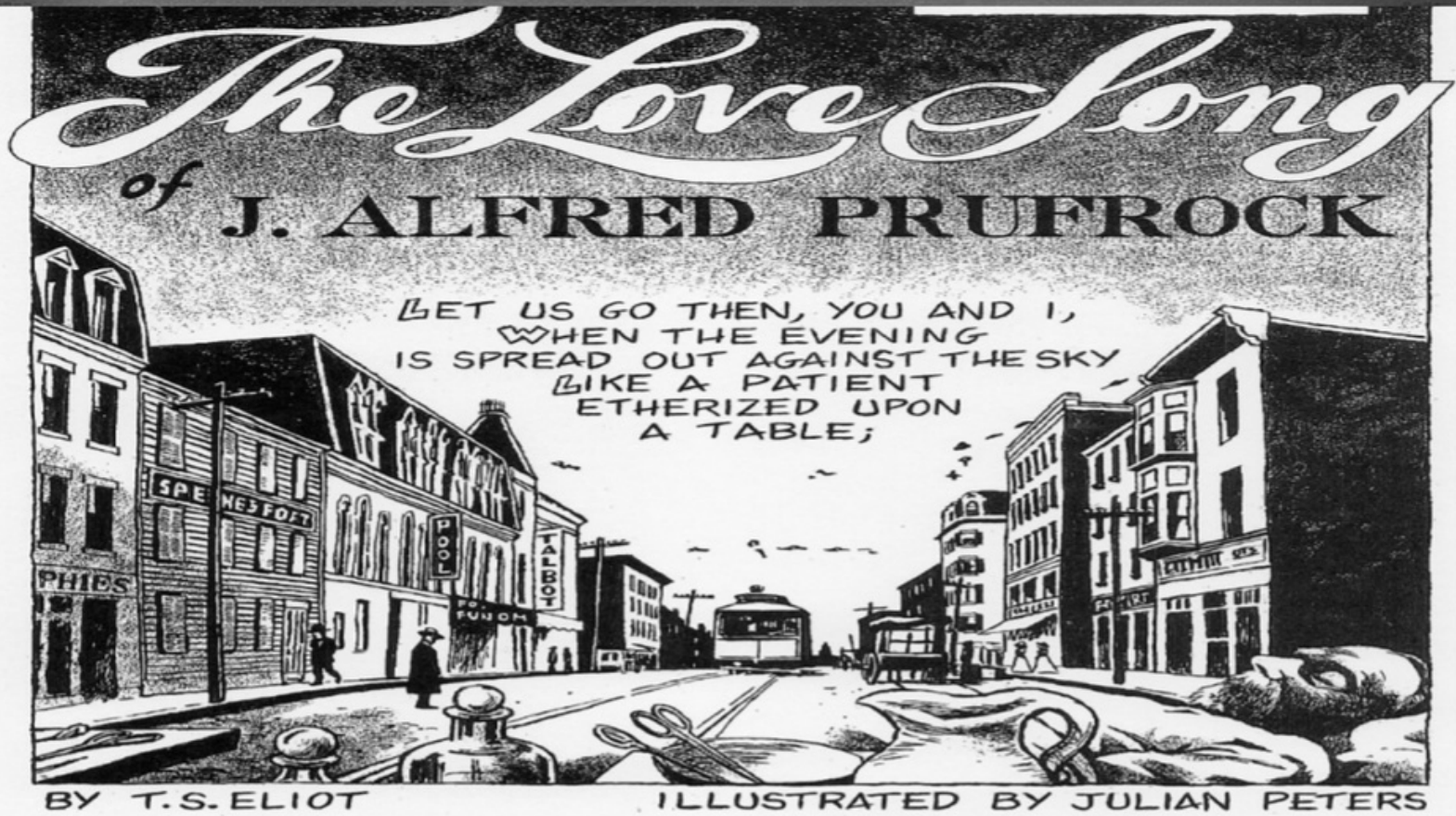
As it can be understood it is a poker reference of full house with 3 kings and 2 aces which is one of the best hands that you can get in poker. So, he allegorically discusses there is the opportunity for advancement but it is not open for African Americans, since he got dealt 3 kings, 3 K's. Being deprived of the opportunity is linked to being deprived from the power. Joey also discusses this further into the song by saying "Obama just wasn't enough; I need some more closure /And Donald Trump is not equipped to take this country over/ Let's face facts 'cause we know what's the real motives". Having a black president is not enough he claims. In his own annotation on genius.com, he says that:

Obama in office for black person was of course a good thing, but what it did to us, our political selves, it put us to sleep... I won't be fooled. Just because you gave me a black president, don't mean that all our problems are resolved. Don't mean that our history is erased...

Politically, and also in terms of power holding ranks, African Americans are still underrepresented. Even though Obama administration contributed to Black Power, same old problems are still prominent in the states. To top this statement up, in the last song of the album "AMERIKKKAN IDOL" Joey says:

***Sorry white Amerikkka, but I'm about to black out
Got a message for the world and I won't back out
So turn the kid raps loud, I'm about to spazz out
Watch out, another nigga runnin' in the White House
But I won't stop 'til this whole shit painted in all black***

In summary, Music has always been a vital part of African American culture. Their hopes, beliefs, pain, joy all resonated with the music they produced. The musical journey which started with spirituals during slavery found its form as rap music in contemporary world. Now rap music is the tool of narration, one of the its most influential names being Tupac. In his songs “Changes” and “Better Dayz” Tupac talks about the issues of his time such as police brutality based on racial stereotypes and institutionalized racism which still exist in today’s world. The legacy Tupac left behind is growing with “new-school” rappers like Joey Bada\$\$\$. In 2017, His releasing a concept album called “All-Amerikkkan Bada\$\$\$” to show problems of African Americans in daily lives, in power structure and in their communities shows the importance of music in African American culture.



The Love Song of J. Alfred
Prufrock By T.S Eliot

*The Hidden Voice:
Cultural Constrains*

Fatma Melike Alsaç

Abstract

Are we truly free individuals in society? Or are we just a victim of society because of norms and cultural values? Accordingly, a person's hesitation and self-consciousness reflects the pressure to conform to societal norms. Additionally, a fear of judgment and desire to fit into the cultural expectations bring another conflict. And unconsciously society teaches us some regulations that must be abided otherwise you become an "alienated existence. Correspondingly, T.S Eliot's modernist poem "The Love Song of J. Alfred Prufrock" explores the effect of the intersection culture and the individual. T.S Eliot as a poet witnessed the collapse of cultural norms and societal values in the early twentieth century, as a result, the protagonist of the poem, Alfred Prufrock feels isolated from the society around him, and this situation symbolizes a wider cultural alienation that existed in early 20th century. This cultural shift was brought about by urbanization and modernity. Even the protagonist cannot reconcile the demands of his individuality and social life. As a result, suppression gives him fear and he cannot find a connection between himself and society. Thus, the persona of the poem is never free to be himself. Instead of being an individual, he acts according to the human voices and he is the victim of the voices of norms. Within this point of view, this study aims to show that, by referring to Alfred Prufrock, expresses their dissatisfaction with the lifestyle of the middle-classworld also the traditions and inner conflicts Prufrock inherited from society.

Keywords: Culture, Society, Unconscious, Poetry, T.S Eliot

“Do I dare disturb the universe?”

T. S. Eliot

Introduction

The late 19th century witness to an era characterized by stability, faith in progress, and the pervasive belief in conventional societal norms. However, the turn of the 20th century marked a departure from these established ideals. It is also should be noted that “It has as well, a number of shortcomings as it caused tremendous change to the deep structure of the society and individuals perception of the world”(Boukerrou) As a modernist poet, T.S. Eliot emerged as a herald of this transition, his works serving as a bridge between the eras, capturing the essence of societal shifts and cultural transformations. He wrote poetry using different styles and images. In contrast to traditional style, Eliot attempts to reconcile the two contrasting and disparate ideas, which is tradition and individuality.

Additionally, Eliot's poetry embodies the fractured consciousness of an era in flux. His use of fragmented narratives, non-linear structures, and stream-of-consciousness techniques reflects the disjointedness of a society grappling with identity crises and moral decay. The shift in literary style—from the structured, romanticized verse of the 19th century to the fragmented, introspective, and often disillusioned tone of modernism—encapsulates the changing cultural ethos. Eliot, as a cultural critic, articulates the anxieties, disillusionment, and fragmentation of an era undergoing radical transformation, exemplifying the stark contrast between the certainties of the past and the uncertainties of the modern world. Also, the individual become center of interest and concerns due to the hardship of modern life. Accordingly, In T.S. Eliot's seminal work, "The Love Song of J. Alfred Prufrock," a poignant exploration of the human condition unfolds within the intricacies of a modern, culturally regulated society. This poetic masterpiece delves into the psyche of its titular character, Prufrock, unraveling the passive existence and internal conflicts of the modern individual. Eliot, through vivid imagery and introspective musings, dissects the consciousness and unconsciousness of Prufrock, unveiling the pervasive themes of suppression, self-doubt, and the profound influence of societal norms on the individual. Within this analysis, we navigate through distinct sections of the poem, peeling back layers to expose the intricate interplay between the individual and a corrupted societal framework, ultimately discerning the impact of cultural regulation on both the collective and the self.

2. PASSIVE LIFE OF MODERN MAN

2.1 Suprassion and Self-Doubt

T.S Eliot's poem The Love song of Alfred Prufrock shows the difficulties that modern man confronts in his daily life by means of protagonist. Prufrock suffer from self- anxieties and low self-esteem that he develops because of his failures to build social bonds with other member of the society. To illustrate this situation Eliot, start his poem with epigraph:

*S'io credesse che mia risposta fosse
A persona che mai tornasse al mondo,
Questa fiamma staria senza piu scosse.
Ma perciocche giammai di questo fondo
Non torno vivo alcun, s'i'odo il vero,
Senza tema d'infamia ti rispondo. (T.S Eliot)*

Why Eliot chose this epigraph for his poem? The Epigraph of this poem is said by one of the characters in the eight circles of hell, where some of the worst of the worst are stuck for eternity. Clearly, Eliot suggests that the setting of the poem is kind of hell. Ironically, This is not a love song but it is song of hopelessness of modern man. In this hopelessness songs, Prufrock invite himself to the journey which starts with unconsciousness. Eliot highlights this journey with these lines: "Let us go then, you and I, When the evening is spread out against the sky" (T.S Eliot) It also shows that, this journey will be revealed by the inner conflicts. However, this journey will be not completed because Eliot resembles modern man to "a patient etherized upon a table;" (T.S Eliot)

According to the Eliot, Modern man is neither alive nor dead and inevitably becomes alienated to himself which brings the passivity, conformity and unable to action. Similarly, Earnest Hemingway analyze this modern man situation as an “Stuff Animal” In this situation Procrastination becomes inevitable. Because Prufrock in the next lines, attempts to delay overwhelming questions such as “Oh, do not ask, “What is it?” Let us go and make our visit (T.S Eliot)
In these lines, he is delaying the crisis of the moment by trying to convince himself and justify his inaction.

2.2 Fear of Judgement

The protagonist of the poem has also fears of judgment in society. Because people will think that:

*With a bald spot in the middle of my hair —
(They will say: “How his hair is growing thin!”)
My morning coat, my collar mounting firmly to the chin,
My necktie rich and modest, but asserted by a simple pin —
(They will say: “But how his arms and legs are thin!”)(T.S Eliot)*

It can be seen that Prufrock obsessed by his image in the eyes of the others. And, the protagonist lost self- trust in everything that surrounds him. Even the protagonist compare himself to Michelangelo, Prince Hamlet, and lord, which brings him an inferiority complex. However, In modern society man like Prufrock has no position at all the hypocritic people play lead role in corrupted society.

3 Historical Background of England

T.S Eliot's poem *Prufrock and Wasteland* shows the fragmentation in the human soul caused by the anarchy of values in the Western Civilization. And historical background of England clearly shown in these lines:

*The yellow fog that rubs its back upon the window-panes,
The yellow smoke that rubs its muzzle on the window-panes,
Licked its tongue into the corners of the evening,
Lingered upon the pools that stand in drains,
Let fall upon its back the soot that falls from chimneys,
Slipped by the terrace, made a sudden leap,
And seeing that it was a soft October night,
Curled once about the house, and fell asleep. (T.S Eliot)*

Metaphorically, yellow fog symbolizes disease and spiritual infertility and wasteland in the society, caused by industrialization. Additionally, the dirtiness of modern streets is not just ugly landscape of the city but also symbolizes the space of poet's mind. Yellow smoke also symbolizes that, there is no escape from that corrupted society. it is kind of smoke that it can be seen everywhere. Within that context, there is no way out! Everyone is trapped in this ill society and societies' regulations.

Conclusion

This study aims to show that, "The Love Song of J. Alfred Prufrock" serves as a microcosm of the conflicts between individual consciousness and the overwhelming pressures of a culturally regulated society. And, in the case of Prufrock, the modern man suffers from alienation and loneliness that resulted with catastrophic consequences. The poem, thus, stands as a poignant testament to the perpetual struggle between the self and the society it inhabits, prompting a deeper reflection on the complex interplay between culture, consciousness, and the human condition. However, Should we step outside of the societal norms? Or should we dare disturb the universe?



"The Meeting Point of Popular Culture, Literature and Music: A Review of *Animal Farm* by George Orwell and *Animals* by Pink Floyd



PACES 2023 / CULTURE

Zeynep Arutoprak

Pamukkale University - English Language and Literature



Pink Floyd and George Orwell's Meeting



Pink Floyd's Animals

The concept album features songs representing different "Animals" in society, like "Sheep", "Dogs" and "Pigs".



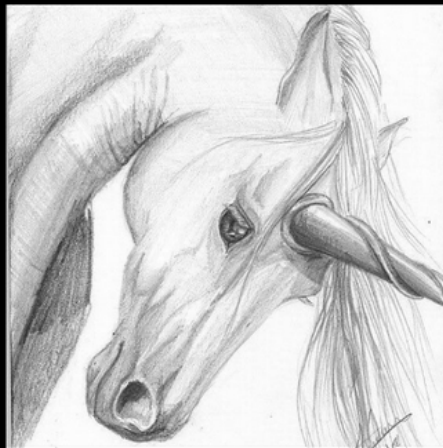
George Orwell's Animal Farm

Orwell's classic uses farm animals to satirize the Russian Revolution and its aftermath. This novel is a great example of "political allegory".

