2024 June

In The Field Of
PHILOLOGY

Research And
Evaluations

EDITOR

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İÇİNDEKİLER

A BANISHED ANARCHIST OR A HERO IN EXILE: MANIFESTATIONS OF POWER DYNAMICS IN SHAKESPEARE'S *CORIOLANUS*[1]

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Introduction

Power is an ancient concept the roots of which date back to time immemorial. In other words, it is as old as the history of humanity. Power is the underlying factor that affects the human behaviour profoundly: power struggles and conflicts among its holders shape people's opinions, decisions and actions. Because power is such an overwhelming phenomenon in life, a number of theorists such as Niccolò Machiavelli, Thomas Hobbes, Friedrich Nietzsche and Michel Foucault have concentrated upon thinking about power and its influence on social and political aspects of life.

One of the most influential theories on power was put forward in the sixteenth century by Niccolò Machiavelli when his sensational work entitled *The Prince* was released. Machiavelli elucidates that ruling a state necessitates authoritarian power, and thus being authoritarian is the most essential qualification that comes first among all other princely manners. Machiavelli suggests, in *The Prince*, that "all states and all dominions . . . have had or now have authority over men" (2008, p. 97). In this sense, it could be asserted that Machiavelli's prince is domineering and even tyrant at times. It is supposed to be of paramount importance for the prince to have thirst for power. Otherwise, the prince would be deprived of political prowess: Machiavelli emphasizes the significance of the prince's addiction to power, maintaining that

> the acquisitive desire [for power] is certainly very natural and common; when men who can acquire do so, they will always be praised – or at least not blamed. But when they cannot, and seek to do so anyway, therein lies their mistake and their blame. (2008, p. 121)

Considering Machiavelli's opinions on how the prince is supposed to be, it is clear that the prince can be a successful ruler on the condition that he is not only excessively authoritarian but also passionate about acquiring more power. Otherwise, it would be a political sin for him to be docile and unambitious. Machiavelli also gives his opinions on the following question: should the prince be feared or loved? His answer is that "it is much safer to be feared than loved" because the feeling of being loved or the need for love may spoil the authority that the prince has already established (Machiavelli, 2008, p. 271). In other words, the prince is supposed to be unconcerned about what the populace thinks about him. Given that Machiavelli's prince is pitilessly obsessed with power, he is supposed to act like a machine rather than demonstrate the characteristics of a human being.

Thomas Hobbes, the seventeenth century English philosopher, has parallel opinions on how a sovereign is supposed to be. Hobbes refers

to the sovereignty as the ultimate source of power in his book entitled *Leviathan,* the name of which is derived from the *Bible*. While Leviathan stands for "a mighty and terrifying beast, [and it is] usually thought of as a monstrous sea-dweller, such as a sea-dragon or serpent" in the Bible, Hobbes employs the concept as a metaphor to signify the state (Newey, 2008, p. 23). He believes that the state has to be the supreme power in a society, and therefore it is supposed to centralize the whole power within itself, refraining from sharing it with any other power elites. As powerful and frightening as Leviathan, the state is the only power source that would establish a fearful authority over people in that the state can secure justice only by force. In order to underline the significance of political authority, Hobbes brings up chaos and anarchy in nature. As there are not any political institutions in nature to maintain law and order, anarchy prevails over natural processes, and therefore enforcing state authority is the only way to refrain from chaos and anarchy (Newey, 2008, p. 23).

Hobbes believes that the state is quite necessary for the good of the state because people are not capable of governing themselves. Therefore, they should not take part in the process of governance. Civil authority would bring nothing but chaos and revolt: "the very creation of civil authority . . . is an act of rebellion" (Newey, 2008, p. 23). Although Hobbes is inspired from Leviathan, which is originally a biblical figure, Hobbes's Leviathan diverges from its biblical connotations and takes on a different meaning. While Leviathan in the *Bible* is an evil and destructive monster, Hobbes's Leviathan is aimed to bring order to society, regardless of the relentless political methods that the sovereign is supposed to employ. As citizens are incapable of governing themselves, they are supposed to transfer their rights to govern to a political leader. The transference of rights between citizens and the leader is called the social contract. The contract is an agreement showing that citizens acknowledge the superiority of the leader (Hobbes, 1996, p, 89). It is significant to make an agreement with citizens because the contract is a way of legitimizing pitiless acts of the leader and his political institutions. In other words, Hobbes's social contract is the justification of the relentless authority that the leader would establish over citizens.

Hobbes uses the human body as a metaphor so as to make an analogy between the body and the state. He uses the concept of Leviathan to refer to the state. Created and designed by humans, the state can be regarded as an artificial man. While the body is made up of organs, Hobbes's ideal state, which he calls Leviathan, is comprised of various parts, all of which perform different duties: Hobbes elaborates on the analogy between the body and the state by writing that "sovereignty is an artificial soul, as giving life and motion to the whole body … [and] the magistrates and other officers of

judicature and execution [are] artificial joints" (Hobbes, 1996, p.7). The analogy that Hobbes puts forward in *Leviathan* also recalls the contemporary concept of body politics, which analyses political interventions in affairs related to the human body. Despite all the similarities between the natural body and the state, there is a difference between them. Whereas human body is weak and easy to destroy, Leviathan - the metaphorical equivalent of the state - is "of greater stature and strength" (Hobbes, 1996, p. 7).

Hobbes also explains the reason why politicians want to acquire more power no matter how large the boundaries of their power are. He claims that people desire to have more power in order to "assure the power and means to live well" (Hobbes, 1996, p. 66). This is the reason why mighty leaders aim to enact relentless legislations in the state or start a war abroad. Their motivation to be more powerful is not greed, whereas the feeling of insecurity forces them to act relentlessly (Newey, 2008, p. 52). Their only aim is to protect their powerful position. They do not hesitate to do anything cruel with the intention of protecting the power they possess. The more power they acquire, the more pitiless they become, which is the primary reason behind political corruption.

One of the most influential German philosophers of the nineteenth century, Friedrich Nietzsche ruminates over the concept of power with the aim of discussing it on a philosophical basis. The will to power is the concept that Nietzsche puts forward to interpret power relations not only among people but also in the entire universe. It would be necessary to comprehend what Nietzsche means by will in order to better understand the concept of the will to power. In *Beyond Good and Evil,* he reveals that the will is "a plurality of feelings, namely: the feeling of the state *away from which*, the feeling of the state *towards which*, and the feeling of this 'away from' and 'towards' themselves" (Nietzsche, 2002, p. 18). To put it simply, the will is a multiplicity of sensations that includes what one intends to do and does not intend to do. The will is a broad concept that incorporates cognitive and instinctual actions as well as thoughts and feelings.

In the Nietzschean philosophy, the will to power is the kernel of life - or in other words "life is will to power" (Patton, 2008, p. 471). Nietzsche writes, in *Thus Spoke Zarathustra,* that "where life is, is there also will; but not will to life, instead- thus I teach you- will to power" (2006, p. 90). Every living being aims to acquire power as they instinctually believe that the feeling of being powerful is the core of life. Being in the position of power is the most significant destination that one is desirous of. Considering Nietzsche's words above, it is important to realize that the will to power is a stronger urge than the will to life. Functioning similar to biological drives in the body, the will to power tends to be dominant, aggressive and extensive: "it will want to grow, spread, grab, win dominance, - not out

of any morality or immorality, but because it is alive" (Nietzsche, 2002, p. 153). Nietzsche emphasizes how widespread the feeling of the will to power is in nature, claiming that the will to power is not peculiar only to humans. He highlights the prevalence of this concept in *Thus Spoke Zarathustra*:

> wherever I found the living, there I found the will to power; and even in the will of the serving I found the will to be master. The weaker is persuaded by its own will to serve the stronger, because it wants to be master over what is still weaker: this is the only pleasure it is incapable of renouncing. (Nietzsche, 2006, p. 89)

Although desire for power is considered to be a human-specific phenomenon, Nietzsche points out that every living being wants to be powerfully superior to others. The underlying reason why power is so prevalent in nature can be explained through psychology. Power determines the mental conditions of living beings: "activity which enhances the animal's power leads to happiness or joy, while activity which weakens it leads to unhappiness or distress" (Patton, 2008, p. 473). To put it simply, one's happiness depends on the extent of their power.