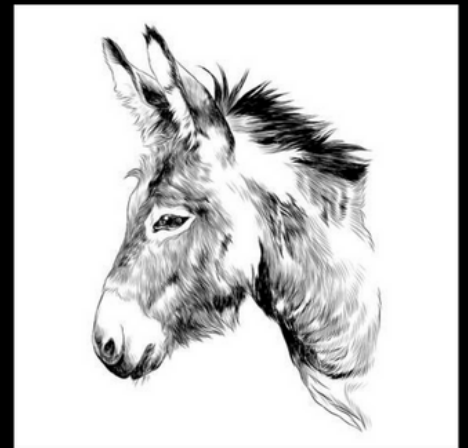
Major Characters in Animal Farm



Old Major
Napoleon
Snowball
Squealer



Boxer
Mollie
Clover



Benjamin

Minor Characters in Animal Farm



They were used by pigs to create fear, discipline and tame the inhabitants of the farm.

Moses



The tamed raven who spreads stories of Sugarcandy Mountain, the paradise.



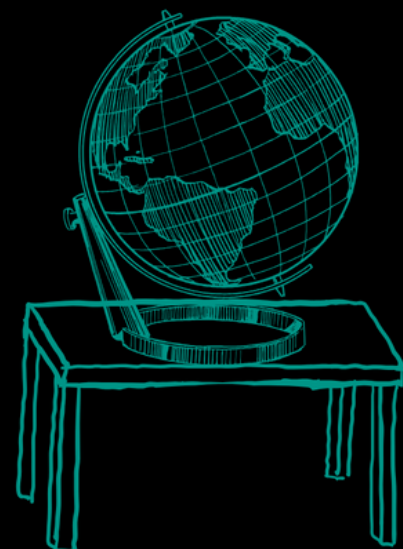
Farmers

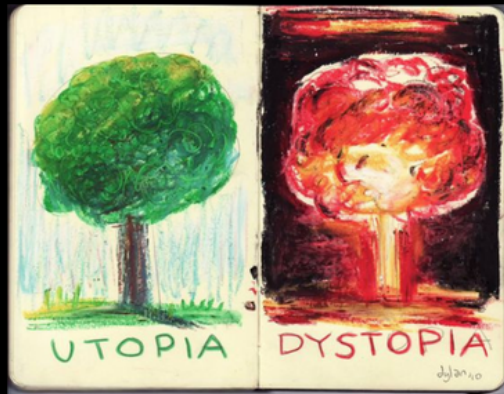


**Mr. Jones
Mr. Frederick
Mr. Pilkington
Owners of their own farms.**

Hidden Concepts in Animal Farm

- 1. Lenin and Trotsky**
- 2. Stalinism**
- 3. Propaganda and Manipulation**
- 4. Other Social Groups on the Farm**
- 5. Proletariat and Class Struggle**

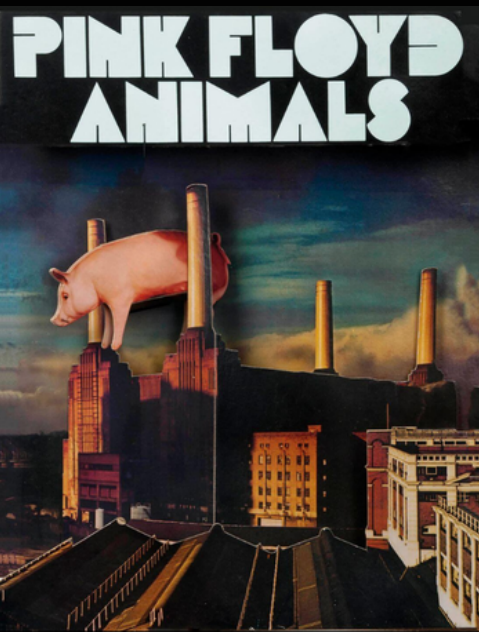




BEFORE AND AFTER

SEVEN COMMANDMENTS

- 1) Whatever goes upon two legs is a enemy.
 - 2) Whatever goes upon four legs, or has wings, is a friend.
 - 3) No animal shall wear clothes.
 - 4) No animal shall sleep in a bed.
 - 5) No animal shall drink alcohol.
 - 6) No animal shall kill any other animal.
 - 7) All animals are equal.
-
- 1) Once the pigs start walking on two legs, two legs become better then four.
 - 2) The pigs end up thinking any animal who walks on four legs or has wings in inferior.
 - 3) The pigs all end up wearing clothes.
 - 4) "No animal shall sleep in a bed with sheets"
 - 5) "No animal shall drink alcohol to excess"
 - 6) "No animal shall kill any other animal without cause"
 - 7) " All animals are equal, but some are more equal than others"



Pink Floyd was an English rock band formed in London in 1965. The band achieved international success for its progressive and psychedelic music, and they are widely considered one of the greatest and most influential rock bands in history. The original members included Roger Waters, Richard Wright, Nick Mason, Syd Barrett, and David Gilmour. Pink Floyd's music is known for its complex compositions, philosophical lyrics, and innovative use of sound effects.

"Animals" is the tenth studio album by Pink Floyd, released on January 23, 1977. The album is often regarded as one of Pink Floyd's masterpieces and is known for its concept, inspired by George Orwell's "Animal Farm." The album consists of five tracks and features a more straightforward and aggressive sound compared to some of their earlier works.

- 1) "PIGS ON THE WING (PART ONE)"
- 2) "DOGS"
- 3) "PIGS" (THREE DIFFERENT ONES)

- 4) "SHEEP"
- 5) "PIGS ON THE WING (PART TWO)"

"Dogs"

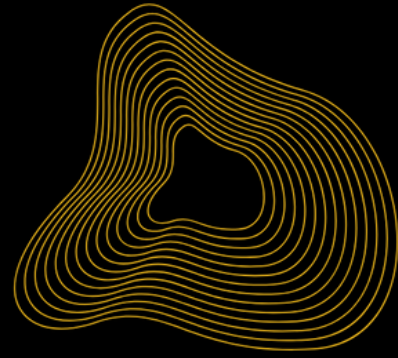
[Verse 1: David Gilmour]

You got to be crazy, you gotta have a real need
Gotta sleep on your toes and when you're on the street
Got to be able to pick out the easy meat with your eyes closed
And then moving in silently, down wind and out of sight
You got to strike when the moment is right, without thinking
And after a while, you can work on points for style
Like the club tie, and the firm handshake
A certain look in the eye and an easy smile
You have to be trusted by the people that you lie to
So that when they turn their backs on you
You'll get the chance to put the knife in

Hungry dogs are mentioned here.

- They are hungry because of the harsh conditions of the system.

- It is easily seen that there is a revenge request.
In order to stay alive, sometimes people had to commit an illegal act.



[Verse 2: David Gilmour]

You gotta keep one eye looking over your shoulder
 You know, it's going to get harder, harder and harder
 As you get older
 Yeah, and in the end you'll pack up and fly down south
 Hide your head in the sand
 Just another sad old man
 All alone and dying of cancer



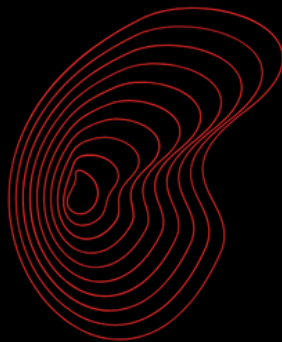
A reference to Boxer, he used to be the fastest, strongest working force in the farm, but as the years gone by he became weaker and weaker, getting tired more easily.

When he almost fainted, the pigs said they will take him to a hospital, when in reality they just got rid of him. After they put him in the car and it started driving, the animals told him to escape, shouting that he's about to be killed. He tried to, but was too weak.

"Sheep"

[Refrain 1]

You better watch out
 There may be dogs about



There is a warning to Sheep, which implies that there is a danger. This danger can come from the dogs, they were extremely violent because of the government and class distinction.

[Verse 2]

What do you get for pretending the danger's not real?
 Meek and obedient, you follow the leader
 Down well trodden corridors into the valley of steel

By nature, sheep are easily frightened and obedient animals. In the book, as in real life, the sheep follow their shepherd "Napoleon" and obey his principles and orders with complete devotion.

[Refrain 3]

Have you heard the news?
 The dogs are dead!
 You better stay home and do as you're told
 Get out of the road if you want to grow old

Sheep are willing to govern but after the death of dogs, they do not know what to do and follow the rules which they learn from the hard way; they become the new dogs and spread violence all around.

Conclusion: Animals Album

- 1) "Pigs on the Wing (Part One)"
- 2) "Dogs"
- 3) "Pigs (Three Different Ones)"
- 4) "Sheep"
- 5) "Pigs on the Wing (Part Two)"

Although there are not references to the book in every track of the album, a careful look at the album as a whole and the word choices in the track titles reveals how intertwined the album is with George Orwell's book.

Popular Culture and Music

Popular culture and music are like a two halves of one apple.
They both influence each other and complete each other.
With the help of music, people connect and feel "one".





According to Adorno's theory of music;
"Popular songs come to sound more and more like each other.
They are increasingly characterised by a core structure,
the parts of which are interchangeable with each other."

**Pink Floyd is popular,
Pink Floyd is a
producer,
but Pink Floyd is not
copy of something,
like a Barbie doll.**

As a product of the late 1970s, "Animals" mirrors the "chaos" that affected people during that era.
Its concept, aligned with George Orwell's the "Animal Farm",

"Animals" by Pink Floyd becomes more than a musical masterpiece; it becomes a cultural artifact
that mirrors and challenges the general norms of its time.

With the help of music, human beings can express themselves.
All the members of the Pink Floyd expressed themselves in the lyrics, and the notes of their
musical instruments.

Music connects each other, like popular culture connects human beings...



Exploring Cultural Production and Interactions in Translocal Spatiality Through Punk Subculture

Furkan Sönmez

Methodology and Field Observations

Punk is still can be considered as an important phenomenon today. Moreover its spatiality features is mostly neglected. Thus, This article will attempt to approach the creation of global spaces of punk subculture as a step towards transcending the boundaries of "everyday life" through the production of space and spatiality. In forming the theoretical perspective, It will be drawing inspiration from most known French social scientist and philosophers such as Henri Lefebvre, Michel De Certeau, Situationists, and Michel Foucault.

Lefebvre argues that understanding the everyday and constructing a theory of everydayness requires specific prerequisites. These prerequisites involve, first and foremost, being present within everyday life, having lived there, and then refusing to accept it, maintaining a critical distance. These prerequisites can also be applied to communities, spaces, and discourses daring to step outside the everyday. Anything attempting to be beyond the everyday constructs itself through criticism of the everyday and seeks to transform it by targeting it from a "semi- periphery " perspective. The researcher's task is to be situated within this " semi-periphery " realm and observe everyday life from there.

The prerequisites outlined by Lefebvre call for the adoption of an autoethnographic approach in subculture studies. Autoethnography allows us to see and directly experience how meaning is produced and relationships form within a space from an insider's perspective. It also breaks down the sharp distinction between academic work and everyday life, enabling the ordinary to gain the value it deserves. Given that the autoethnographic method emerges as the main approach in my study due to its ability to give a insider role of the researcher in punk shows , punk spaces and punk venues while offering a new form of "social interaction," as Marcus notes, scholarly knowledge is not confined to a single space. Spatialities, as seen in the translocal characteristics of punk, transcend and manifest themselves differently in various localities. In light of this, I have endeavored to conduct my fieldwork in diverse locations. The multiple field observations conducted in Berlin, Krakow, Istanbul, and Lyon form the foundation of my study and this article .

Youth and Everyday Life

Lefebvre argues that the creative (collective, productive) subject becomes blurred within "everyday life," and an organizing need is gradually lost. He supports this assertion with the claim that revolutionary desires will confront an increasing fragmentation. According to him, the paradigm of modern social sciences implicitly accepts and reproduces this fragmentation. Therefore, he contends that the foundation of the social is the "everydayness" that reveals the "social whole" in everything, and he advocates for critical social sciences to make everyday life the object of their research.

"Everyday life" is the space for organization, deliberate and planned self-regulation. In this context, there is a transformation not only in an individual's production relations over time but also in their consumption and the inclusion of "the production of consumption." Lefebvre labels this societal condition as the "bureaucratically directed consumer society." According to the Situationists and Lefebvre, life has undergone a complete change and has become "fragmented" under the conditions of capitalist modernity. Thus Lefebvre states that the fundamental element of the "bureaucratically directed consumer society" is the feeling of "satisfaction." According to him, satisfaction and dissatisfaction exist in a continuous cycle. Everyday existence, exploited by the needs of the state and capital, lacks a "space" to fulfill the need for creativity and interpersonal dialogue. Due to this lack of "spatial" and "desire" fulfillment, individuals turn to fictional solutions when real solutions seem impossible or appear so.

Lefebvre regards the presence and position of youth in everyday life as a significant research topic. According to him, the "youth" in everyday life seek a different daily existence from their families and, at the same time, are drawn towards a parallel everyday life that resembles it. One form of this resistance, according to him, is the constant renewal of the "youth" group directing a rejection towards society. In Lefebvre's view, this rejection is an effort to break away from everyday life and establish a different way of life. Moreover he suggests that resistance will continue as long as various groups (youth subcultures, political organizations) protest and object. One of these forms of resistance is the ongoing rejection directed by the constantly renewed "youth" group against society. According to him, this rejection is an attempt to step out of everyday life and create a different life.

De Certeau's slogan "culture is ordinary" can be seen as a stance against Raymond Williams' critique. Theorists like De Certeau and Williams argue that culture is not just the privilege of the elite but also a field of discursive conflict and compromise. In this context, we can evaluate the youth subculture called "punk" with its translocal features in light of De Certeau's concepts of "strategy" and "tactics." However, in making this assessment, while historicizing the emergence of punk from a Marxist perspective, we should also consider the analyses of Jean Baudrillard's "consumer society" and Guy Debord's "society of the spectacle." This involves taking into account the possibility of reversing relationships with the "object."

Punk Subculture and Scenes

Punk is one of the most challenging concepts to define today. There is no fixed understanding of "punk"; rather, one can only speak of punk subcultures that continually generate sub-subcultures. Nevertheless, the concept of resistance can consistently be invoked to understand punk practices. In conjunction with the concept of resistance, punk has been understood essentially as a symbolic and powerless subcultural response against dominant culture, grounded in class. In doing so, it has emphasized daring to step outside the everyday life, as Lefebvre indicated, and attempted to create a new series of social relations. Dick Hebdige, a prominent figure in the Birmingham School, conducted extensive research on punk over the years. Hebdige's subcultural analysis focuses on exploring the social experiences of the working class and centers on the 'imagination,' inviting contemplation on how its disruptive meaning transmits itself to the future through creative invention and reinvention.

Punk, along with its embraced DIY (Do It Yourself) ideology, aims to minimize alienation in production outside industries by using its own tools. The spatiality of punk occurs in conjunction with the circulation of the produced items in space. While music takes the forefront among these items, the noticeable importance of zines and the presence of groups in the electronic environment are also significant aspects.

When we consider music, punk as a subculture has formed its own aesthetics by targeting the general tonality. Additionally, examining the qualities of the venue where the punk music is performed can be interesting. Punk music genres (such as hardcore, emo, etc.) often highlight the elimination of the distinction between the audience and the performer. The performer does not stand on a stage constructed above the ground, as in traditional music spatialities; instead, there is no stage. The performer and the audience integrate, transferring to a new relationship structure outside of the everyday.

For a deeper understanding of the breakdown of everyday relationships, Erving Goffman's analysis of social interaction might provide valuable insights. According to Goffman, social interaction is the everyday communication practices individuals engage in to understand each other. Everyday life occurs through the perception of communication, dialogue, gestures, and facial expressions by individuals. Goffman approaches this perceptual process with the metaphor of "theatre." According to him, socially assumed roles function like a theatrical setting. Roles are socially defined expectations followed by an individual. Goffman suggests that people are sensitive to how they appear to others, and they attempt to influence others by using impression management techniques. This can be done sometimes strategically but is often an behavior performed carefully.

The punk subculture, by creating its own spaces, shockingly reflects alternative roles and behaviors outside of everyday life. The relationships that punks establish with objects, which are the main subjects of the "consumer society," such as tearing clothes through DIY (Do It Yourself) methods or loading them with new images and meanings, externalize the "normal individual" from the societal role form. In this context, punk spaces reconstruct and develop all the socially defined roles within their spatiality, challenging and subverting the norms set within the everyday.

The formation of spatialities in punk subculture has been examined within the framework of the "scene" concept. The fact that over 80% of commercial music worldwide is controlled by five multinational corporations plays a significant role. Subcultural music, for many, becomes a crucial way to create an alternative "lifestyle," define their identities, and establish strong community bonds. While the music industry is global, much of the music is produced and enjoyed in ways distinct from these corporate realms and in various local contexts.

The term "scene," initially used in journalism and daily contexts, has increasingly found its way into academic discourse. This term is employed by academic researchers to define contexts where groups comprising producers, musicians, and fans collectively share their common musical tastes and distinguish themselves from others. The term "scene," associated with the semi-world of jazz in journalism, has served as a cultural resource for fans of music genres. It has assisted in the formation of the "underground" or "alternative" identity of specific music genres and helped define their cultural differences.

The concept of "scene" has become an increasingly used model in academic research on the production, performance, and consumption of subcultural music since the early 1990s. The formulation of this concept is influenced by Pierre Bourdieu's (1984) "field" and Howard Becker's "art worlds" concepts. Studies from the "scene perspective" focus on situations where performers, supporting facilities, and fans come together collectively to create music for their own tastes. "Scenes" form a structure where relatively few people create music for niche markets, in contrast to the multinational music industry's mass markets. In this context, "scenes" occupy a focal point worldwide, demonstrating how local identities are shaped, claimed, and reassembled through music.

"Scenes" were initially evaluated academically with a focus on "local" characteristics. In this context, the relationship between music-making processes and the everyday life of specific communities was examined, leading to the conclusion that these musical forms are embedded in local cultures. Shank further developed his analysis of the relationship between music and locality by considering it as a field for the multiple expressions of musical life characterized by a coexisting local scene. He noted that these scenes could be musically and visually conflicting, yet each represented specialized local sensitivities to the city and the state in different ways.

Evaluating Shank's perspectives through his own ethnographic fieldwork can be beneficial. However, in conducting this evaluation, this article will discuss how the "destructive" identity of the punk subculture interacts with state and local factors and, in this context, how "local scenes" characterize themselves. This is because "scenes" often embrace various forms of local knowledge used as resistance "tactics" against local conditions.

Spatial Transcendence and Translocality

The invention of hardcore punk brought about the birth of the philosophy of clean living in punk life. Under the leadership of the band Minor Threat, hardcore punks no longer succumbed to the influence of drugs and alcohol; instead, they tried to stay as far away from them as possible. The name given to this new lifestyle within punk was "straight edge."

In summary, we can talk about a significant breakthrough with the emergence of hardcore punk. Additionally, we emphasized the impact of hardcore and straight edge, highlighting the shift of the cultural center from England to the United States. In this context, it is possible to discuss the creation of a "decentralized" subculture as a result of the shift in the main axis. So much so that with the emergence of new communication tools in the 90s and their widespread integration into every aspect of life by the 2000s, punk transcended the boundaries of Western dominance. From this point onwards, punk reached every corner of the world, from Turkey to Indonesia, Poland to China, creating its own audiences.

This expansion also led to the establishment of "local scenes" in these new locations and facilitated interaction between them. In this sense, I argue that the developments during the 90s offered a research opportunity, especially in exploring the relationship between punk outside the West. In this context, my main argument is that, despite being defined with reference to the initial moments in the United States and the United Kingdom, the adoption of punk's 'resistance' practices and do-it-yourself culture in other national contexts deserves more attention. I contend that this interest can only be achieved by understanding that punk's development in a translocal space has brought forth new perspectives, discourses, and subcultures.

Foucault argues that the era we are in is primarily an era of simultaneous spaces: a time of overlaps, near and far, side by side, disjointed. These spaces are organized in such a way in this era that they offer possibilities to our lives as a network connecting points and intersecting with its own chain. In light of this, I propose that the best example of such a network of interconnected simultaneous spaces is the "punk scenes."

Given that, Williams proposes that subcultural spaces, although hidden, serve as useful gathering spaces that can be understood as meaningful resistance areas aiming to encourage social change. "Scenes" are the names of the places where punk resistance takes shape. "Scenes" are not only spaces where locally originated music and cultural products emerge but also dynamic areas that regularly interact with similar local scenes in distant places.

Through the exchange of records, bands, fans, and zines, they interact with each other, transcending the boundaries of spaces and forming an organic network of solidarity. In this context, "scenes" can be considered a living, interacting, collapsing, and re-establishing supra-spatiality. The academic literature refers to this characteristic as "translocality." Thus, it would be interesting to delve a bit into the concept of "translocality."

The "scenes" that emerge through face-to-face interactions, as Lefebvre suggested, can be considered a significant part of the departure from the "everyday." However, what I want to emphasize is that the translocal features of subcultural music and the associated stylistic innovations are equally important. The translocal nature of "scenes" serves actively to exist beyond the need for face-to-face interaction to create emotional communities.

While music festivals may seem like a good example of translocality, considering that most punk concerts consist of bands from different countries, we can say that there is another element within punk subculture triggering translocal features. I claim that this element is the "anarchist ideology." This is because the core of anarchism, especially the principle of "solidarity," aligns with the efforts of punks to establish a different network of relationships. In this context, it is not surprising that the income from DIY shows is often used to cover the travel expenses of bands and audience members coming from other countries. Therefore, we can confidently say that the foundation of interaction between "scenes" is rooted in "solidarity."

This solidarity can manifest in various ways, with the most common being organizing concerts. Dialogues established through various means are transferred into a spatiality through the form of concerts. Bands from different parts of the world strengthen their social networks by playing their music in these places, breaking down boundaries, and putting participants into a state of "ecstasy" through the influence of music. The expenses incurred during travel are collectively taken care of, and commercial purposes are almost set aside. In this sense, "solidarity" and "resistance" transcend everyday meanings and target a broader scope.

Although solidarity may prominently manifest itself in subcultural activities such as concerts and fanzine distribution, among individuals who embrace punk subculture, solidarity extends across various stages of life. For instance, an impressive situation I observed on the Lyon scene involved efforts to assist a newly arrived immigrant to France through communication established on social media. This assistance extended to various aspects of the migration process, including finding housing and obtaining a residence permit, simply based on sharing the same musical taste. During my field research in Lyon, Hasan, a 25-year-old individual I interviewed, who came to France for education last year, emphasized the significance and support he received from being part of the Istanbul punk scene during his migration process to France. He is currently the vocalist for a hardcore band that they started in Lyon scene.

"My involvement in Istanbul punk scene played a crucial role in my coming here. I was looking for a DIY label to release an album, and I ended up collaborating with a label from Lyon. Later, I offered the owner of label to featuring together for a song on the album, and it was accepted by him. We released the album, and over time, our friendship developed. All these processes eventually brought me here. I've been around here, in Lyon for a year now."

Fotis, who is 23-year-old originally a Greek citizen and is continuing his undergraduate studies in Lyon, and has been helping Hasan, highlighted the following:

"I try to meet people who are part of this subculture and make music from all over the world. I want to watch concerts in different parts of the world. For example, I recently went to a concert in Wolverhampton, England. In the end, the scene there, the music can be very different from ours. It is very important for me to learn what's going on there, make new friendships. I met Hasan in a Facebook group, our friendship strengthened, he came here to study, and he joined the scene here. Now we have formed a music band here, spend time together. We performed concerts in Istanbul, Sofia, Grenoble, Athens, and Paris together. When you enjoy doing the same things together, nothing else can stand in your way. Time and space lose their importance."

Another extraordinary aspect I observed in Lyon was that the concert venue also housed a squatted space. Therefore, the concert was underground, and only a specific community was aware that the concert was taking place.

Later, someone active in the scene told me that many people living on the upper floors were immigrants and stayed here. This place had been attacked by fascist groups several times. Therefore, great importance was given to certain issues.

During my field research in Istanbul, an interesting example was the involvement of Russians who settled in Istanbul after the Ukraine war in the Istanbul punk scene, organizing concerts for Russian punk bands and assisting those who wanted to move to Istanbul. Kiril, a 29-year-old photographer who came to Istanbul after the war and started living in Kadıköy, expressed the following:

“I was listening to this music even before the war. My whole circle was filled with people from this subculture. When the war broke out, everyone left Russia. Many of us came to Turkey, to Georgia. When I arrived here, very first thing I did was to explore the punk scene here. I met people here. Later, we brought the bands that left Russia to Istanbul. We created a common space for both Turks and Russians. This is the neighbourhood (Kadıköy) we live all together, we need create for common. It is the way we do it here.”

Through following those kind of statements, it might be interesting to examine migration decisions and subsequent social adaptation practices through subcultures, specifically focusing on music and culture. Unfortunately, there is not much research on this topic in the literature. I hope that in the future, this area will be given the attention it deserves.

If we need to summarize the translocality in the punk subculture, it connects individuals located in different times and places. Its inherent spirit of solidarity places punk subculture in a significant position within the "everyday" life by assigning different meanings to the fundamental characteristic of consumer society. This attitude towards the everyday not only remains limited to communicative and informational transfers but also encourages new forms of solidarity among individuals in the context of state, space, and time.

Conclusion: Local-Global Punk Spatialities as Heterotopias

In summary, I argue that the punk subculture, along with its translocal features, constitutes a "tactical" move in the De Certeauan sense. De Certeau suggests that consumers who engage in the consumption dictated by power are not merely passive consumers. Instead, this consumption hides a second production, often emerging in the form of tactics. In other words, he contends that by examining the "ways of action, application, and production," we can discover resistances emerging against everyday life. Punk subculture, in this sense, tactically produces new spatialities and relationships by breaking away from the imposed routines of the music industry and everyday life.

The strategy of power requires the existence of a delimited space framed primarily as a specific belonging, where power relations are formed through the isolation of a subject of desire and a subject of authority within a certain 'environment.'

This space is the realm that enables relationships and provides the groundwork for an administration that can be clearly observed from the outside. In this context, tactics can only utilize, in a Foucauldian sense, the "other spaces" by moving outside this realm. "Tactics" cannot be pinned to the environment; it constantly moves. As observed in punk subculture, these constantly moving other spaces include "occupied spaces, streets, basements." Other spaces grant qualities that power cannot seize. All these other spaces communicate with each other and merge into a unified whole.

At this point in time, the translocal spaces of punk subculture constitute the most unconventional and creative form of 'other spaces.' Punk venues transfer themselves to a higher plane in a way that won't completely overlap but also won't differentiate from each other at a rapid pace. In this regard, the following paragraph from Foucault might better describe what I propose:

“The space in which we live, which draws us out of ourselves, in which the erosion of our lives, our time and our history occurs, the space that claws and gnaws at us, is also, in itself, a heterogeneous space. In other words, we do not live in a kind of void, inside of which we could place individuals and things. We do not live inside a void that could be colored with diverse shades of light, we live inside a set of relations that delineates sites which are irreducible to one another and absolutely not superimposable on one another”.