Power also functions as the key factor that determines moral values and motivations behind human relations. Nietzsche's hypothesis of power is divided into three. The first type of power is exercised between masters and slaves. Being a form of basic and raw power, it is derived from physical or social strength. Masters generally exercise power through cruelty, and thus this type of power is associated with "competing communities, the conquering of territory, and submission of entire peoples" (Saar, 2008, p. 458). In this sense, physical and psychological violence constitute the primary characteristic of this type of power. While it is the master who exercises power over the slaves, it is also possible for the slaves to feel that they have power. Nietzsche points out that powerless populace feel power in the form of "entrenched hatred and revenge" and that the passive power they feel is called imaginary revenge (2007, p. 20). He accounts for what imaginary revenge is in detail by writing that "the majority of the dying, the weak and the oppressed of every kind could construe weakness itself as freedom" (Nietzsche, 2007, p. 27). In other words, rage and hatred of weak people are a form of silent power functioning as a means to freedom from oppressive power. The second type of power is priestly power. Contrary to masters who uses physical power over their subjects, priests or opinion leaders maintain a wide hegemony over people's ways of thinking. Instead of using physical power, opinion leaders aim to generate power through cultural and interpretive hegemony with the intention of creating a common world view. This kind of power is used to justify the

powerlessness of people and to prevent them from protesting against their mode of weakness (Saar, 2008, p. 458). Finally, the last type of power is called the ascetic ideal, which originates from artistic or philosophical ideas. In *On the Genealogy of Morality,* Nietzsche asserts that the ascetic ideal is associated with artists, philosophers and scholars, and therefore it is "the most favourable conditions of higher intellectuality" (2007, p. 68). The ascetic ideal is such a great power that it provides people with self-identification that enables them to feel liberated from all sorts of oppressive power. Whereas the first two types of power function as restrictive and hegemonic forces, the ascetic ideal is liberating in that it offers "an optimum condition of the highest and boldest intellectuality" (Nietzsche, 2007, p. 77).

Michel Foucault is one of the most influential philosophers of the contemporary era, whose studies primarily focus on power and its effects not only on individuals but also on societies. In most of his works, Foucault examines the question of what power is and puts forward some answers. In *Society Must Be Defended*, Foucault reveals that "power is the concrete power that any individual can hold, and which he can surrender, either as a whole or in part, so as to constitute a power or a political sovereignty" (2003, p. 13). In addition, in *Power/Knowledge,* he comes up with a simpler definition. He thinks that power is the ability to say no: "the manifestation of power takes on the pure form of '[t]hou shalt not'" (Foucault, 1980, p. 140). In the Foucauldian understanding, power is oppressive and domineering and it could be defined as the relationship between domination and subjection. Foucault suggests that power encompasses all mechanisms of repression and "[it] represses nature, instincts, a class, or individuals" (2003, p. 15).

The mechanisms of repression that Foucault refers to are political structures, state apparatuses, rules and norms of society. However, the suppressing mechanisms are not limited to those; power is so widespread and inescapable that all kinds of authority including army, medicine, psychiatry, education, politics, economy, sexuality, punishment and prison are types of power (Simons, 2013, p. 301-2). Power is such an extensive phenomenon that it is there even if one thinks that there is none: "it seems to me that power is 'always already there', that one is never 'outside' it, that there are no 'margins' for those who break with the system to gambol in" (Foucault, 1980, p. 141). Although power is available in every aspect of life, there is a high probability of its misuse. The oppressive behaviours of repressive institutions are called the "hegemonic effect" (Foucault, 1978, p. 94). No matter how hegemonic the institutions are, power brings forth resistance that emerges as a counterforce challenging dominant power structures, so power and resistance go hand in hand.

Foucault is the critic who also classifies power. The first model of power that Foucault mentions is sovereign power. He believes that it is a form of power which is practised in monarchies where kings or queens possess absolute authority. According to Foucault, punishment is the common instrument for the practitioners of sovereign power. In pre-modern societies, it was a standard implementation to take the life of anyone who challenged sovereignty (Simons, 2013, p. 306). In this sense, violence and even murder were seen as methods of punishment: "one of the characteristic privileges of sovereign power was the right to decide life and death" (Foucault, 1978, p. 135). The sovereign may declare war if he perceives an internal or external threat that jeopardizes his life or the continuity of the state. Whether a warrior is deemed a hero or not depends on their enthusiasm to serve the sovereign, whereas they are punished harshly if subjects rise up against the sovereign:

> In the war setting, the lives of the subjects were at the sovereign's disposal. War was the indirect control over life and death, given that a hero could fight in a war and stay alive. However, the hero is only a hero insofar as the hero is willing to give his or her life. (Stone, 2013, p. 358)

In this sense, it is clear that Foucault shares Hobbes's views of sovereignty: the sovereign could exercise power over his subjects in response to a threat. Foucault interprets Hobbes's Leviathan as a model of sovereign power. As a matter of fact, sovereign power is at the exact centre of the Hobbesian model of the ideal state, but Foucault maintains that Hobbes's model is problematic in our day. Hobbes states that power is completely concentrated in the Leviathan. While the Leviathan creates the centralised management of the state, individuals who live in the state are ineffective bodies with no voice at all. Foucault emphasizes the prevalence of power by writing that "[it] never localized here or there, it is never in the hands of some" (2003, p. 29). An individual could be both the victim of power and the practitioner of it at the same time. He believes that "a multiplicity of individuals and wills can [never] be shaped into a single will or even a single body" (Foucault, 2003, p. 29). Rather than being gathered at one point, power is distributed in each part of the state, which is why the Hobbesian model of the state needs to be abandoned in modern societies.

The perception of power has evolved since the seventeenth century. During that time, punishments were notably harsh because of the enforcement of the death sentence (Oksala, 2013, p. 321). However, in modern societies, prisons, which Foucault refers to as the "legal machinery", have been established as the essential part of punishment

(Foucault, 1995, p. 232). Although punishments cease to be violent now, all contemporary institutions have a prison-like atmosphere. Foucault highlights the resemblance between prisons and other institutions by questioning, "is it surprising that prisons resemble factories, schools, barracks, hospitals, which all resemble prisons?" (1995, p. 228). In modern societies, punishment is exercised only when norms are violated. At this point, it is worth emphasizing that a universal norm is out of the question. Instead, norms are determined by institutions that wield power: "the norm is both a statistically determined standard of behaviour administratively required by disciplinary institutions, such as schools, hospitals, armies, and prisons, and what is considered as moral law" (Simons, 2013, p. 305). An individual who is unfit to the norms of an institution is penalised in accordance with a penal code created by the same institution. Penal codes prioritize the benefits of institutions in power, and anyone who breaches norms is punished as per penal codes. Even though modern societies do not exercise power as harshly as pre-modern societies would do, it is unquestionable that they are considerably disciplinary.

Foucault reveals that discipline is "a specific technique of a power", which is exercised to train people and to shape masses in accordance with a specific ideology (1995, p. 170). The aim of disciplinary power is to separate and discriminate people: disciplinary power "separates, analyses, differentiates, [and] carries its procedures of decomposition to the point of necessary and sufficient single units" (Foucault, 1995, p. 170). It segregates and isolates people so as to turn them into subjects because being physically, socially or psychologically isolated makes individuals open for domination in that discipline creates docile bodies. In essence, discipline functions as a means to regulate one's life. What is ironic is that people do not realize that their lives are controlled. What is the inevitable outcome of exposure to disciplinary power is that people accept to be monitored without questioning. In simpler terms, when disciplinary power is extensively applied, individuals end up getting used to it and think that it is normal to be controlled constantly. Foucault argues that the normalization of monitoring is the key mechanism of disciplinary power as it dissuades people from protesting it (Foucault, 2003, p. 251).

Governmentality is a significant concept that Foucault put forward in his lectures in 1978. He explains it in simple terms: he says that governmentality is "art of government" (Foucault, 2008, p. 2). Governmentality incorporates anything that is connected to the governing of a state, including ideologies, practises, institutions and policies; in broad terms, it "denotes the techniques of government that underpin the formation of the modern state" (Oksala, 2013, p. 324). The term is distinguished from sovereign and disciplinary powers because governmentality focuses on

populations as a whole, rather than merely on individual subjects. The term stands for the strategies and techniques of the government that are exerted as mechanisms of control: Foucault maintains that "the art of government . . . fix[es] its rules and rationalize[s] its way of doing things by taking as its objective the bringing into being of what the state should be" (2008, p. 4). It encompasses the increase of wealth, production and the welfare of the population. However, this does not mean that governmentality is always implemented for the sake of populations because it is a form of power that governments occasionally put to use in order to shape individual behaviour in disciplinary institutions, such as schools, factories, hospitals and prisons. When individuals pose a threat for the existence of the state, these institutional mechanisms turn them into docile members of society. Although it is a natural process for the states to be governmentalized, it is more likely that governmentality is applied as a form of disciplinary power.