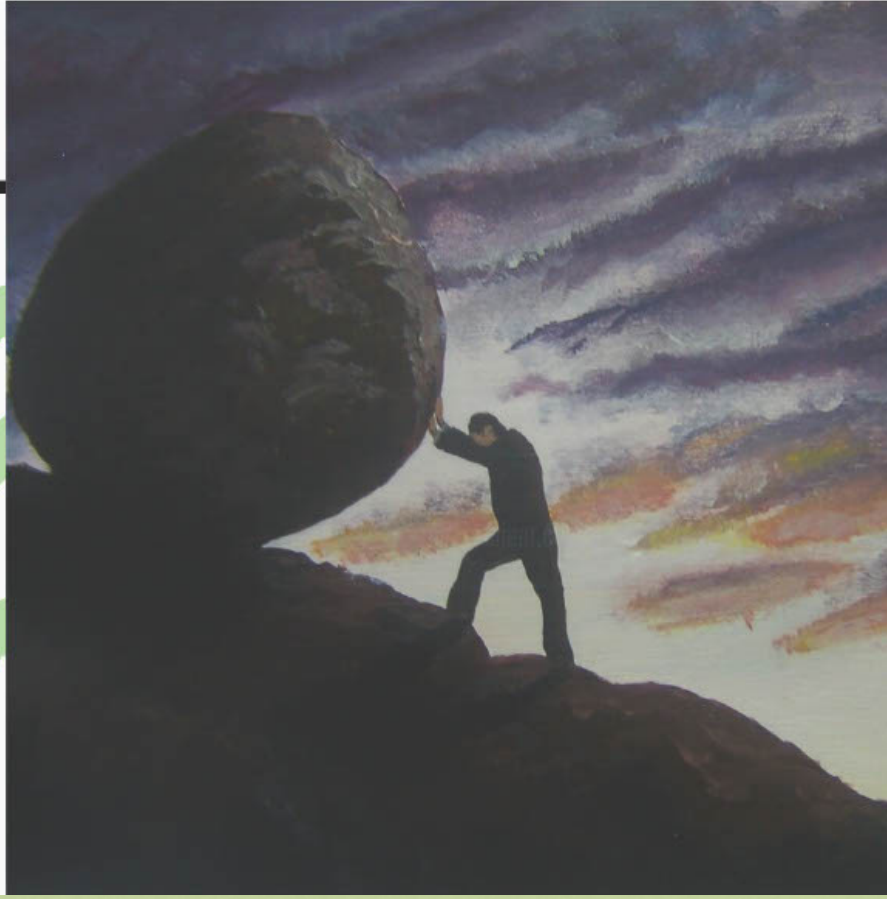
Today, such organized spaces can carve different shapes in various places on the rock, but one day, when all the cracks no longer leak water, they may break the rock. At that moment, there might be no meaning left in talking about theeveryday and possibility to go beyond it.

INTERCULTURAL HESITATION OF LOVE

*on James Joyce's Stephen Deadalus and
Sabahhattin Ali's Raif Efendi*



PAMUKKALE
ÜNİVERSİTESİ



PRESENTER: EMİNE RANA EŞME

Content Of Presentation

	Modernism
	Sabahhattin Ali and Madonna in a Fur Coat
	James Joyce and A Portrait of the Artist as a Young Man
	Hesitation concept of the novels
	The great reason behind these hesitations

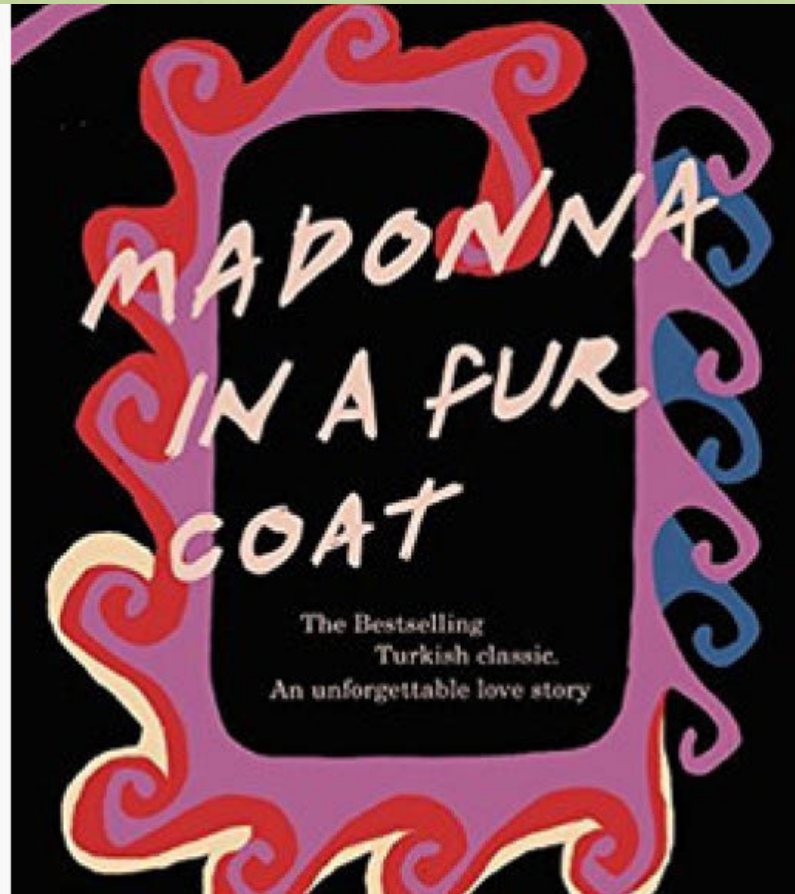
	Parentification and Family Paradox
	Psychological Reasons Behind These Hesitations
	From cave to grave or cave to sky?
	Breaking of Stereotypes in Two Different Cultures
	Bibliography



“MODERNISM IS A CHAOS FOR
HUMANITY, AND THE WORLD, ; EVERY
* VALUE OF HUMANITY SHATTERED INTO
PIECES”

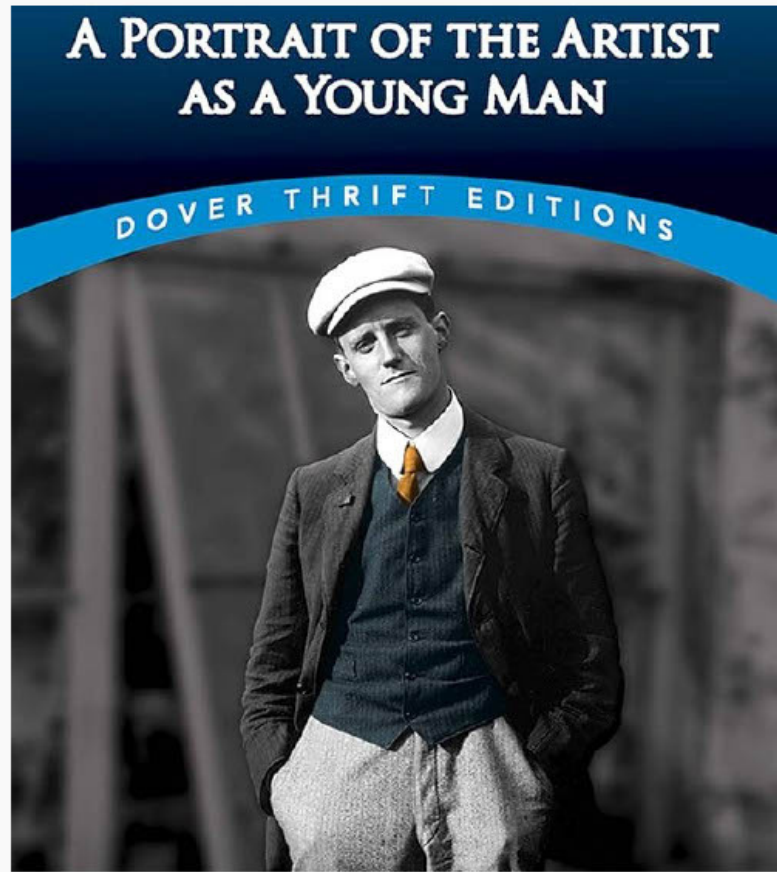
Sabahattin Ali and Madonna in a Fur Coat

THE BOOK -PUBLISHED IN 1943- TELLS THE STORY OF RAİF, WHO IS LIVING A PURPOSELESS LIFE UNTIL HE MEETS A WOMAN NAMED MARIA PUDER. SABAHATTİN ALİ'S DAUGHTER, FİLİZ ALİ, IN AN INTERVIEW WITH BBC, HAS STATED THAT SHE FOUND MARIA WAS INSPIRED BY A REAL LIFE ACQUAINTANCE OF SABAHATTİN. SABAHATTİN ALİ, AS A YOUNG MAN IN BERLİN IN THE 1920S, KNEW A WOMAN CALLED MARIA. THEY SENT LETTERS TO EACH OTHER, AND OFTEN WALKED TOGETHER, OCCASIONALLY HOLDING HANDS.



James Joyce and A Portrait of the Artist As a Young Man

A PORTRAIT OF THE ARTIST AS A YOUNG MAN IS THE FIRST NOVEL OF IRISH WRITER JAMES JOYCE, PUBLISHED IN 1916, WRITTEN IN A MODERNIST STYLE, IT TRACES THE RELIGIOUS AND INTELLECTUAL AWAKENING OF YOUNG STEPHEN DEDALUS, JOYCE'S FICTIONAL ALTER EGO, WHOSE SURNAME ALLUDES TO DAEDALUS, GREEK MYTHOLOGY'S CONSUMMATE CRAFTSMAN. A PORTRAIT BEGAN LIFE IN 1904 AS STEPHEN HERO—A PROJECTED 63-CHAPTER AUTOBIOGRAPHICAL NOVEL IN A REALISTIC STYLE. AFTER 25 CHAPTERS, JOYCE ABANDONED STEPHEN HERO IN 1907 AND SET TO REWORKING ITS THEMES AND PROTAGONIST INTO A CONDENSED FIVE-CHAPTER NOVEL.



The Great Reason Behind These Hesitations: Parentification and Family Paradox



Parentification

In Psychology, Parentification is when a child is forced to take on the role of a supportive adult within their family.

Raif Efendi and His Father and mother figures

"HOWEVER, MY FATHER, WHO WAS THOUGHT TO BE ONE OF THE WEALTHIER MEN IN THOSE PARTS, REMAINED ADAMANT THAT I SHOULD HAVE AN EDUCATION. SEEING SO MANY OF MY PEERS STRAP ON AMMUNITION BELTS AND THROW RIFLES OVER THEIR SHOULDERS TO JOIN REBEL UNITS, ONLY TO BE KILLED BY BANDITS OR ENEMY FORCES, HE BEGAN TO FEAR FOR MY FUTURE. THE TRUTH IS THAT I DID NOT WANT TO REMAIN IDLE AND WAS ALREADY MAKING MY OWN PLANS IN SECRET. BUT THEN ENEMY FORCES TOOK COMMAND OF OUR VILLAGE AND ALL MY HEROIC FANTASIES CAME TO NAUGHT. MY FATHER DECIDED TO SEND ME TO ISTANBUL. HE DIDN'T KNOW ANY MORE THAN I DID WHERE I MIGHT GO. 'FIND A SCHOOL AND STUDY THERE,' HE SAID, WHICH GOES TO SHOW HOW LITTLE HE KNEW HIS SON. THOUGH I HAD ALWAYS BEEN AN AWKWARD AND RECLUSIVE BOY, I DID HAVE A SECRET YEARNING."

"FATHER HATED MY READING ALL THE TIME, AND SOMETIMES HE THREW AWAY MY BOOKS. SOME NIGHTS HE REFUSED TO LET ME TURN ON THE LIGHT IN MY BEDROOM. / 'SPEND A COUPLE OF YEARS LEARNING THE TRADE,' MY FATHER HAD WRITTEN, 'THEN YOU CAN COME HOME AND WORK ON IMPROVING OUR SOAP FACTORIES. I SHALL MAKE YOU A MANAGER. ONCE YOU HAVE ESTABLISHED YOURSELF IN THE WORLD OF BUSINESS, YOU ARE SURE TO FIND HAPPINESS AND PROSPERITY.' YET THAT WAS LAST THING ON MY MIND..."

Raif Efendi and His Father and mother figures

"I COULD PAINT FAIRLY WELL. I HAD DREAMED, FROM TIME TO TIME, OF ATTENDING ISTANBUL'S ACADEMY OF FINE ARTS. THAT SAD, I HAD ALWAYS BEEN ONE OF THOSE QUIET BOYS WHO PREFERRED DREAMS TO THE REAL WORLD. I WAS, IN ADDITION, ABSURDLY SHY, AND THEREFORE OFTEN MISTAKEN FOR A FOOL, WHICH UPSET ME DEEPLY. FOR NOTHING TERRIFIED ME MORE THAN THE PROSPECT OF CORRECTING A FALSE IMPRESSION. THOUGH I WAS OFTEN BLAMED FOR MISTAKES MADE BY MY CLASSMATES, I NEVER DARED TO SAY A WORD IN SELF-DEFENCE. I WOULD SIMPLY GO HOME TO HIDE IN A CORNER AND CRY. I CAN WELL REMEMBER HOW MY MOTHER AND – EVEN MORE – MY FATHER WOULD THROW UP THEIR HANDS AND SAY: 'HONESTLY, YOU SHOULD HAVE BEEN BORN A GIRL!' MY GREATEST PLEASURE WAS TO SIT ALONE BESIDE THE RIVER, OR IN THE FAR CORNER OF THE GARDEN, AND LET MY THOUGHTS WRAFT AWAY."

Stephen Dedalus and His father and mother figures

"HE QUESTION OF HONOUR HERE RAISED WAS, LIKE ALL SUCH QUESTIONS, TRIVIAL TO HIM. WHILE HIS MIND HAD BEEN PURSUING ITS INTANGIBLE PHANTOMS AND TURNING IN IRESOLUTION FROM SUCH PURSIT HE HAD HEARD ABOUT HIM THE CONSTANT VOICES OF HIS FATHER AND OF HIS MASTERS, URGING HIM TO BE A GENTLEMAN ABOVE ALL THINGS AND URGING HIM TO BE A GOOD CATHOLIC ABOVE ALL THINGS. THESE VOICES HAD NOW COME TO BE HOLLOWSOUNDING IN HIS EARS. WHEN THE GYMNASIUM HAD BEEN OPENED HE HAD HEARD ANOTHER VOICE URGING HIM TO BE STRONG AND MANLY AND HEALTHY AND WHEN THE MOVEMENT TOWARDS NATIONAL REVIVAL HAD BEGUN TO BE FELT IN THE COLLEGE YET ANOTHER VOICE HAD BIDDEN HIM BE TRUE TO HIS COUNTRY AND HELP TO RAISE UP HER LANGUAGE AND TRADITION."

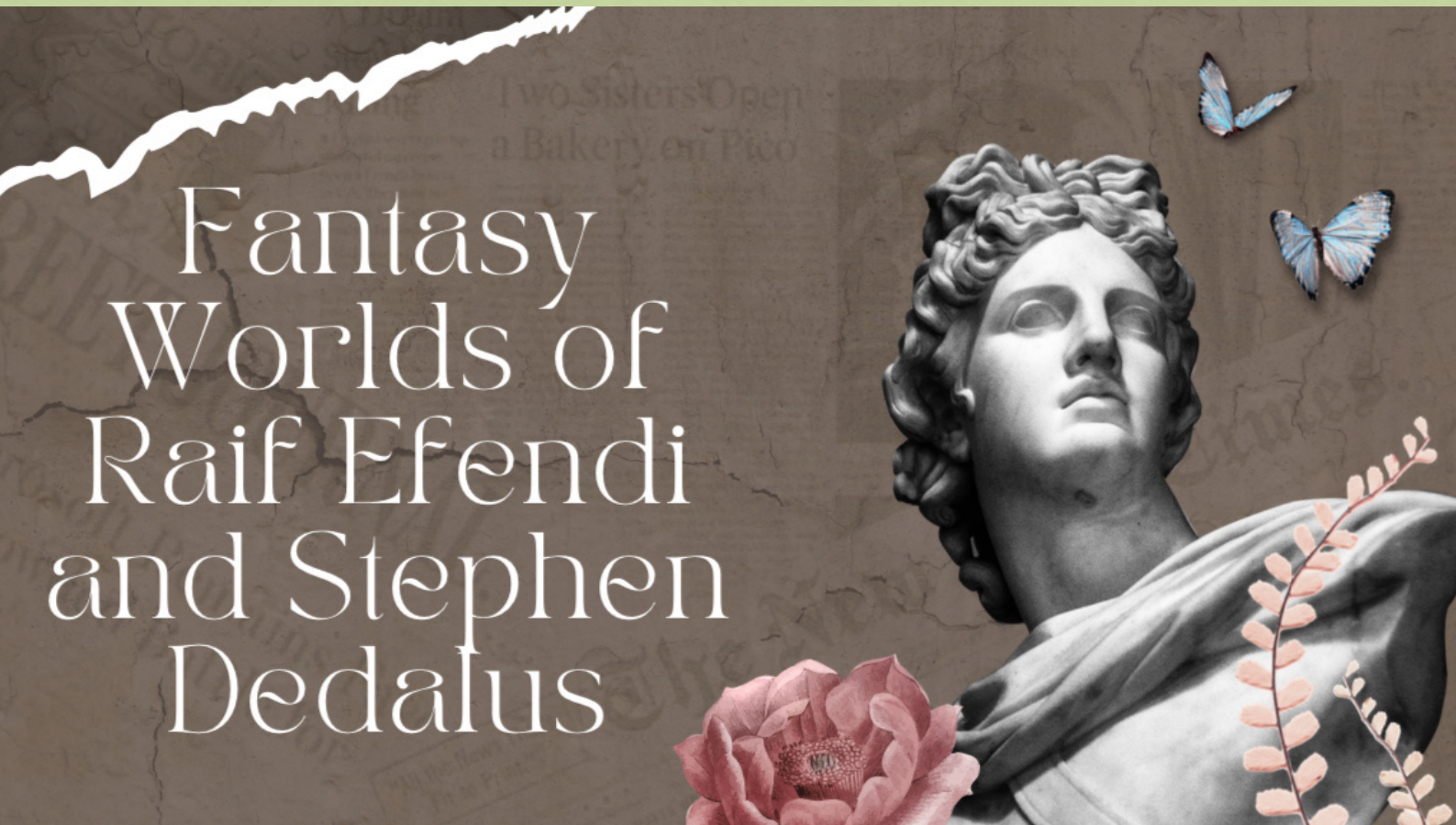
Stephen Dedalus and His father and mother figures

"HE LISTENED WITHOUT SYMPATHY TO HIS FATHER'S EVOCATION OF CORK AND OF SCENES OF HIS YOUTH, A TALE BROKEN BY SIGHS OR DRAUGHTS FROM HIS POCKET FLASK WHENEVER THE IMAGE OF SOME DEAD FRIEND APPEARED IN IT OR WHENEVER THE EVOKER REMEMBERED SUDDENLY THE PURPOSE OF HIS ACTUAL VISIT. STEPHEN HEARD BUT COULD FEEL NO PITY. "





THERE MUST BE BALANCE BETWEEN REALITY AND FANTASY





Fahriye

"Like the heroes in the countless novels I had read in translation, I was possessed of a sweet and mysterious desire; in my case a girl named Fahriye who lived in the neighbourhood next to ours."



Mercedes

"His evenings were his own; and he pored over a ragged translation of *The Count of Monte Cristo*. The figure of that dark avenger stood forth in his mind for whatever he had heard or divined in childhood of the strange and terrible. At night he built up on the parlour table an image of the wonderful island cave out of transfers and paper flowers and coloured tissue paper and strips of the silver and golden paper in which chocolate is wrapped. When he had broken up this scenery, weary of its tinsel, there would come to his mind the bright picture of Marseilles, of sunny trellises and of Mercedes."



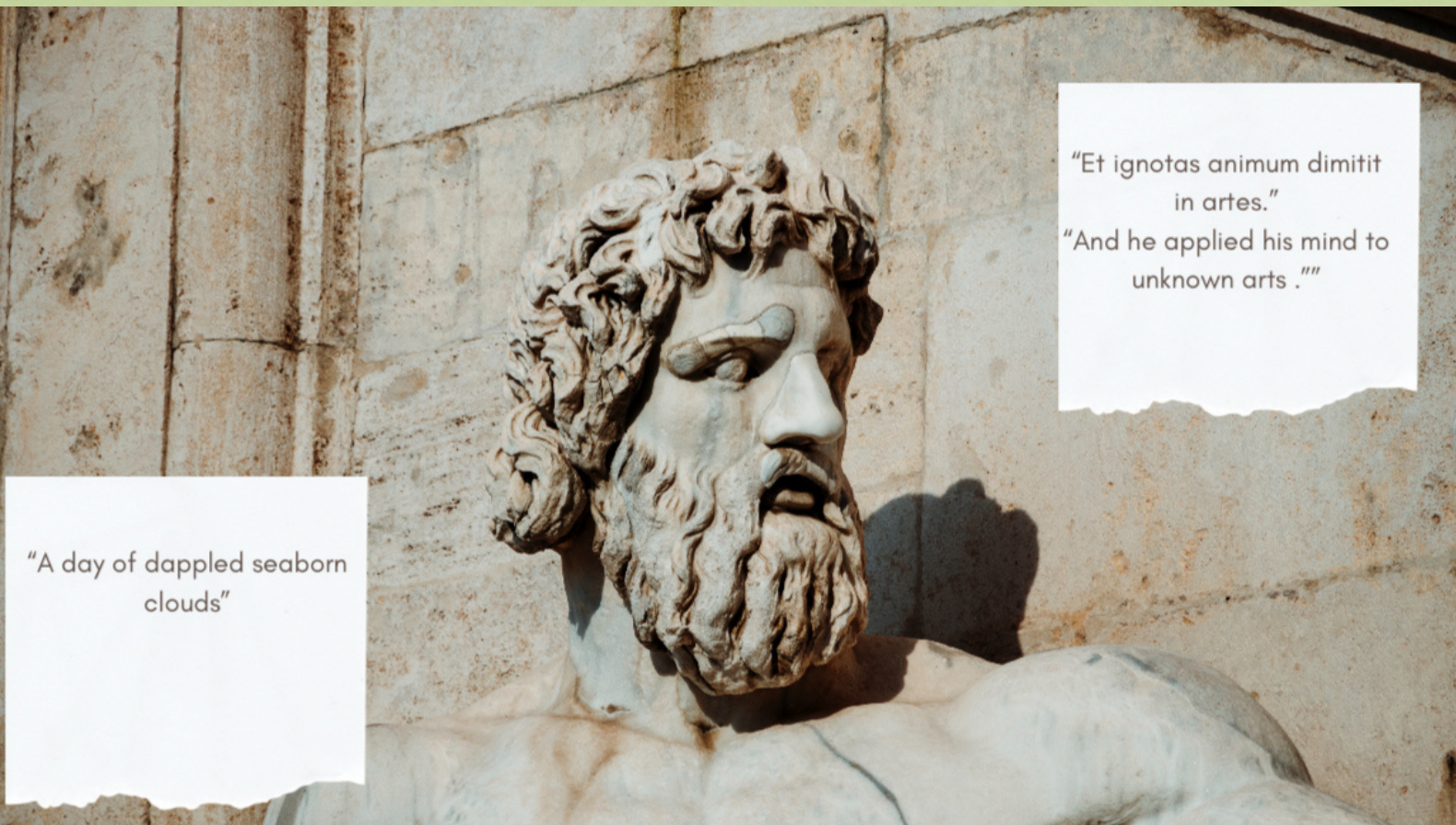
Maria puder, Selbstporträtt



Mabel Hunter



"For here was a sketch, the size of a palm, of Hamdi. In a few masterful lines, he had captured the man's essence. Perhaps someone else would not have seen the resemblance; perhaps, looking at it line by line, the resemblance disappeared, but for someone who had just watched Hamdi hollering in this same room, there was no mistaking him..... But now Raif Efendi had summed him up in just a few well-placed lines, and I could no longer see Hamdi in the same way."



"A day of dappled seaborne clouds"

"Et ignotas animus dimitit in artes."
"And he applied his mind to unknown arts .""

Women Figures of Stephen Deadalus and His Hesitations in Love

- Eileen Vance
- Emma Clery
- A Prostitute
- Artistic Fairy



Woman Figure of Raif Efendi and His Hesitations in Love

"If ever I met a woman I found attractive, my first thought was to run away. From the moment we came face to face, I lived in dread that my every glance and movement might reveal my true feelings. Drowning in shame, I became the most miserable person on earth. I cannot recall ever looking directly at a woman during my adolescence, not even my mother. "

Maria: "... But what I hate most is women always having to be passive ... Why? Why are we always the ones running away and you are the ones chasing after us? Why is it always that we surrender and you take the spoils? "



Bibliography

A Portrait of the Artist As a Young Man, James Joyce	Madonna in a Fur Coat, Sabahattin Ali
Sex and Sexuality in James Joyce's A Portrait of the Artist as a Young Man (EduBirdie)	The Effect of Parentification on Development Process of Children (İnönü University Magazine of Health Sciences)
What is Parentification? Science of Parentified Child (NewPort Academy)	Kürk Mantolu Madonna'da Eril İktidarın Yansımaları (Aslı Soysal Eşitti)

PRESENTER: EMİNE RANA EŞME

PACES 2023

Thanks For Reading!



PAMUKKALE ÜNİVERSİTESİ
İNSAN VE TOPLUM BİLİMLERİ FAKÜLTESİ
İNGİLİZ DİLİ VE EDEBİYATI

#CULTURE

Supernatural, Death, and Afterlife Archetypes in J.M. Synge's "Riders to the Sea"

Emirhan Bilge

Riders to the Sea is a one-act play written by John Millington Synge. Synge is an Irish writer, poet, and also playwright. He is a substantial figure in Irish Literature since he was one of the key figures in Irish Literary Revivals besides William Butler Yeats, another essential figure in Irish Literature. Synge is known for his famous works such as; "The Playboy of the Western World", "Riders to the Sea" and "In the Shadow of the Glen." "Riders to the Sea" takes place in the Aran Islands, which is a part of western Ireland. The reason why the writer chose this location is because of his visitation to the Aran Islands and witnessing the situation of the Aran Islands people. Therefore, he wanted to reflect on his experiences in the Aran Islands to readers with "Riders to the Sea." In that regard, the choice of setting is highly substantial to understand and see the conditions of Aran Islands' people through the eyes of Synge.

Another drastic issue in the play is the sea. The sea is of great importance in the lives of Aran Islands people as they gain their lives from the sea like fishing or trading something that they gather from it. Nonetheless, the sea is scuppering them as the sea poses a danger, and they have to go to sea to earn money. In that respect, the sea is paradoxical, unmerciful, and cruel because it is both a source of life and a murderer.

In addition to the sea , characters are also essential in the play. For instance, a highly drastic character in the play named Maurya is the mother of the house and eight children. She is one of the key characters in the play since some of her actions can reflect some innate or unconscious behaviors. In that regard, can be argued that the play is open to Jungian reading since according to Carl Gustav Jung, a Swiss psychiatrist and the person who coined the term “archetypes”, human beings have some collective unconsciousness, and the collective unconsciousness can be observed in many cultures. Also, according to him, archetypes were archaic forms of innate human knowledge that were passed down to us from our ancestors. Therefore, it is likely to argue that some invisible bonds link people to their distant ancestors, he asserts. Apart from this, archetypes are highly crucial since archetypes help people make sense of some actions they do for no reason or instinctively. For example, the reason why Turkish men are highly fond of their cars is maybe because of their ancestors since they were highly fond of their horses. In that aspect, it is possible to argue that Turkish men have some invisible bonds with their distant ancestors through some actions that they do instinctively or unconsciously.

The first archetype that can be identified with Celtic culture in the play is supernaturality. Supernaturality begins in Celtic culture with Halloween and its origin. Halloween's origins date back to October 31, when Celtic Pagans celebrated Samhain. Also, Celtic people were to believe that the ghosts of the dead were returning to the earth, causing trouble and damaging crops. Here, belief in supernatural or supernatural beings can be seen in Celtic culture since Celtic people had faith in supernaturality. In addition to this, in "Riders to the Sea" ghostly apparitions can be observed through the eyes of Maurya. For example, in the play, Maurya comes home and says that she has envisioned the ghost of Michael riding behind Bartley, and she starts lamenting immediately. Here, it is possible to associate Maurya's belief in the supernatural with Celtic culture as Celtic people also believe in supernatural beings, and the play ghostly apparition of Michael comes forward through the perspective of Maurya. Therefore, Maurya's attitude and its relation with Celtic culture could indicate a supernatural archetype in Irish culture.