As demonstrated above, Foucault sees power as the core of life that dominates everything, including human relations and governmental policies. It is crucial to realize that one cannot escape from the dominance of power in social and political spheres. Foucault's perspective on power is similar to that of Nietzsche. However, Nietzsche gives weight to the effects of power on sociological and natural aspects. He thinks that gaining power is the most dominant instinct in every single living being. In Nietzschean terms, the will to power is the only determinant of people's behaviour. Conversely, Hobbes and Machiavelli approach power from a political standpoint. Hobbes claims that power needs to be used only for political organizations and that governments are supposed to have the greatest power. As for Machiavelli, he discusses power as a concept which is peculiar only to the sovereign. Power is the most significant quality that a sovereign needs to possess in order to maintain the prosperity and well-being of the state. As it is perceived, power was a term that mostly dominated political sphere during the sixteenth and the seventeenth centuries. However, it has started being discussed in sociological and philosophical fields from the nineteenth century onwards. Power is not merely a political term now; it has evolved into an extensive concept that has an influence over every aspect of life.

Coriolanus: A Stranger in his Homeland

Coriolanus was written in 1607 as "Shakespeare's last Roman experiment" (Bloom, 1998, p. 577). The play revolves around political turmoil that takes place in Rome as the residents protest against the government due to persevering famine. They consider Coriolanus to be the scapegoat for the scarcity of grains because he is the most annoying member of the ruling class. Coriolanus's hubris prevents him from being

elected as a member of the Roman parliament. Also, his contemptuous attitude results in being banished from his homeland. Harold Goddard claims that if *Coriolanus* were to be summarized in one sentence, it could be described as "an attempt to present the spirit of an early austere Rome where war and the struggle for power were the primary concerns" (1951, p. 209). The residents of Rome show their power to Coriolanus through hatred and rage, while he resists being defeated by them. In this sense, the dynamics between Coriolanus and the populace do not revolve around understanding and respect, but they are based on a power struggle.

Coriolanus opens by exposing the main conflict between the residents and the state: the demands of the public versus the indifference of the government. The conflict is extended throughout the play, emphasizing the huge gap between the populace and the ruling class. The populace condemns the ruling class for not supplying enough food for them and they believe that Coriolanus is the "chief enemy of the people" (Shakespeare, 1963, 1.1.6). Right from the outset, the major political issue in Rome becomes evident: Although Rome seems to be republican, the government lacks egalitarianism. The rage of the populace is clearly observed in the First Citizen's protest against Coriolanus: he shouts, "Let us kill him, and we'll have corn at your own price. Is it a verdict?" (Shakespeare, 1963, 1.1.9-10). The First Citizen's words foreshadow that Coriolanus is the scapegoat who is to be punished eventually although he is not the sole responsible for the unequal distribution of the crops. The rage of the populace at Coriolanus can be explained through Nietzsche's concept of the imaginary revenge: the powerless populace feels an inexplicable hatred for a person in power with the intention of satisfying their need to possess power.

Coriolanus's entrance onto the stage illustrates how arrogant and contemptuous he is. His arrogance is so unbridled that "[it] has something pathological in it" (Nuttal, 2010, p. 54). His very first words are totally far from being polite:

> CORIOLANUS: What is the matter, you dissentious rogues,
>
> That, rubbing the poor itch of your opinion,
>
> Make yourselves scabs?
>
> (Shakespeare, 1963, 1.1.159-161)

Coriolanus's first appearance on stage is the moment when the main conflict climbs up. It is apparent that he is drunk on power and also totally blind to the feelings of people around him. Following Coriolanus's entrance, the immediate feeling that the audience has is discomfort due to his harsh words. Right from the start, Coriolanus is the embodiment of an anti-hero. Coriolanus's unpleasant personality prevents the audience from

identifying themselves with him. Instead, what they feel is pure alienation from the protagonist. Therefore, one can argue that the story of Coriolanus is "sad yet non-tragic" as he does not arouse the sense of pity and fear in the audience (Langer, 1953, p. 336).

It is clear that Coriolanus is not a typical Shakespearean hero who is noble and eloquent. It is interesting that only thirty-six lines of soliloquy are uttered by Coriolanus, and thus "[he] is the least articulate of Shakespeare's tragic heroes" (Charney, 1956, p. 189). Although he does not talk much, he says the most abusive and harsh words when he speaks. His first words on stage are "dissentious rogues" although the audience expects him to give an eloquent oration. Considering other Shakespearean Roman aristocrats such as Julius Caesar or Mark Antony, it is perceived that the political leaders in Rome were great orators, and it was not approved to address the populace with rude language: "Shakespeare learned of a Rome wherein discourse was the primary mode of public and personal interaction, and *eloquentia* the highest personal, civic, and moral achievement" (Miola, 2004, p. 181). In contrast to Coriolanus, the other aristocrats such as Menenius and Cominius are better at delivering mild speeches to soothe the populace. In such a country where orations of aristocrats are highly appreciated, Coriolanus is considered to behave in a strange way as he satirizes Roman aristocrats who have a noble personality. In essence, his unpleasant personality serves as a parody of Shakespeare's excessively noble protagonists. As a matter of fact, almost all of the values of Rome go topsy-turvy in *Coriolanus*. Shakespeare portrays a protagonist who does not embody the virtues of a hero. Also, the populace is prone to violence rather than being a passive mass of people. Rome, which is believed to be the embodiment of the ideal state, ironically faces political issues. Hence, it seems that the play is more satirical than tragic.

In the play, it is worth emphasizing that the body politic stands out as the most remarkable metaphor, which becomes evident in Menenius's fable. The fable shows that the state is associated to an organism in which the belly is the centre and the food distributor of the entire body. Menenius notes that

> MENENIUS: Your most grave belly was deliberate,
>
> Not rash like his accusers, and thus answered:
>
> 'True is it, my incorporate friends' quoth he,
>
> 'That I receive the general food at first,
>
> Which you do live upon; and fit it is,
>
> Because I am the storehouse and the shop

Of the whole body.

(Shakespeare, 1963, 1.1.123-29)

Menenius's fable echoes Hobbes's analogy that he makes between the state and the human body. It recalls the Hobbesian concept of the Leviathan, which is the concrete image of the body politic. As stated above, Hobbes claims that each institution in a state has a function, similar to each part of a body. Yet, the biggest difference between Hobbes's and Menenius's versions of the analogy is that the centre of the state/body is the brain in *Leviathan,* whereas it is the belly in Menenius's fable connoting gluttony and covetousness. One of the conventional opinions about the body politic is that statesmen are the brain of the state, but it is ironic that Menenius "substitutes belly for brain", and "find[s] nothing wrong with such a picture" (Rabkin, 1966, p. 197). It is clear that he uses the brain and the belly interchangeably for the purpose of justifying the covetous acts of Rome. It is worth noting that the First Citizen interrupts Menenius several times to say that the hierarchy in the body starts with the head rather than the belly. In spite of the disbelief of the populace, Menenius changes the well-known fable with the intention of manipulating their thoughts: "it becomes apparent that his version of the body politic is the product of a purely political and ad hoc fable, not of some Roman (or Jacobean) political cosmology" (Holstun, 2016, p. 489). In this sense, Menenius's version of the body politic is a kind of discourse that is deliberately produced by the government with the aim of controlling and pacifying the populace.

It is a part of the body politic to force Coriolanus to show his scars after he returns from the war. It does not matter in Rome if one survives a war, but what matters is one's bold engagement and active participation in a battle. Coriolanus's scars would persuade the populace that Coriolanus has received his wounds when fighting courageously for his own country. It is perceived that each scar, according to Roman tradition, is a symbol of manliness, strength and prowess. It is a ritualistic political tradition in Rome that the hero is believed to be elevated to a near-martyr status through demonstration of scars. The Roman tradition of publicly displaying scars can be explained through Foucault's concept of governmentality. The display of scars serves as a form of governmental apparatus that is used to influence the populace as scars reveal how courageous and virtuous the warrior is. The political ritual is implemented to ensure the public approval of the warrior, regardless of his negative personal traits.

The fact that Coriolanus rejects displaying his scars indicates that he is rebelliously out of harmony with the expectations of Roman society. His reluctance to be a part of this political ritual is considered to be disobedience to the Roman codes. In this sense, it foreshadows that his opposition to the

political norms of the country is a transgression that would affect the rest of his life.

> CORIOLANUS: I do beseech you,
>
> Let me o'erleap that custom; for I cannot
>
> Put on the gown, stand naked, and entreat them
>
> For my wounds' sake to give their suffrage. Please you
>
> That I may pass this doing.
>
> (Shakespeare, 1963, 2.2.133-37)

Coriolanus refrains from showing his scars because "he wishes his wounds to remain truly sacred wounds-in-themselves, apart from all integration in the political and religious rituals of Rome" (Holstun, 2016, p. 497). In other words, he does not want to be praised for his scars. It is his virtue that he is not susceptible to flattery: he considers that "the deed is its own reward, honourable or dishonourable regardless of what people think of it; honour is a quality of action, not of action's effects" (Rabkin, 1966, p. 203). However, his wish causes him to be cast out from Rome, which is the state of pretentious heroism. His rebellious behaviour leads the populace to think that he is a threat to the state in that they always associate Rome with good governance, harmony, integrity and stability. His disobedience to the norms put him outside of the boundaries of political and social acceptance. In this sense, Rome functions as Hobbes's Leviathan and throws out those who refuse to obey the dominant institutions in power.

Harold Goddard asserts that Coriolanus is "a great individual" because he embodies stereotypical traits neither of a Roman aristocrat nor of a Shakespearean character (1951, p. 233). In the first place, he is a very courageous fighter, which is highly appreciated in Rome; one is dignified only if they prove a great success in a battle: "he is a superhuman" when he fights in a war (Nuttall, 2010, p. 53). The fact that one achieves victory in a battle is the key to acquire political recognition and social acceptance. He is bestowed the name Coriolanus after his victory in Corioles, which shows the importance of heroism in Rome because it grants a warrior a prestigious identity to fight boldly in battle. Although Coriolanus is a true Roman regarding his heroic skills on the battlefield, his disruptive personality remains unappreciated. While he defends Rome courageously in battle, he has problems with his loyalty to the values of his homeland. It becomes evident that Coriolanus is torn between Rome's honour and that of his own, which creates the primary tension in the play. Although the political system in Rome necessitates being a rational ruler equipped with political skills, Coriolanus is more like a child who causes disturbance with

no proper reason. He is, therefore, a terrible leader in spite of his success on the battlefield. He cannot understand why a statesman is supposed to have strong bonds with the populace. In this sense, Coriolanus is a type of statesman Foucault is opposed to: he lacks a "fundamental, essential, natural and juridical connection" with citizens (Foucault, 2009, 91). Bloom argues that he is "the greatest killing machine in all of Shakespeare" rather than a ruler (1998, p. 577). In this context, the conventional metaphor of the body fails because Coriolanus cannot serve as the head of the state (Hale, 1971, p. 201). Instead of representing a body part, he stands for "a disease that must be cut away" (Shakespeare, 1963, 3.1.294).

Coriolanus's expulsion from Rome is the most striking part of the play. It is his unpleasant personality that causes him to be banished from his own country. Indeed, his banishment carries significant symbolism. Not only does he leave his own country, but he abandons everything associated with Rome, including his family, memories and habits: "Rome banishes him; but from his own point of view Coriolanus banishes the city" (Rabkin, 1966, p. 205). He is aware that his exile requires him to root out everything related to Rome from his heart.

> CORIOLANUS: . . . I banish you!
>
> And here remain with your uncertainty.
>
> Let every feeble rumor shake your hearts!
>
> (Shakespeare, 1963, 3.3.124-26)

Although Harold Goddard claims that "the glory of his giving in is that it is a supreme act of courage as well as of a renunciation", it is an undeniable fact that it makes Coriolanus completely powerless to leave Rome (1951, p. 239). Departing from his homeland is akin to a form of death for him because he has to give up everything he has already possessed in Rome. To put it simply, he has become powerless, homeless, rootless and nameless after his expulsion. Cominius's words explain the pathetic situation that Coriolanus is in:

> COMINIUS: He was a kind of nothing, titleless,
>
> Till he had forged himself a name o'th' fire
>
> Of burning Rome.
>
> (Shakespeare, 1963, 5.1.12-15)

Considering the quotation above, it is evident that Coriolanus has become a *persona non grata* due to his vulgar personality. The Romans banishes him not only from their state but also from their hearts.

Coriolanus's banishment is the cause of disciplinary power that his country has exercised over him.

It is worth emphasizing that Rome becomes calm and peaceful after Coriolanus's expulsion. Sicinius emphasizes that peace has established at last in Coriolanus's absence, reporting that

> SICINIUS: Blush that the world goes well, who rather had,
>
> Though they themselves did suffer by't, behold
>
> Dissentious numbers pestering streets than see
>
> Our tradesmen singing in their shops and going
>
> About their functions friendly.
>
> (Shakespeare, 1963, 4.6.5-9)

Harold Bloom deems the Romans right to banish Coriolanus from the state: he writes that "Caius Marcius is dangerously provocative, and [the Romans] are more right than not to banish him" (1998, p. 578). Bloom also makes a significant observation about Coriolanus's psychology, claiming that he does not hold grudges against the Romans, but rather, he is his own enemy: "[Coriolanus] is more his own enemy than he is theirs, and his tragedy is not the consequence of their fear and anger, but of his own nature and nurture" (1998, p. 578). In this sense, his will to power is different from what Nietzsche illustrates. In Coriolanus's case, his will to power does not solely encompass gaining power over other people, but also his desire to achieve superiority over himself. While he clashes with the Romans, he is in conflict with his egotistic and rebellious personality. Trying to be in accord with other people, he is in a battle with himself, but he is the major obstacle preventing him from achieving it.

Coriolanus's mother, Volumnia, takes up a big part in his life. She appears on stage in the third scene, later than other characters. The audience sees her sewing, which is a direct reference to Penelope, who is Odysseus's wife in Greek mythology. The myth tells that Penelope waits for Odysseus to return from war while she engages in knitting. Being the symbol of patience, Penelope is a totally obedient wife. While Virgilia, Coriolanus's wife, takes on Penelope's role submissively, expecting his husband to come home, Volumnia is not the same. She is a quite effective mother interfering in almost every step that Coriolanus takes. It becomes evident in the third scene how she has raised Coriolanus. When Coriolanus's son breaks a butterfly into pieces furiously, she says proudly "one on's father's moods" (Shakespeare, 1963, 1.3.63). It is clear that Coriolanus's son, who takes pleasure in killing, is "a miniature replica of his father" (Nuttall, 2010, p. 55). Volumnia's approving attitude towards the violent behaviour of her

grandson shows that she appreciates Coriolanus's aggression. In such an atmosphere where violence is always appreciated, Coriolanus has never learned how to live together with people in harmony. His only motivation is to be a violent warrior, and eventually, he has ended up being a machine conditioned to destroy and kill.

It is observed that Volumnia is an excessively dominant mother as she has a strong desire to acquire political power. Patriarchal mothers exhibiting stereotypical behaviours are a part of Roman tradition: they either encourage their sons to fight boldly for their country or they do not grieve for them if their sons are killed on a battlefield (Kahn, 1997, p. 146). Similarly, Volumnia emphasizes her obsession with military honour, indicating that

> VOLUMNIA: . . . had I a dozen sons, each in my love alike, and none
>
> less dear than thine and my good Marcius, I had rather
>
> had eleven die nobly for their country than
>
> one voluptuously surfeit out of action.
>
> (Shakespeare, 1963, 1.3.20-23)

It is customary in Rome to give precedence to honour, heroism and patriotism over love, affection and family bonds. However, Volumnia goes too far to say that she would rather send her son to a bloody war with the aim of honour, and thus "[she] embodies … an exaggerated, intensified form … of motherhood" (Kahn, 1997, p. 147). When Coriolanus's aggression is met with rage by the Romans, Volumnia criticizes him for not acting hypocritically just to appease the populace: "if you had not showed them how ye were disposed/ Ere they lacked power to cross you" (Shakespeare, 1963, 3.2.22-23). From her perspective, it is not unethical to tell lies for the purpose of achieving one's goals, which proves that Volumnia is truly Machiavellian. She desires her son to acquire a huge military and political success because she can hold such a great power only over her son. In other words, having a high-ranking son is the only way for Volumnia to make her presence felt in the political arena. Otherwise, she would never have her voice heard in Rome's predominantly masculine atmosphere. In this sense, she cannot be equated with a stereotypical mother, as she embodies a matron striving to satisfy her thirst for power over her son, ignoring that Coriolanus resembles more of her subordinate than her son. It is evident that Volumnia has a stronger will to power than Coriolanus does.