Another archetype model is related to death. Celts were ritually sacrificing something to their Gods or kings. They were even victimizing human as part of their religious rituals sometimes. Plus, ancient Irish bog bodies reveal that Celtic people were sacrificing humans to their Gods ritually. In that respect, it is possible to argue that there was a sacrificing custom in Celtic culture. Besides, in the play, the people of Aran Islands are sacrificing something from their lives throughout the play. Irish people's struggles to live exemplify the effort they make for their families.

For instance, while male figures were going to the sea to earn money, female figures were doing the chores, and taking care of both houses in which they lived, and their children. Here, can be observed that in the Aran Islands, nearly everyone is sacrificing something from their lives for their families to maintain their livings. However, this sacrifice is not a part of their rituals, and they are not doing that for their Gods instead, they are sacrificing something for their families. Thus, the subject that they sacrificed themselves changed however sacrificing action did not change. In that respect, the correlation between Celtic culture and Irish culture can be observed here by sacrificing, and the death archetype occurs here as sacrificing.

The last archetype that may be identified in the play is about the afterlife. Nearly in every culture belief of the afterlife takes place, and it can be seen in Celtic mythology, and their culture as well. In Celtic mythology, a world that refers to the afterlife exists and is named the Otherworld, and this is the realm of deities and the dead. Here, it can be seen that the afterlife archetype formed in Celtic mythology, so it was formed in the first place and then passed down to Celtic culture. For example, in Celtic culture, some tribes were covering the body in stones rather than digging a grave whereas others were placing the body in a small cave enclosure. Although the burial process is dissimilar, belief in the afterlife did not change. Apart from this, in the play, there is an example of the burial process of Michael that can be passed down to Irish culture from Celtic culture. Maurya's family in the play was preparing a funeral for Michael and they were ready to send off him to the afterlife.

They were using whiteboards for Michael's coffin, and the usage of whiteboards is essential because they are placing Michael's body on whiteboards, and this placement of the body is similar to the burial process of Celtic culture.

In conclusion, "Riders to the Sea" is a short play yet it has many meanings and references to Celtic culture, Celtic mythology, and archetypes. Experiences of Synge's in the Aran Islands, reveal how Irish culture and Celtic culture are similar and some resemblances between the two cultures can be interpreted with the help of Jungian reading. Also, based on Maurya some archetypes can be identified like supernatural, death, and afterlife by giving some examples of Celts, their customs, and their mythology. Thus, the importance of culture occurs here in identifying archetypes.

Weaving the Roles of Women and Fate in Bram Stoker's Dracula

Sude ÇOBAN

**Muğla Sıtkı Koçman University
English Language and Literature**

Abstract

Culture has a multidisciplinary structure and has a place in literature. Culture writes and designs its own text and enables textual analysis. This paper aims to analyse the connection of textures and symbols in terms of characterization through Bram Stoker's gothic novel *Dracula* (1897), and to explain the identity and roles of women in society through embroidering and knitting fabric. Multiple types of texture and fabric motifs describe the atmosphere and the setting relates to characters' subconsciousness and reveal their true desires and their deepest secrets. The paper stimulates a deeper study of how men and women are contrasted by narrator in the novel. It focuses on the oppression of women in a male-dominated gothic world and how this oppression is presented by addressing to usage of fabrics.

The paper also takes notice of the trinity, the Moirai, who are known as the goddesses of fate in Greek mythology and whose duties are to weave, embroider and cut the thread of human life, to explain the concept of fate in the novel. The concept of fate shows that women in the novel are cast innocent and victim, and their fate has already been determined by others. Considering fate and textures as symbols of women in the patriarchal system enables the novel to be analysed from a cultural perspective.

Keywords: *fate, texture, gothic, Dracula, Bram Stoker*

The life in Victorian Age was undoubtedly tumultuous for women. There were numerous discrepancies. The science and rational thinking were supported but also society was not entirely untethered from church's corrupted ideas. Moral values were in a pitched battle with prostitution. Therefore, sexuality was a taboo and moralities were insistent. There were no rooms for women to escape. They were either seen as a replica of Virgin Mary, an example of chasteness, or as an Eve who was seen as the reason for Adam's and hers fall from Garden of Eden, a demonic figure who seduces men. Women had to be either virgin or a mother and wife of a man to be respected in patriarchal society. So, they were bound to live by the men's code, predestined by them. They had to live by the glued etiquettes to them. In a sense, they were forced to fit into tight corset made by patriarchal system, be obedient and hide their desires. Hence, Stoker designed a narrative in which the fate of women was woven within a gothic framework.

He dressed women in silk white nightgowns symbolizing purity and cleanliness, and on the other hand, he also made them lustful vampires. These vampires were ladies by their dress but certainly not with their manner, corresponding to the narrative of the period. In a way, as Stoker tells the vampiric tale, the fate of these women was knitted together by Moirai, and hints were left for this to be seen.

Texture and clothing are, especially in exposing characters deepest senses and motives, gives the reader hints. Those hints reveal secrets, prejudices, and foreshadows upcoming change. Wool is a textile fibre and it takes quite amount of devotion to clean it. The cloak, for instance, usually made up of wool and used for covering the body also symbolizes a secret to be kept or a lie that needs to be cautiously stated which left no stain behind. Dracula wears one as he “slowly emerge [s] from the window and begin [s] to crawl down the castle wall over that dreadful abyss, face down with his cloak spreading out around him like great wings ” (Stoker 34). He hides under a cloak to not reveal his true identity to Jonathan Harker, it represents the darkness brought open him and the dark things he endures. While Dracula’s clothing depicted as dark, eerie, and charismatically masculine ; a female characters’ appearance such as Lucy is the opposite way. Not only because she is a woman but also she is seen as an ideal Victorian woman. Lucy wears a nightdress made of silk. Silk is a fibre and some forms of it can be woven into textiles. It can produce fine fabric, and it is luxurious. Silk is associated with women in general and also it is worthy to note that certain European painters choose to delineate Virgin Mary in blue silk such as Sandro Botticelli. During the Victorian period, being like the Virgin Mary was encouraged.

So, silk represents femininity, obedience, purity, and it must be kept stainless too. The faith of her was determined by outer forces which left her choiceless and illiterate against society. The Moirai weaved the faith of her slowly to cast as captive in the hands of manly designed female world. Yet, when Lucy is bitten by Dracula “her white nightdress was smeared with blood” (Stoker 288). The stained nightgown shows us that Dracula has marked Lucy. As she will be transformed because of his marking, will no longer be recognized by men. Thus, she will lose all her innocence and her soul will be cursed. This situation describes both Lucy's journey of turning into a vampire and also a belief in the destruction of her eternal but soulless life. In the novel, which shows strong Christian understandings, women turned into vampires are described as voluptuous and deviant. They seduce men and gain dominance by using their sexuality. A much more appropriate example of this understanding can be expressed with the Brides of Dracula.

Jonathan sees three shadowless women in Dracula's castle and the voluptuous expression attributed to Brides of Dracula is introduced to the reader. These three women call to sin and are seductive. With these aspects, they find a place in the patriarchal system as vicious beings that need to be disposed of. Jonathan falls prey to their charm: “ There was something about them that made me uneasy, some longing and at the same time some deadly fear. I felt in my heart a wicked, burning desire that they would kiss me with those red lips ” (Stoker 37). Red symbolizes desire and danger here. Brides deprave him with their voluptuous, scarlet lips and debosh him with their silvery, musical laugh. They are portrayed as collaborators of the devil. This incident also creates fear for Lucy, who was later turned into a vampire.

The doctor and others take control of this situation and save Lucy from her vampire form with a stake. Following a ritual, they drive a stake through her chest. Klotho began to spin her thread at birth, Lachesis wound the spool of life, and Atropos came, cut the thread, and determined the time of death. Thus, fate was slowly knit together. To say goodbye, Arthur is allowed to “take her hand in [his], and kiss her on the forehead, and only once” (Stoker 163). It is believed “that is what the Fates decided” was written on the foreheads of Moirai’s protégé (Doja 456). Last kiss was placed on this very fate and Lucy could not write her own one.

Although it wasn't true for all characters, there were some who shaped their own destiny, like Mina. She was one of the representatives of rational thought throughout the novel alongside with Dr. Van Helsing. She made a great contribution to the fight against Dracula. She also did not really fit into the stereotypical gender roles that were important at the time. Mina was the representative of a minority in the novel. Women participated working life , education rights and science enthusiasm among women were new and foreign concepts for men in the Victorian period. According to them, women were not created for these purposes and were not logical as men . It must have been a surprise for them to see things are rather the opposite way. A reflection of this situation is seen in Mina's character in the novel when Van Helsing states: “ She has man’s brain—and a woman’s heart ” (Stoker 240). Mina’s resourcefulness and ability to act nonchalant in tough situations were seen as masculine qualities. Moreover, intelligence was not associated with women at all. She carried out a hard task and proved herself to be useful towards challenges.

Therefore, she was accepted in the brotherhood of novel's male characters and joined to their Knight-like journey to kill Dracula. "The exchange of conventional sex roles suggests the weariness that Victorians felt towards pure, passive, decarnalized females versus bestial, aggressive males" (Demetrakopoulos 106). In this new era, women are starting to make their names and identities known and exist. The fact that at least one of them exists in the novel is a great development both for that period and for the gothic world full of heroines who are accustomed to waiting in despair to be rescued.

Speaking of the existence of the characters, reader should not forget their role in bringing to light what lies in the subconscious. The subconscious reveals itself, especially through dreams. Jung suggested to his pupils to "watch for threes in dreams" (Jung 33), as it can bespeak for a trinity (triad), it is possible for it to refer Moirai and repetition of dreams can be a sign of living through a faithful time. The concept of fate is evident in the occurrence of number three too. It is useful to note that; Brides of Dracula were three women, the letters Dracula wanted for Jonathan to write were "three sheets of note-paper and three envelopes" (Stoker 32), Lucy got three proposals in one day and many threes were mentioned in the novel. Series of events were connected to each other like knots ready to be knitted. Essentially, the norms imposed on the social structure and role of destiny that we see in the structure of each character find their way through the lines of the novel.

Feeding on the foggy, frightening atmosphere of the Gothic world, it gives us the chance to remember Jung's words. "Where there is faith, there is doubt; where there is doubt, there is credulity; where there is morality, there is temptation." (Jung 791) Characters in the novel appears as opponents in terms of the way they are reflected. There are faithful and Christian ones like Van Helsing whereas there are also undevout and damned such as Count Dracula. There are mischievous and master represented by Brides of Dracula as well as naïve and obedient like Lucy. And there are those who guard morality and raise the roof, it takes only a small moment for them to go astray, being tempted. These are the Victorian Age people. Jung's words reflect both the Victorian Age and the personalities of the characters in the novel.

If we must conclude, the fallacies of women in the patriarchal system, especially in the Victorian period, were both processed from a mythological perspective through fate and its impact on human life, and contributed to the explanation and discovery of women's identities by giving examples of the use of fabric sewing in constructing characters. Women, with their representation in the gothic world fictionalized by Stoker, very well reflected the period in which they were written. Traces of being forced to submit to fate have been traced. It is up to Mina, and women like Mina to remove these unwanted webs of fate in one fell swoop. Women as individual beings learned to rebel against imposed gibberish ideas. In modern times, it is possible to see more women like Mina, and it is something to be proud of. Although there are still some of us in the world who are sacrificed to the oppressive society, modern women have broken the shackles of the patriarchal order and started to write their own destiny. They put a stick in the wheel of fate. It is up to us to remember where we come from, what we have achieved and how to preserve the value of independent femininity.

*“You never had a camera
in my head” - Consent
Through Consumption in
The Truman Show
(1998): Hyperrealism
and Surveillance
Capitalism*

Seren Güçlü

Abstract

In an anniversary article written for The Truman Show , Julie Miller claims that the film would not have been able to resonate with the contemporary generation as they are already giving consent for their private lives to be shared online. However, upon closer consideration, Miller is likely in error and further study is necessary to argue for the film 's relevance in our present-day. It is crucial for us to understand that we must go back to where it all started to be able to understand our present age more effectively , as it begs the question : Are we subconsciously giving consent to be the prisoners of our own reality show?

This paper situates *The Truman Show* in the contemporary moment through the analysis of the concept of consent both in the film and in our present day in relation to the audience depicted in the film. Hyperrealism will be studied through Jean Baudrillard's theory of simulacra and simulation by examining its visibility both in the film and our present moment. The notion of surveillance capitalism will also be analysed, especially through the work of Shoshanna Zuboff, *The Age of Surveillance Capitalism*. The interaction of these two concepts in relation to the film's problematisation of consent through consumption are vital in acknowledging that the film is especially fitting in the present cultural landscape and that the contemporary individual would be able to appreciate its themes with greater poignancy.

The Truman Show (1998) directed by Peter Weir, is an award-winning dystopian science fiction film. The satire presented onscreen brings to life the story of Truman Burbank, played by Jim Carrey, who was adopted by a corporation and was "born" on tv where "1.7 billion were there for his birth, 220 countries tuned in for his first step" (*The Truman Show*). Unbeknownst to himself, "his life was recorded on an intricate network of hidden cameras and broadcasted live and unedited 24 hours a day, 7 days a week" (*The Truman Show*). As he matured, he gradually noticed certain features of his flawless world was tampered-with and began to question his life and the reality he was living.

The town he calls home, Seahaven Island, is a set under a dome in Los Angeles built by a reality tv show creator and executive producer Christoff, played by Ed Harris. In order to observe and capture Truman's emotions and human behaviour in an artificial environment filled with actors, his family, wife, friends, neighbours, everything that he sees and believes to be real is simulated. This allows Christoff to dominate every facet of Truman's life eventually leading him to become suspicious and sceptical enough to overcome his manufactured fear of drowning in order to sail on a boat and to step through the only exit in the dome, declining the creator's offer to stay and continue the show. The film received many positive reviews; Richard Williams, the former writer for *The Guardian*, said that the film was "so cleverly conceived and brilliantly executed that it almost seems like a fresh thought. And even if it doesn't, it nevertheless forms the basis of a very witty exercise" (Williams, 1998). The *Truman Show*, with its highly artistic quality, serves as a "perfect" portrayal of society and reality television along with its financial success and earning of numerous nominations and awards for its actors, Carrey and Harris.