Coriolanus is one of the most underrated, neglected and rarely staged plays of Shakespeare. The reason why it is overshadowed by Shakespeare's

great tragedies is Coriolanus's unsympathetic character which is impossible to identify with. It is Coriolanus's proud and egotistic personality that alienates the audience. Also, *Coriolanus* is a political play, and therefore, it lacks the poetic language and spectacular atmospheres that Shakespeare's great tragedies have. It is probably the overly political tone that makes the play monotonous for the audience. Despite these disadvantages that *Coriolanus* has, it successfully illustrates a character who is stuck between his individualistic personality and the codes that he needs to conform to. Being a Roman places a burden on his shoulders, causing him to be torn between his personality and the expectations of society.

Conclusion

The significance of power has prompted thinkers to think about it for a long time. As a matter of fact, speculations on power dynamics date back to earlier times. In the sixteenth century, Machiavelli wrote in *The Prince* that the sovereign is supposed to possess the greatest power and to use it only for the sake of the perpetuity of the state. Thomas Hobbes shares similar ideas on power to those of Machiavelli. Hobbes claims that citizens are incapable of governing themselves. Therefore, they need a government structure to guide citizens and to maintain order and stability within the state. Besides, Leviathan is a Biblical monster that Hobbes metaphorically uses to convey his opinion that the state is supposed to be extremely powerful, intimidating and authoritarian. Machiavelli and Hobbes claim that power is a political phenomenon that only interests politicians. Nietzsche is another influential thinker who ruminates on power. He contributes to the power-based discussions by changing the focus of them. He puts forward that the origin of desire for power is biological and that power is a natural will. The will to power, which is the most aggressive and dominant drive, forces people to acquire more power. He argues that the will to power is stronger than the will to life and that it is the reason of ambitions, oppositions and conflicts taking place in life. Foucault broadens the boundaries of the concept of power, claiming that it is observed in every aspect of life. He redefines power as a sociological phenomenon by challenging the opinion that power is primarily related to political matters. All institutions, including governments, schools, prisons, hospitals and so on, are places where power is exercised. He emphasizes that power is not always dangerous, but it may turn into an evil force when it is abused although it is more likely for those in power to employ it as a mechanism of discipline and punishment.

Power dynamics can be clearly observed in Shakespeare's *Coriolanus*, one of his late tragedies. As portrayed in the tragedy, Rome is in a dire political condition. The populace is very hostile and furious, and they

accuse the ruling class of not being judicious. Hostility of the populace is of great significance, as it indicates that Rome is not as a politically powerful state as it was before. When the Romans are having a hard time due to the famine, Coriolanus's unfriendly attitude provokes anger among the populace and causes him to be ostracized from his homeland. In essence, Coriolanus is the type of aristocrat that Machiavelli and Hobbes point to as an example of an ideal politician: he is authoritarian, pitiless and intimidating. However, the plot proves Machiavelli and Hobbes wrong because his personality leads him to his downfall and turns him into a tragic figure.

Coriolanus, the furious and violent aristocrat, is an unsympathetic character. It is his aggression that prevents the audience from identifying with him. It does not compensate for his infuriating personality to be a skilled warrior. In this sense, it could be claimed that Coriolanus resembles more of a machine programmed to kill, rather than to communicate. Being raised as a cold-hearted individual, Coriolanus does not know how to live together with other people. He is a man who cannot hold his temper and who does not hesitate to insult everybody around him. Quite interestingly, he abhors political traditions and rejects fulfilling the requirements of the Roman political system. In this respect, it is worth pointing out that Coriolanus is an antithesis of traditional heroes. The fact that he does not conform to the norms that a Roman aristocrat needs to obey causes him to be punished. The entire Rome has turned into a disciplinary institution to exercise power over Coriolanus. His exile is the result of his disobedience to dominant power mechanisms.

In order to understand the reason why Coriolanus possesses such an unpleasant personality, one has to focus on his mother. Volumnia, an exceedingly dominant and manipulative mother, always approves of Coriolanus's aggressive behaviours. She has a very strong ambition to be powerful in the political arena. However, it is impossible for a woman in Rome to actively engage in politics. Rome is a masculine state where women are not allowed to participate in political matters. It turns into a prison for women who want to achieve their goals unrestrictedly. In such a case, it is apparent that Volumnia needs to satisfy her will to power over political and military success of her son, but Coriolanus's reluctance to gain political power is a great disappointment for her. While her passion for power remains fruitless, her obsession with having a powerful son causes Coriolanus to be socially-awkward and ultimately ruins his life. In this play, Shakespeare not only displays Coriolanus's tragedy but also that of Volumnia. To conclude, *Coriolanus* illustrates the destructive effects of power struggles within a family.

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ABDÜLMECÎD ZÜHDÎ VE DÎVÂN'I

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GİRİŞ

18. yüzyılda yenileşme hareketinin tarihi, toplum yapısında esaslı bir değişmeyi hedef almadan belirli ihtiyaç ve zarûretler karşısında birtakım teknik ve bilgilerin memlekete aktarılması için yapılmış teşebbüslerden ibâretti. 19. yüzyılda, fikrin gelişimi, şüphesiz hâdiselerin yardımıyla, daha çabuk olmuş; yenilik, hayatın her aşamasını kapsayan büyük bir mânâ ve mâhiyet kazanmıştır. Artık söz konusu olan şey, ordunun tekniklerini ve sınıflarını batıdan gelen bilgiyle ıslâh etmek değil, belki bütün hayatın, toplumun yapısı ve insanı vücûda getiren değerler manzûmesinin, hepsinin birden değişmesidir (Tanpınar 2006: 70).

18. yüzyılda başlayıp 19. yüzyılda devam eden yeniliklere paralel olarak gerek edebî türleri gerekse muhtevâsıyla eski edebiyattan farklı bir edebiyat anlayışı gelişmeye başlamıştır. 19. yüzyılda, toplumun dar bir kesiminde, bilinçli olarak yenileşme isteği bulunmasına ve hattâ birtakım yeni kurumların baş göstermesine rağmen yüzyılların alışkanlıklarını bir-denbire değiştirmek mümkün değildi. Dolayısıyla yedi yüz yıllık geçmişi olan dîvân edebiyatının yeni şartlara teslim olduğu; mücâdele göstermeden silinip gittiği söylenemez. O da yaşama imkânı arayacak; güçsüzlüğüne rağmen yeniyle savaşacaktı. Bununla birlikte yeni edebiyat da eskiden tamamen kopmuş değildi. Şiirde, muhtevâ dışında, eskiyle yeni arasında ciddi bir fark yok gibiydi. Nazım şekilleri, vezin, dil büyük ölçüde aynıydı. Yeni edebiyatın önemli isimleri, eskiyi öğrenerek yetişmiş ve hattâ o yolda eserler vermişti. Tüm bunların yanı sıra devlet idâresinden toplum yapısına kadar her sahada görülen eski-yeni ikiliği, edebiyata da yansımıştı; ancak edebiyat sahasındaki değişiklikler, siyasî ve idârî sahalardaki değişiklikler kadar hızlı değildi (Ünver (a) 1988: 100).

19. yüzyılda tercih edilen nazım şekillerinden bazılarının kullanımın-da azalma bazılarının kullanımında ise artış söz konusudur. Bu dönemde, en az tercih edilen nazım şekli, mesnevîdir. Buna karşılık daha çok tercih edilen nazım şekilleri arasında, bendli nazım şekillerinin özel bir ağırlığı vardır. Buna örnek olarak terkîb-i bendler, tercî-i bendler, şarkılar ve de tarih kıtaları ifade edilebilir. Bununla birlikte yine bu dönemde, müşterek şiir söyleme, diğer dönemlere nazaran daha sık karşılaşılan bir durumdur (Ünver (a) 1988: 101).

19. yüzyılda, eski şiir geleneğine bağlı şâirlerin sayısı, daha önce-ki yüzyılların şâir sayısından az değildir. İstanbul Kütüphaneleri Türkçe Yazma Divanlar Kataloğu'nda bu yüzyıla âit 114 şâirin dîvânına rastlan-maktadır. Yine bu yüzyılda, yazma olarak kitaplıklarda yer almadığı hâlde basılmış pek çok dîvân mevcuttur. Bununla birlikte dîvânı elimizde bulun-mayan şâir sayısı da çoktur (Ünver (b) 1988: 132).

Çalışmamıza konu olan XVI. yüzyıl şairlerinden olan ***Abdülmecîd Zühdî*** ve ***Dîvân***'ı hakkında edebî kaynaklarda bilgi yoktur ve üzerine de çalışma yapılmamıştır.

1. ABDÜLMECÎD ZÜHDÎ

19. yüzyıl şairlerinden olan Abdülmecîd Zühdî'nin hayatı hakkında dönemin tezkire ve biyografi kaynaklarında hiçbir bilgi bulunmamaktadır. *Son Asır Türk Şairleri*, *Osmanlı Müellifleri* ve *Tuhfe-i Nâilî* gibi son dönem klasik Türk şairleri hakkında başvuru kaynağı olan eserlerde Abdülmecîd Zühdî'den bahsedilmemektedir. Şair hakkında sadece *Hüseyin Hüsameddin Yasar*'ın *Amasya Tarihi* adlı eserinde bilgi vardır.

Abdülmecîd Zühdî'yi tanıtan –bizim görebildiğimiz- yegâne kaynak olması hasebiyle burada yer alan bilgiler şöyledir (Yasar 2022: 12/584-585).

"Amasya'nın Kübceğiz Mahallesi'nden Hindîzâdeler ailesine mensuptur. Dedelerinden Hasan Ağa (öl. 1191) Ragıp Mehmed Paşa'nın kahvecibaşı oldu. Ragıp Mehmed Paşa, Hasan Ağa kızıl çehreli olduğu için "Hindi Ağa" demiştir ve bunlara Hindîzâde denilmiştir.

Abdülmecîd Zühdî, eski sipahilerden Mehmed Ağa bin İsmail Ağa'nın oğludur. İlim tahsil ettikten sonra edebiyatla meşgul olmuştur. Adliye mahkemesinin oluşmasında *a'za* mülâzımı ve sonra da mahkeme azası olmuştur. Kendisini müreffeh yaşatacak servete sahip olduğunda şiirlerini düzenlenmiştir. 1314/1896-97'de vefat etmiştir.

Abdülmecîd Zühdî şakacı, kendisini övenlere iltifat-kâr, hoş-sohbet, zarif ve bilgi sahibi bir zat idi."

2. ABDÜLMECÎD ZÜHDÎ DÎVÂNI

Abdülmecîd Zühdî Dîvânı'nın şu ana dek ulaşılabilen tek nüshası Ankara Milli Kütüphane Yazmalar Koleksiyonu'nda 06 Mil Yz FB 340 arşiv numarasıyla kayıtlıdır. 160 varaktan oluşan Dîvân nüshası rik'a ile yazılmıştır. Eser, 215x153-156x114 mm. ebatlarında, esmer kâğıt, cetveller kırmızı, geometrik desenli kırmızı meşin kaplı ciltlidir. 160a'da ***"Es-seyyid Abdü'l-Mecîd Ez-Zühdî"*** ibaresini taşıyan temellük mührü vardır.

Başı:

Yā Rab zebānım sehv [ü] ḫaṭādan ḳıl mehcūr

Çoḳdur ḳuṣūrum eyle ḳabūl ḳuluň ma'ẕūr   (vr.1b)

Sonu:

> *Sezādır söylemek bu 'āleme nübdeli bir tārīḫ*
>
> *Başıldı bu dīvānıñ **Zühdiyā** ḫayru'l-kelām oldı*

(vr. 160a)

Abdülmecîd Zühdî Dîvânı'nda bulunan manzumeleri detaylı olarak incelemek istersek, dîvân münâcât ile başlamaktadır. Daha sonra 19 na't mevcuttur.

Dîvân'da bu na'tlardan sonra Kerbelâ konulu bir terkib-i bend ve bir tane de terci-i bend vardır. Daha sonra 1 müsemmen, 2 müseddes, 18 muhammes, 4 murabba, *Letâif-i* İhvân başlıklı iki manzume, bahâriyye konulu 1 kaside, 29 şarkı, 2 mersiye, farklı konularda yazılmış 6 tarih, 20 müfred, 30 mısra, 12 kıta, 5 lugaz yer almaktadır. Dîvân'ın sonunda Dîvân'ın basımına yazılan tarih manzumesi yer almaktadır.

Abdülmecîd Zühdî'nin geleneğe uygun olarak en çok kullandığı nazım şekli gazeldir. Şairin Dîvân'ındaki gazellerin sayısı 708'dir. Abdülmecîd Zühdî her harften gazel söylemiştir. Revi harfine göre mürettep olan gazellerde en çok "ye" ve "nun" harfinden gazel bulunmaktadır. Aşağıda revi harfi ve gazel sayıları tablo halinde verilmiştir:

harf	gazel sayısı	harf	gazel sayısı
ا	25	ض	13
ب	17	ط	13
ت	17	ظ	12
ث	13	ع	12
ج	16	غ	13
ح	12	ف	16
خ	12	ق	26
د	17	ك	51
ذ	12	ل	40
ر	54	م	45
ز	48	ن	55
س	15	و	18
ش	22	ه	42
ص	14	ى	58

Dîvân'da bulunan manzumelerden üç adet gazeli örnek olarak veriyoruz:

I¹

Fāʿilātün Fāʿilātün Fāʿilātün Fāʿilün

1. Dilde dil-dārım muḥabbet imtiyāz eyler baña
   ʿİşvelerle bezmine taʿlīm-i āvāz eyler baña

2. Eyledikce ben aña iẓhār-ı ʿubūdiyyetim
   Çeşm-i şūḫile hezār bisyārca nāz eyler baña

3. Gül-i ruḫsārına vėrdikce meyl biñ cānile
   Luṭf u iḥsānlar hemīşe ser-firāz eyler baña

4. Sevdāsından ẕerre kim ʿuşşāḳa yoḳdur ḳurtuluş
   Zülfünüñ tārını her bār dām-bāz eyler baña

5. Meclisinde vaṣlına ricā ėderken sevdigim
   Göñlüme ʿaşḳ-ı muḥabbetler dīrāz eyler baña

6. Bāb-ı rıżāya ḫadīm olduḳca **Zühdiyā** müdām
   Cümle mübhem kārları Ḥaḳ keşf-i rāz eyler baña

II²

Fāʿilātün Fāʿilātün Fāʿilātün Fāʿilün

1. Ḥamdülillāh bāġ-ı dilde cāvidāndır ẕikrimiz
   İbtihāc eyler beni şīrīn zebāndır ẕikrimiz

2. Celb ėder gülzāra Ḥaḳ tevḥīd ėden her sāliki
   Bu ecilden rūz [u] şeb faḫr-ı cihāndır ẕikrimiz

3. Eyleme serkeşligi sen kendüñe gel ey şūfī
   Ḫānḳāha ḳıl devām ʿulüvv-i şāndır ẕikrimiz

4. *Men ʿarefe* rāzını keşf eyler ḳulūb āşikār
   Münkiri īḳāẓ içün ḫalḳa ʿayāndır ẕikrimiz

5. Rāz-ı ʿaşḳı ḳılmam iẓhār ẕerre kim nā-ehline
   Kenz-i ḳalbde oldı maḥfūẓ gevherāndır ẕikrimiz

6. **Zühdiyā** her mürşide vėrme meyl mürşid dėyü
   Tā ezelden gönlümüzde cāvidāndır ẕikrimiz

---

1   vr. 33a.
2   vr. 68b.

III[3]

Fā'ilātün Fā'ilātün Fā'ilātün Fā'ilün

1. Māh-ı ḥüsnüñ görmeyeli ḥayli müddet oldı gel
    Ravża-i dilim size gül-zār-ı cennet oldı gel

2. Teşrīfiñ olduḳca kim meclis-i 'uşşāḳa bu şeb
    Dīdārıñız görmeye cānıma minnet oldı gel

3. Çekme perde dīdeme rūyuñ ḥayāl eyler iken
    Ẕātıña olmaya ḳarīb ṭāġ-ı ḥasret oldı gel

4. Derd ü belāñızı biz ėtdikce 'aşḳıla keşīd
    Bāb-ı luṭfuñda ḳuluña 'ālī-himmet oldı gel

5. Ṭali'im burc-ı şerefde ṭulū'a ėder meyl
    Sa'dile olmaya devrān ḳıldı ġayret oldı gel

6. Size zār eylediği 'uşşāḳa el vermez mi kim
    Zühdī bendeñe sezādır vaḳt-i vuṣlat oldı gel

SONUÇ

Klasik Türk edebiyatı geleneği içerisinde yüzlerce şair yetişmiştir. Bu şairlerden birisi de 19. yüzyıl şairlerinden Abdülmecîd Zühdî'dir. Amasyalı olan şair, mahkeme azalığı yapmış olup 1314/1896-97'de vefat etmiştir. Dîvân'ın elimizdeki bilinen tek nüshası Ankara Milli Kütüphane Yazmalar Koleksiyonu'nda 06 Mil Yz FB 340 arşiv numarasıyla kayıtlıdır.