Although the film was made in 1998, it was reopened to contemplation in 2018 with an anniversary article. In review of this film, Miller writes that "the tables have turned a bit. The film wouldn't work if it were set in 2018." (Miller, 2018). The film's screenwriter Niccol himself, also believes that "it is ironic that Truman was running from cameras, and our society is running toward them" (Miller, 2018).

Through further discussion, we need to acknowledge that Miller is in error while providing feedback on how the film is interpreted and compared to our present day. As technology, capitalism and surveillance progressed alongside the psychological pressure of trading our personal life for the satisfaction of being approved, the film's core themes/critiques invites a thorough inspection on its relevance to the contemporary moment.

When observed through its satirical point of view, the film depicts the cruciality of advertisements for the media industry that has aided in changing the relationship between information and entertainment in the contemporary. It sends the message to the viewers that people will do anything for money, including taking and using a child as a product to be sold. But what is Truman selling? He is selling the "perfect American dream". Having a perfect life, gaining wealth, having kids, it is showcased as the best, utopic way of living. It is the same media company that has entrapped Truman that is responsible for imposing this stereotyped model of life as being the ideal. If art mirrors reality, then it is not difficult to observe the role mass media has played in brainwashing and manipulating stories to make more money, or use it against people to control the population, especially through increasing access to personal information. Through advertisements, the overreaching prevalence of mass media has paved the way for the emergence of reality tv, social media and the adverse effects of consumerism.

Consent in relation to hyperrealism and surveillance can both be seen distinctively in the film and in our present age when gazed through the “lens” that distorts the reality that we perceive , especially through our present use of social media and television. These points are essential in understanding the movies connection to our present and also the importance of looking back in the past to understand the future . What is depicted in the film can actually be taken as a strong critique of our contemporary moment , in which the individual is constantly being surveiled , and our lives being hyperrealised through the lenses in which people see us on social media. As such, this paper situates The Truman Show to the contemporary moment through its analysis of consent through consumption in our present-day . While the film was challenged because of its “ dated-ness ” (Miller, 2018) , it is precisely because of the changing nature of consent in the age of surveillance capitalism that make us return to The Truman Show and reflect on it in new and different ways. In order to understand the role of consent and The Truman Show , some explanation of consent in the contemporary is necessary.

“You can’t leave, Truman. You belong here. With me.” –Christoff

Consent and how it is seen, has changed greatly as it shifted in the culture and time of our present day. With the advancement of the surveillance industry and its commodification through capitalism, consent usually has a more sexual and transactional placement. However, in our present age, we can see that governments and large corporations have become expert data miners and analysers.

Personal information such as biometrics are available for utilization by our smartphones and whilst browsing, owner site's track our every move according to our interests and search history in order to provide better, more algorithmically targeted advertisements. Initially, it was assumed that we are the ones allowing for our information to be taken especially due to our participation and acceptance of user agreements, however, it is necessary to acknowledge that, as the digital age grows, we are coerced, if not forced to give in to the taking of our personal information if we are to continue participating within a broader society.

It seems, eventually, there will be no one left to fight against the invasion of privacy because of the two scenarios that will follow if pursued to its extreme: people will either give their information intentionally considering their broader outcomes, or governments, large corporations, power holders will take it without permission. In this sense, "We have seen the emergence of publicity as the default modality, with privacy declining," (Lee Rainie, Janna Anderson, 2014). To "exist" online, you have to publish content, share your personal thoughts, post pictures, network, socialise, commercialise all whilst your freedom becomes the price you pay for submitting your privacy. If you do not oblige, you risk being ostracized in society and become obsolete as the hyperreality of platform existence, presupposes our existence in objective reality.

The same scenario is put to scene in the film. We are like the actors in Seahaven, who intentionally agree to be a part of the show for their own narcissistic gratification, or we are like Truman and his protestants, giving importance to our privacy and fighting for their own freedom to decide through their struggles with Christoff; “What right do you have to take a baby and turn his life into some kind of mockery” (*The Truman show*). This is how Sylvia, Truman’s love interest played by Natascha McElhone, expresses her despair when confronting Christoff. The scene also begs a bigger question: who gave consent for the show to air, despite its uncomfortable nature? Not Christoff, not the media, but the audience – through their participation and consumption.

Contrary to the minority of people protesting for Truman, there is a large audience all over the world that makes watching the show a priority. Some people leave the tv on all day and night not to miss a second of Truman’s life. Fan clubs are built, merchandise is sold and millions are earnt as Truman is continuously objectified. As viewers, we expect the majority of the audience to object similar to the phenomenon of “cancel culture” in our contemporary, a form of rejection towards something a person has said or done, offending enough to force them to endure public backlash or to sabotage their career. Instead, the audience is seen praising, idolising and encouraging Truman selfishly for their own comfort and opportunity to leave their reality within a false world, not caring about the person whose life is being abused for entertainment. With the audience consuming what is presented to them, corporations with people like Christoff as head of business get their way with ease.

In other words, the people truly in control are not big corporations or powerholders, it is the consumers. Isn't everything made to please us? Well, the Truman Show is only one of the examples of cruelty used for our enjoyment and we are the ones allowing for it to happen by not questioning, not standing up, not empathising. Ironically, in the film, audiences can be seen cheering him on when he was trying to escape, they wanted for him to be set free after thirty years, but they did not have the same enthusiasm when the show first started, which could have had a large impact on the course of the future. "What else is on?" (The Truman Show) is what two police officers are seen voicing to each other when the show ends. This proves how nonchalant and selfish humans can be when trying to escape their own realities. Turning from one distraction to another, without so much as an afterthought. Why are these people presumed to be dissatisfied with their reality and why do they give their approval for something so cruel to happen to Truman?

"It's all true. It's all real. Nothing here is fake. Nothing you see on this show is fake. It's merely controlled." - Marlon

To answer this question, we need to compare the circumstance of our contemporary to the circumstance of the audiences in the films to see how hyperrealism and surveillance capitalism is the cause of subconscious consent. To begin, a definition of hyperrealism is necessary.

The term emerged from its use by Jean Baudrillard, French philosopher and postmodernist cultural theorist and is defined as a “condition in which what is real and what is fiction are seamlessly blended together so that there is no clear distinction between where one ends and the other begins.” (Bharathi, 1). Baudrillard theorizes that there is no longer anything left that is “real” and reality has been replaced therefore; “never again will the real have the chance to produce itself” (Baudrillard, 2). In substitution, hyperreality has now dominated perspectives of life, culture, traditions and technology leading to counterfeit interactions within our environment.

With this taken into account, it is evident that Truman's life is the perfect archetype for the term. While he is the only “real” person in his world, he is surrounded by imitations, actors and scripted interactions. From a young age, Truman is taught to believe that leaving Seahaven will never bring him happiness, flying on an airplane will end in a crash, voyaging the sea will lead to a shipwreck; “You've got to know your limitations, Truman.” (The Truman Show) is what his father warns him after he sees his son climbing a construction site to discover what is on the other side, nearly taking a look at the set. Truman has been discouraged from his primal curiosities, urges and his dreams of becoming an explorer by his own teacher, after being told that there is nowhere left to explore and has been kept out of the places, he was prohibited from discovering by guard dogs, keeping him captive like a prisoner and urging him to believe their lies.

When questioned as to why he believes Truman never came close to uncovering his fictitious surroundings until now, director Christoff replies; “we accept the reality of the world with which we are presented, it’s as simple as that.” (The Truman Show). This quote is significant in terms of understanding what reactions people give when faced with manufactured circumstances. Without the signs of truth coming together or Truman’s general curiosity, it would have nearly been impossible for the lead character to eventually leave the dome. The audience also seems to participate in this imprisonment.

As seen in many scenes, the audience holds *The Truman Show* in a very important part of their daily lives. Viewers such as people attending a Truman Show fan club, an elderly couple hugging the films merchandise on their couch, a Japanese family tuning in to watch the show at their dinner table, a man in his bathtub, a mother ignoring her baby’s cries, police officers preferring to watch the show rather than do their job are all depicted to show how hyperreality is present in not only Truman’s, but also the spectator’s life as well. Christoff’s main reason for creating the show was to give comfort to the public, an assurance to the people watching that in a world full of deceit, reality tv and genuine characters is where the audience can escape from their own lies and be in agreement to its wholesomeness. The intention being, to exhibit a utopia that serves as a prototype for the way that the world “should” be.

Truman's wife Meryl, played by Laura Linney, voices her own thoughts in the pre-credits saying; "for me, there is no difference between a private life and a public life. My life... is my life, is the Truman Show. The Truman Show is a truly blessed lifestyle." (The Truman Show). This showcases the extreme voyeuristic lengths people have taken when dealing with apathy and replacing it with alternative emotions. Specifically in the scene where Truman meets his "father", we see Christoff in the control room with his employers directing the show. Picking the camera angles, cuing the music, giving the order to cut, these moments illustrate how manipulative the cinematic attribute of tv can be when exploiting the audiences' emotions.

On the other side of the coin, we should not be too comfortable as hyperreality increasingly encroaches our own realities. People are living in a world in which they are confused about the truth of reality as there are multiple perspectives to one story. This simulation theory is visible in many fields of human culture such as television, politics, literature, art, social media. Instagram for example, is a perfect way to illustrate hyperreality in the media. A photo uploaded by any teenage girl in this age, goes through many steps; the photo must be taken, edited, modified, photoshopped, filtered and then run by several friends for approval before it is finally posted. Viewers, in this case, get near to no truth behind the real picture and are believing its authenticity. This is dangerous in many ways as it induces traumatising and addictive habits within its users, increasing their insecurities and also injures the perception of truth and trust for the others across the screen.

Studies show that “Eighty percent of teen girls compare themselves to glamorous celebrity images. Among those, nearly half are left feeling dissatisfied with their appearance (Dahl, 2014). However, users are left no choice but to continue the deception and seeing things according to the algorithms of the media outlets.

“It feels like the whole world revolves around me somehow.” – Truman Burbank

“Surveillance capitalism” is a term that emerged from the works of Shoshanna Zuboff who is an American social psychologist, philosopher and scholar. Zubbof defines surveillance capitalism as “a new economic order that claims human experiences as free raw material for hidden commercial practices of extraction, prediction and sales” (2019). In other words, companies watch and use human activity for their own benefit of targeting advertisements for the liking of their users.

Zuboff names companies such as Google, Amazon, Microsoft and Facebook among others who she believes are guilty in collecting data and not only predicting their movement but also manipulating and transforming users into being ideal customers who are continuously surveiled for profitable reasons: “They are sitting on configurations of knowledge about individuals, groups and society that are unprecedented in human history” (Zuboff, 2019). This phenomenon is not only visible on the internet, but through cameras and lenses as well.

Today, our fingerprints, face- ids, body temperatures, body language and mimics along with many other of our personal information has already been taken from the simple telephones in our pocket that we so nonchalantly disregard. Social media, internet sites, television and radio also play a big role in commercialist capitalism as they monitor what gets the most attention and feeds us accordingly. This movement expropriates our right to shape our future and takes hold of our free will. The ones that take our data have the upper hand as they are able to study us whereas, we know little about them. It is disturbing to think that this began to be perused for the sole purpose of others' gain. The film made more than two decades ago showcases a similar scenario.

For example, Truman's experience of surveillance capitalism can be recognised through the emergence of Smart Cities in our contemporary era which is a high-tech urban area that collects vast amounts of data using various electronic methods such as voice activation and sensors. However, as Syzmon has pointed out, Smart cities entirely depend on a high level of big data collection which naturally raises questions regarding how excessive surveillance can threaten individual privacy. The technology varieties in smart city includesscanning, identification, location trackers etc. Much like Truman, residents of a smart city may feel that they are constantly monitored and controlled in their own version of Seahaven, where every human action is observed and if commercialised, potentially assigned an economic value.

However, unlike Truman, who had no say in his surveillance-based dystopia, our experience of Smart City technologies will boil down to how much we as a society, are happy to share our data in return for the convenience these new interconnected systems will provide. If smart cities become the new norm, are we as individuals willing to accept our privacy being sacrificed on the altar of social participation?

The previous concept is significantly evident in the film too; “Since the show is on 24-hours a day without commercial interruption, all those staggering revenues are generated by product placement” (The Truman Show). Ironically in the film, “it is the state of Truman’s captivity that captivates the audience, when he escapes, they lose interest” (Fitch, 2019). They are not only attracted to the “true nature” of Truman, but also envy the “American life” he beholds, so much so that, they buy products and attempt living the same way. This is surveillance capitalism at its best and the luxury and freedom we live in, are all illusions as we are still subjugated by consumer culture.

The scene, in which Meryl and Truman are arguing, we can see an example of exaggerated product placement. Meryl is seen completely changing the topic of conversation from the possibility of having a child to grabbing the cocoa, lifting it up so the cameras can see it and putting on a clearly artificial smile as she announces “why don’t you let me fix you some of this new Mococoa drink? All natural cocoa beans from the upper slopes of Mount Nicaragua. No artificial sweeteners.” to which Truman frantically answers “What the hell are you talking about? Who are you talking to?” (*The Truman Show*).

The way we are delivered this dialogue makes us feel as if we are watching an add on tv. Again, when he later claims that Meryl is part of the system, she decides to go for a knife-set to save herself from a frantic Truman. This scene can be interpreted in a way that says our views can be shaped and controlled by gender roles. Most of what Meryl advertises such as kitchen utensils and foods are targeted towards housewives and most of what Marlon advertises such as beer are targeted towards men.

Throughout the film, there are thirty-five instances in which product placement is seen. Thirteen of these products correlate to the fictious world of Seahaven and do not really exist. Twenty-two of them however, are real products used for advertising. Although the presence of fictional brands in the film, which represents the simulation universe and is actually an illusion of reality, is understandable, the fact that brands have a “real life” counterpart in the Truman Show are seen as a negative risk in terms of brand identities. However, if the audience temporarily leave aside the film’s philosophy and focus on Truman’s life story, these negativities are seamlessly eliminated. (Yıldırım, 2018)

An alternative perspective on how to think about the significance of surveillance capitalism in the film is , the fact that Burbank and the people around him living in the “Simulation Universe” , have been transferred from the simulation world to the real world through a “white screen” where it is artificially created by television or cinema. Thus, for most of the audience, “simulation” has disappeared during the act of watching and hyperreality has taken its place.

“Good morning, and in case I don’t see ya, good afternoon, good evening, and good night?”

Finally, in review of Miller’s article concerning the films “dated-ness”, it is understandably clear that the co-existence of subconsciously given consent, hyperrealism and surveillance capitalism is not only seen in the film dating back to 1998, but is also seen as consent through consumption in the contemporary. In an age where data is considered the new currency, we are also now at a stage where Truman’s insistence that Christoff “never had a camera inside my head” has become disturbingly questionable. In our decadent disregard to how our privacy ties in with our independence, The Truman Show has ironically become a dire warning to the trappings of consumer capitalism and consent through participation as opposed to “dated” content as described by Miller. Its deeply philosophical themes touch upon emerging cultural shifts and should therefore be the first of many films to pave way for people to continually revisit and study in the hope that it may lead them to find truths about their own times and lives.

If you agree that we, similar to Truman, are faced with a cultural shift that we cannot get back in terms of privacy and free will, through surveillance capitalism our behaviour is monitored in order to re-sell products according to our liking and that the media has a say in what we are receiving as information, then how much of our contemporary culture can we really call our own? Returning to movies like The Truman Show can aid in answering the previous question.

Nurturing the Soul of Literature

HALO

Table of contents

The Power of Words

01 — 04

Inspiring Creativity
and Expression

Purpose of Literature
and Society

02 — 05

The Evolution of
Literature

Literature's Role in
Shaping Minds

03 — 06

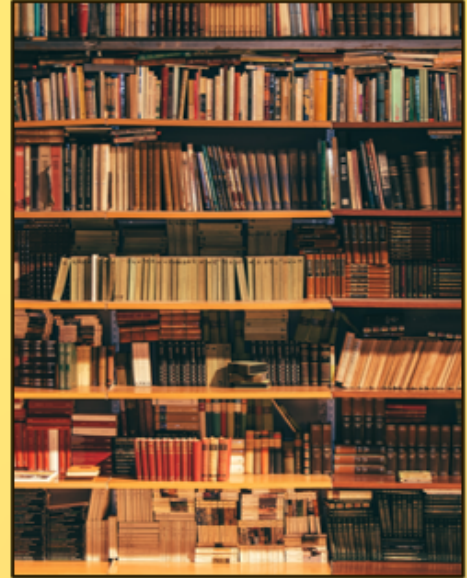
Atatürk's Vision for
Literacy

- [illegible]

- PAGE 185

Purpose of Literature

- Literature exists to capture human experiences, emotions, and ideas. It serves as a mirror reflecting society, fostering empathy, and preserving cultural heritage. It is not merely a storytelling medium; it mirrors the diverse perspectives, values, and emotions that shape our collective identity.



Literature and Society

- Literature plays a crucial role in reaching society and guiding masses. It shapes public opinion, influences cultural norms, and contributes to societal progress. At Halo, we believe literature should be inclusive and accessible to all. Our mission is to create a platform that bridges diverse voices with eager readers, fostering a sense of community and understanding. Our content seeks to influence positively, shaping opinions, and contributing to the cultural discourse.



Literature's Role in Shaping Minds

- It possesses the transformative power to mold perceptions and influence behavior. As advocates for literacy, we believe in the transformative power of literature. HALO, actively promotes literacy as a catalyst for positive change, both individually and within the broader societal context. Our mission is rooted in inclusivity. We strive to be a platform that bridges the voices of young writers with eager readers, fostering a community where diverse perspectives not only thrive but are celebrated.



Inspiring Creativity and Expression

- We are nurturing individual young voices within our pages, and we celebrate the creativity and self-expression of young voices. We try to establish a community where every participant feels proud of every outcome, even making mistakes.



-
- Aspiring writers are not just welcomed but encouraged to share their unique perspectives, contributing to the dynamic mosaic of literary expression.



The Evolution of Literature

- Digital Platforms and Literature in the 21st Century Digital platform readings have become common due to the widespread availability and accessibility of electronic devices. People now prefer digital platforms for reading because of convenience, cost-effectiveness, instant access, searchability, interactivity, environmental friendliness, and global reach.



Atatürk's Vision for Literacy



- Inspired by Atatürk's emphasis on literacy for the youth, we align with his vision by providing a platform for expression and learning.
 - In resonance with Atatürk's vision, we passionately uphold literacy, standing as a beacon, inviting young minds to engage, express, and contribute to the literary landscape.
-

Covid-19 and lockdowns impact on reading habits

Industires

Covid-19 decimated almost every industry on the planet, with the education sector no exception.

Shut Downs

Forced closures and disruptions have led to over 100 million children across the globe falling below the minimum proficiency level in reading.

Lack of Power

Issues such as the lack of technology, power disruptions, and the costs associated with online schooling were the most significant factors.

Positive Side

On the bright side, the pandemic has helped thousands to rediscover their love of books.

Why do we publish online?

- Due to these reasons after the pandemic hit, we know how hard it was to Access the books that we wanted. As the members, when we founded HALO, we wanted every student to be able to Access through their phones with one link so that they would not have to worry about where to buy every edition.



According to Global Editing:

USA

Americans are reading more! 25% more when compared to last year. Those aged between 20 and 34 spend an average of 6.6 minutes reading per day.

Europe

Europeans are the world's biggest bookworms and spend at least one hour each day reading. Finland, Poland, and Estonia harbor the most significant number of Europe's readers, with 16.8% of Finnish citizens claiming reading to be their favorite pastime.

Asia

India, China, and Thailand spend the most time reading. Although they read frequently, they are not the most literate. These low literacy levels are primarily attributed to limited access to libraries, newspapers, and computers.

Africa

Reading is considered a leisure activity in African households, with 7 out of every ten adults claiming that they read for this purpose.

Global literacy

Global literacy for 2021 was 86%, with women having higher illiteracy rates than males. East Asia and the Pacific have the world's highest literacy rate (95.7%) compared to sub-Saharan Africa who has the lowest rate (65.47%).

A Call to Support

In conclusion, HALO stands as a testament to the profound force of literature and the importance of elevating young voices across every horizon. We advocate for the support and empowerment of the youth in all fields, recognizing their potential to shape a brighter future. We invite you to embark on this literary journey with us, where words transcend boundaries, voices unite, and the soul of literature finds its home. Join us at HALO where the power of expression unfolds, and young voices find their Wings!

Thanks!

kaynakça

MİTOLOJİ

John Lindow “Scandinavian Mythology: An Annotated Bibliography”

Karen Armstrong “Tanrının Tarihi”

Daniel McCoy “The Viking Spirit”

“The Poetic Edda” translated by Henry Adams Bellows (1936)

Selahattin Özkan "Vikinglerin Dokuz Katmanlı Kozmosu: Yggdrasill"

Encyclopedia Britannica

FIRÇA DERBELERİ

https://www.tarihlisanat.com/alexandre-cabanel-dusmus-melek/#google_vignette

<https://medium.com/t%C3%BCrkiye/en-karizmatik-lucifer-tasviri-cabanelin-tart%C4%B1%C5%9Fmal%C4%B1-fallen-angel-eseri-f885f9d3ee90>

YAZARLARDAN ESERLERE

Gospodinov, G. (2017), Hüzünün Fiziği Bianet.org

PACES

Native Americans’ Mythology: Creation, God, and Death

<https://www.behance.net/gallery/17144639/Tortoise-Tree-Growth>

Boas, Franz. “Mythology and Folk-Tales of the North American Indians.” The Journal of American Folklore, vol. 27, no. 106, 1914, pp. 374–410. JSTOR, <https://doi.org/10.2307/534740>. Accessed 14 Dec. 2023.

Brinton, Garrison. Kızılderili Mitolojisi - Yenedünya’nın Mitleri ve Efsaneleri. Translated by Daniel Cemal Can Tarımcıoğlu, 1st ed., Maya Kitap, 2022.

Conard, Lætitia Moon. “The Idea of God Held by North American Indians.” The American Journal of Theology, vol. 7, no. 4, 1903, pp. 635–46. JSTOR, <http://www.jstor.org/stable/3153757>. Accessed 11 Dec. 2023.

Wiget, Andrew. “Native American Literature .” Twayne Publishers, ed. 2, 1985.

kaynakça

Afro-American Culture and the Vital Role of Music: Analysing the Influence, Evolution, and Significance of Rap Music in Empowering and Reflecting the African American Experience in Politics.

Hampton, Henry, et al. *Eyes On the Prize*. Full screen version. [Alexandria, Va.], PBS Video, 2006.

Kun Josh. *Audiotopia : Music Race and America*. University of California Press 2005.

Maddalena Fagandini, Giles Oakley. *THE DEVIL'S MUSICA HISTORY OF THE BLUES*. UK, 1976.

Poussaint, A. F. "Black-on-Black Homicide - A Psychological-Political Perspective". *Victimology*, vol. 1, 1983, pp. 161-169.

Ray, Michael. "Tupac Shakur". *Encyclopedia Britannica*, 7 Nov. 2023, <https://www.britannica.com/biography/Tupac-Shakur>. Accessed 5 December 2023.

Scott, Jo-Vaughn Virginie. *All-Amerikkkan Bada\$\$*. Cinematic Music Group. 2017

Shakur, Tupac. "Changes." *Rec.* 1992. *2Pac's Greatest Hits*. Death Row Records/Interscope, 1998.

Shakur, Tupac. "Better Dayz." *Rec.* 1994. *Better Dayz*. Death Row Records/Interscope Records, 2009.

Taylor, Susie King. "Reminiscences of My Life in Camp with the 33d United States Colored Troops Late 1st S. C. Volunteers." Edited by Catherine Clinton. University of North Carolina Press, 2006.

Wallenfeldt, Jeff. "Los Angeles Riots of 1992". *Encyclopedia Britannica*, 7 Nov. 2023, <https://www.britannica.com/event/Los-Angeles-Riots-of-1992>. Accessed 6 December 2023.

Olorunnipa, Toluse. "George Floyd". *Encyclopedia Britannica*, 1 Dec. 2023, <https://www.britannica.com/biography/George-Floyd>. Accessed 8 December 2023.

Weaving the Roles of Women and Fate in Bram Stoker's Dracula

Demetrakopoulos, Stephanie. "Feminism, Sex Role Exchanges, and Other Subliminal Fantasies in Bram Stoker's "Dracula."" *Frontiers: A Journal of Women Studies*, vol. 2, no. 3, 1977, p. 104, www.jstor.org/stable/3346355, <https://doi.org/10.2307/3346355>. Accessed 2 Dec. 2023.

Doja, Albert. "Mythology and Destiny." *Anthropos*, vol. 100, no. 2, 2005, pp. 449–62. JSTOR, <http://www.jstor.org/stable/40466549>. Accessed 2 Dec. 2023.

Jung, C. G. *Children's Dreams: Notes from the Seminar given in 1936-1940*. Princeton, Princeton University Press, 2008, p. 33.

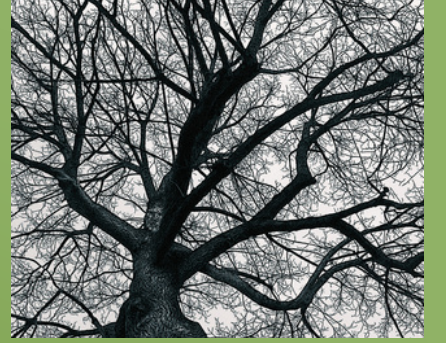
Jung, C. G. *Psychology and Religion: West and East*. Princeton, Princeton University Press., 1969, p. 791.

Stoker, Bram. *Dracula*. Global Grey, 2018.

kaynakça

“You never had a camera in my head” - Consent Through Consumption in The Truman Show (1998): Hyperrealism and Surveillance Capitalism

- Bharathi, Susee. “Hyperreality as a Theme and Technique in the film Truman Show”, T. VIT University, 8 February 2018, <https://www.globalmediajournal.com/open-access/hyperreality-as-a-theme-and-technique-in-the-film-truman-show.pdf>
- Dahl, Melissa. (2014, February 24). Stop obsessing: Women spend 2 weeks a year on their appearance, TODAY survey shows, <http://www.today.com/health/stop-obsessing-women-waste-2-weeks-year-their-appearance-today-2D12104866>
- Fitch, Alex. “Dark City and the Truman Show: Surveillance and the Destabilization of Identity.” Film Criticism, vol. 43, no. 2, Sept. 2019, 10.3998/fc.13761232.0043.203.
- Miller, Julie. “Twenty Years Later, Everything Is the Truman Show.” Vanity Fair, Vanity Fair, 5 June 2018, www.vanityfair.com/hollywood/2018/06/truman-show-anniversary-jim-carrey-peter-weir-laura-linney.
- Niccol, Andrew, and Peter Weir. The Truman Show. Hollywood, CA: Paramount Pictures, 1999.
- Rainie, Lee and Anderson, Janna. NW, 1615 L. St, et al. “The Future of Privacy.” Pew Research Center: Internet, Science & Tech, 18 Dec. 2014, www.pewresearch.org/internet/2014/12/18/future-of-privacy/.
- Rubisz, Syzmon (2020). “Some Issues with the right to Privacy in Smart Cities”. Scientific Papers of Silesian University of Technology – Organization and Management Series (147), https://www.researchgate.net/publication/344237336_Some_Issues_with_the_Right_to_Privacy_in_Smart_Cities
- Williams, Richard. “The Truman Show Review – Jim Carrey Is Impressive Deftly Satirical Comedy.” The Guardian, 9 Oct. 1998, www.theguardian.com/film/1998/oct/09/1.
- Yıldırım, Mert, et al. Halkla İlişkiler ve Reklam Çalışmaları E-Dergisi Simülasyon Evreninde Ürün Yerleştirme Uygulamaları: Truman Show Analizi Product Placement Practices in the Simulation Universe: Truman Show Analysis.
- Zuboff, Shoshana. AGE of SURVEILLANCE CAPITALISM: The Fight for a Human Future at the New Frontier of Power. S.L., Public Affairs, 2020.



**“Fikrinizi
değiştirin,
ilkelerinize uyun;
yapraklarınızı
değiştirin,
köklerinizi
sağlam tutun.”**

Victor Hugo