Dönemin tezkire ve biyografi kaynaklarında Abdülmecîd Zühdî hakkında bilgi bulunmamaktadır. Yaptığımız taramalar sonucunda Abdülmecîd Zühdî'ye ait bilgilerin sadece *Hüseyin Hüsameddin Yasar*'ın *Amasya Tarihi*'nde olduğu tespit edilmiştir. Dîvân'ından seçilen örnek gazellerin metni verilmiştir.
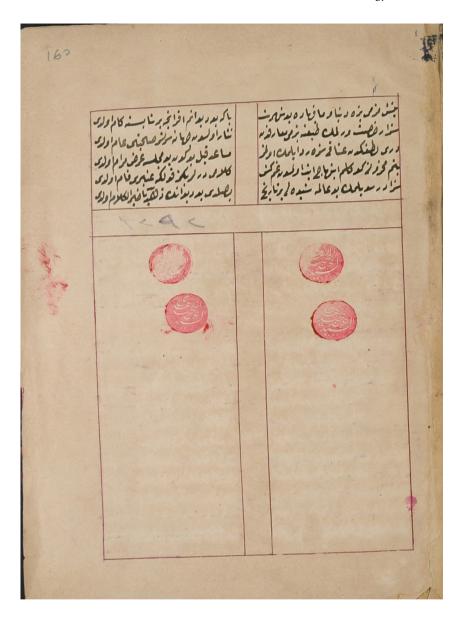
Bu çalışmada 19. yüzyıl klasik Türk edebiyatına ait Abdülmecîd Zühdî Dîvânı gün yüzüne çıkarılarak tanıtılmaya çalışılmıştır. Abdülmecîd Zühdî ve Dîvân'ı hakkındaki bu çalışmanın Türk edebiyatına ve bu konuda çalışacaklara fayda sağlayacağı kanaatindeyiz.

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3   vr. 112b.

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Ek: Dîvân'ın ilk ve son sayfaları

بسم الله الرحمن الرحيم

مناقب

با رب جان غم سودی نظاره ریسی فضل راجه
عنایه بک ابده چه ابه هم روزی جزاره

حد قدرنفهدرم ابو فید ل قولکی معذور
حبیب اولده مصطفی دن فلح نبی درد

در نعت شریف نبوی

سن کریم ابو کریم سن کریم ابت شاه لیا
زانه باکلنک عنایت وارلفظ اولدی سبب
کوزه رد رکه شب عدلور کوکه کلده علت
طوغسغ عن ساعت هم نورجمال له بانت
سنکه رد اولدی بلشنطلم غغض مرتب صغ
بر یوزتم حلادرینف ارلدی بوشنده ولحظا
انکه تخف ابل کلدی سکا بجمل ابعث
کدردی بد عاله سنت علیوت رنغد اولاو
نکریت زبه درسینه برد ۵ اولو رطشفه
شا عاقل قالوب باحمد ذه قدرت
سنه اد ای فارس میل از نده شه بد کوت
قالبروب برماغنی ابنی انساسطلام
عمدی قلقدار ۵ سنه بنه بد ماه عله
تذسفر رباعدت البغازبه بکلم بدشاه

حیده بزا لدی سندت حرشتک کوذ نکلا
بنجی رنظها بلهد به سند قید بد کربنه درورا
ناکیا بحد یما ند رد رغ غزا لدی ودها
سنده تو ب بد خنا ۵ نت انتحی کنزا لدی ونا
حد نجی ولبنک اولده ولبسی برد ها
بر بربنه بزه ۵ ابر نبی حد ری غغمات
بری ار کازشرب بت بری لادی زلبنا
بلحبیب ابد بکر لمله بعت ظله رنکما
کفری عناد ارلنت فلت کرز یحات
ایت ابت ننی مدر به ابنه ی فرغا
حد رسغ لاولبنک معجزه اسخرا بات
ایک شاه اولدی فرمعجزه سنده اولاکه
برلسنده ابنی بدسنب ندرجد لاری فضا
بنجی معجزه ابدا بدی فده د نبی عیان

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16b

باكه بده ربوانم افزانجمربرنابسنه كام اولدى	جبنش نزمه بزه دنباو ما نياره بو بشارت
نناه اولسه مه حباله نرسنر صاحبنی عام اولدی	سناه وصف در ملك لشبك نزویعا رفوه
ساعد فيل بدكو ده بو مجمه عرض حرام اولدى	درى الحنكه عنا نحزه ده دابلمك اولز
كلدى ... اربك فونكه عنبرده فام اولدى	نم محزر زكوه كلم انرهاج انیا اولده نخ كف
بلصله به بده ربو ثنت ذ الحبان نیر الكلام اولدى	سزار ... سه بلمك بد عالمه سنبه لم برنابنج

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BÖLÜM 3

CULTURAL AND SPATIAL MEMORY IN AUTOBIOGRAPHICAL NOVELS: A COMPARATIVE STUDY OF ALEV CROUTIER'S *SEVEN HOUSES* AND PENELOPE LIVELY'S *A HOUSE UNLOCKED*

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Introduction

Within the realm of literary discourse, the portrayal of the house as a cultural symbol has frequently functioned as a vehicle for recording and reflecting social and historical transformations, often inextricably linked to the individuals who inhabit them. Alev Lytle Croutier, a Turkish woman writer who writes in English, employs the technique of personifying the seven houses belonging to a single family in her autobiographical novel *Seven Houses* (2001) to illuminate aspects of Turkish history, culture and the lived experiences of its inhabitants. In the same year, an English author, Penelope Lively published her famous autobiographical novel *A House Unlocked* (2001), in which the house serves as a site of storehouse, a physical space that holds traces of the past. Instead of presenting direct auto-biographies, both authors utilize these houses as repositories of the past, because they hold secure material remnants and thus enable the characters to maintain meaningful connections with the past.

Theorists, scholars and writers have acknowledged the role of physical surroundings in shaping one's identity and have paid homage to the house and its intimate connection to the self. By focusing on ordinary lives, homes, gardens, and tangible objects that constitute these domestic realms, they have emphasized its concealed and inconspicuous nature. In his renowned work, *The Poetics of Space* (1958), which stands as a seminal exploration delving into the intricate connection between houses and the faculty of memory, Gaston Bachelard eloquently observes how the house becomes a living embodiment of dreams, where not only our conscious memories but also the forgotten aspects of our being found shelter. By recalling these domestic places, such as houses and rooms, we learn to dwell within ourselves, forging a deep connection with our inner selves. In narrating the essence of home, we find a familiar and convenient medium for exploring the self and subjectivity. This exploration occurs through the interplay of space and time, weaving together the threads of memory, personal histories, and the generations of inhabitants who have resided within these domestic confines. This notion has profound implications for our understanding of space and place, positing dwelling as the basic character of being. Bachelard argues that the imagination enhances the value of inhabited space, making it a realm of both practicality and imaginative creation. Besides, Henri Lefebvre, in *The Production of Space* (1974), offers a social perspective on the mental and practical experience of space. Lefebvre suggested a spatial theory grounded in the concepts of production, suggesting that social space is a product of prevailing social relations. In "Of Other Spaces," (1986) Michel Foucault proposed that space is a defining horizon of our cultural moment, intricately connected to power dynamics. Foucault's exploration of space in *Discipline and Punish* (1977) highlights the

State's role in managing and imposing limits on spaces for various activities, underscoring the social implications of spatial organization.

In the realm of biographical and autobiographical works in literature, the significance of domestic spaces, despite often being overlooked, is undeniably paramount. In the novels examined in this study, each house serves as a representation of a specific era in Turkish or British cultural history, reflecting the changes that occurred throughout the twentieth century. Through the writers' portrayal of the house and the furniture, they explore the idea that material objects can embody personal histories and convey a sense of stability. Across generations delineated within the novels, these houses bear witness to the families' journey through time and history, narrating the lives of its inhabitants while simultaneously revealing the political and social tumult that unfolds within the milieu.

Theories of Space and Spatial Memory

In recent decades, the extensive body of the literature dedicated to representations of homes/houses in literary works has systematically delved into the concept of inhabited space through a multifaceted analytical lens. This exploration encompasses various disciplinary domains, including architecture, social sciences, gender studies, economic history, geography, and anthropology, considering both diachronic and synchronic perspectives. Drawing inspiration from Martin Heidegger, whose contemplation of the German farmhouse is eloquently portrayed in "Building Dwelling Thinking," (1971) numerous scholarly investigations have scrutinized facets and motifs pertaining to domiciliary and domestic imagery. In a broader philosophical context, Heidegger's essay explores the fundamental character of being in space. Heidegger contends that to build is to dwell, emphasizing the essential link between constructing physical structures and the existential act of dwelling. These studies have probed the dimensions of the domestic sphere, the cognitive structures it invokes, and its capacity to spatially articulate the poetics of a writer, thereby contributing to a broader understanding of the contemporary worldview encapsulated by the literary representation.

Spatial literary studies, as a contemporary approach to literary and cultural texts, accentuate the connections between space and writing, offering a perspective that holds particular significance in the twenty-first century. In the realm of literature, criticism, history, theory, abstract conceptualizations and lived experiences, tangible and imagined places constitute the pragmatic domain of spatial literary studies. The consideration of space and spatiality within literature is not a recent development; rather, it has long been integral to literary narratives. The significance of setting as a fundamental element is evident across various genres, wherein distinctive

locales, regions, landscapes, or other relevant geographical features play pivotal roles in shaping the meaning and efficacy of literary works. Literary genres, such as pastoral poetry, travel narratives and utopian literature are often defined by their spatial or geographical characteristics. Whether examining the text in isolation, the reader's response, or a combination thereof, literature is intricately entwined with a network of relationships with space. In literature and literary studies, space and spatiality, similar to time and temporality, frequently constitute essential components: "whether we limit ourselves to the text itself, to the reader's response to it, or to a mixture of the two, we find literature to be thoroughly bound up in a network of relations with space. Generally speaking, space and spatiality, like time and temporality, have always been part of literature and literary studies" (Tally, 2017: 1).

Autobiographies, particularly in their novelistic forms such as autobiographical novels/ autofiction, present distinct opportunities to explore deeper into understanding the dynamic interplay between place, narrative writing, and the author. Autobiographical discourse, across its various subgenres, elucidates the intricate ways in which self, place, and narrative are interwoven. Moreover, autobiographies not only serve as a medium for "writing life" but also as a means to write oneself in place or place oneself in writing. It is a narrative strategy employed in autobiographies and biographies to commence and trace a personal trajectory by establishing the self in relation to home or specific spaces within the domestic realm.

To truly grasp the significance of the domestic effect, we must pay attention to the influence of the house itself—the external façade, the surrounding environment, the interior décor, the arrangement of objects—and the composition of the written or visual narrative. As Fredric Jameson suggested, built spaces can be assumed to be a form of language where rooms assume the role of nouns and corridors, doorways, and staircases embody spatial verbs and adverbs (Jameson,1997:261). The notion of home encompasses not only a physical sense of place but also a complex web of personal relationships and the intricate tapestry of lived experiences. In the preface of Robert T. Tally's significant book titled *The Geocritical Legacies of Edward W. Said: Spatiality, Critical Humanism, and Comparative Literature,* he proposed that "spatially oriented literary studies, whether operating under the banner of literary geography, literary cartography, geophilosophy, geopoetics, geocriticism, or the spatial humanities more generally, have helped to reframe or to transform contemporary criticism by focusing attention, in various ways, on the dynamic relations among space, place, and literature" (Tally, 2015: ix).

Gaston Bachelard approached the subject of the house from two distinct perspectives: first, as a tangible structure composed of sturdy materi-

als such as bricks, slate, and timber, its enduring nature instilling a sense of reassurance that memories can be nurtured and retrieved, excavated from a bounded past; and second, as an abstract intangible construct, embodying an idealized essence that condenses the multifaceted experience of dwelling. Bachelard suggested that the essence of a house lies fundamentally in its ability to offer serenity, seclusion, and introspection, thereby providing an environment wherein one can indulge in undisturbed contemplation (1994: 6). He proposed that the spaces we live in, particularly our homes, are intimately tied to our personal histories and memories believing that our memories are not simply passive records of our past experiences, but are actively constructed through our interactions with the spaces around us.

Bachelard also discussed the relationships among memory, autobiography, and the house. He argued that the house might function as a way of physically manifesting the memories and experiences that make up our personal histories. In this sense, the house becomes a kind of extension of the self, a physical representation of our inner lives. Bachelard's work emphasizes the ways in which our experiences of space are shaped by memory, imagination, and personal history. By exploring the psychological and symbolic meanings of different spaces, Bachelard showed how the spaces we inhabit can reveal important insights into our inner lives and personal identities: "Thanks to the house, a great many of our memories are housed, and if the house is a bit elaborate, if it has a cellar and a garret, nooks and corridors, our memories have refuges that are all the more clearly delineated" (1994: 8).

The house also becomes an increasingly gendered space as it is reimagined as a private, womanly haven, away from the burdens of male professional work. Bachelard's description of the home as maternal and womblike, and his ecstatic description of housework as a potentially life-enhancing activity, show how much he has internalized these historically recent distinctions (1994: 67). The varied topography of a house allows it to accommodate and distinguish between particular memories and psychological states. Attics and cellars are especially important because we can retreat into these blank, functionless, rarely visited places and experience states of abstraction and contemplation. Bachelard's work challenges the conventional understanding of the relationship between time, memory, and identity. He discussed that our memories arise not only from the sentimental impact of childhood experiences but also from our everyday interactions with the physical world and spatial dimensions. He also suggested that memory is not a purely internalized phenomenon in which we strive to recapture lost moments of the past, but rather a practical activity that involves engagement with the substances and sensations present in our surroundings. Like to the concept wherein individuals construct vi-

vid mental images and place them within familiar memory locations such as the rooms of a house, Bachelard argued that the tangible environment plays a crucial role in solidifying memories. The house in which we were born exists "beyond our memories" because it is "physically inscribed in us" (Bachelard, 1994:36). Its experience is not limited to autobiographical reflection but is manifested in the actual sensory experiences of stepping on a creaking staircase tread or feeling the texture of a doorknob.

Likewise, in his book *The Production of Space* (1974), Henri Lefebvre, a French philosopher and sociologist, discussed how memory, house, and place are interconnected. Lefebvre argued that the house is a physical representation of one's memories, desires, and aspirations. It is a place that embodies one's personal and collective history and identity: "The house is a social space and a cultural space, a space of production and reproduction, where the forces that make and transform space are inextricably linked" (Lefebvre, 1991: 383). The house, both for Bachelard and Lefebvre, is not only a building but also a cultural space that reflects the values and beliefs of its inhabitants: "The house is a complex and dynamic space that is constantly being transformed by the interplay of social, cultural, and economic forces, as well as by the memories and desires of its inhabitants" (Lefebvre, 1991: 389). The house embodies the space of habit, encompassing the social expectations and imposed routines of modernity along with the intricate texture and nuances of individual lives. According to Lefebvre, in the modern world everyday life exhibits significant tendencies toward standardization and repetition. Domestic memory does not measure time; instead, time becomes an intangible aspect of remembrance within the domestic space: "Memory is the instrument of dwelling and appropriation; it is the means by which we situate ourselves in place and, more generally, in space" (Lefebvre, 1991: 369). As he suggested: "The house is the materialization of the complexity of human activities, the expression of social relationships and the framework for life's practices" (Lefebvre, 1991: 377). He proposed that geographical space is not merely a passive backdrop for social activity but is actively produced by human endeavors, shaping human societies in turn. Lefebvre's distinction between the representation of space and representational space proves insightful, differentiating official organizations of space from unofficial, often aesthetic conceptions. His understanding of social space encompasses internal and external dimensions, ranging from the psyche and body to the city, house, or room.

In the realm of humanistic geography, the concept of place functions as both an ontological object and an epistemological process. Geographer Yi-Fu Tuan elucidated humanity's gradual awareness of its spatial position in his examination of the intimate psychological connection to and organization of spatial reality in *Space and Place: The Perspective of Experience*

(1977). He noted that the construction of a "network of places" signifies our experience of space and, consequently, shapes our perception of reality. The individual plays a crucial role in imprinting patterns on space by establishing a network of places, thereby elucidating social roles and relations (Tuan, 1977: 102). This "built environment clarifies social roles and relations" (1977:1020) and this process of creating a built environment contributes to the stabilization and codification of our social place within a community, demarcating boundaries between what is "inside" and "outside." The resulting familiarity and sense of security from our interactions with these constructed places facilitate the production of human identity. Tim Cresswell further underscored Tuan's emphasis, defining place as a way of engaging with and comprehending the surrounding world, embodying both meaning and care. Home, in particular, stands as an exemplary place characterized by a sense of attachment and rootedness, as Cresswell indicated: "Home is an exemplary kind of place where people feel a sense of attachment and rootedness. Home, more than anywhere else, is seen as a center of meaning and a field of care" (Cresswell, 1996: 24). This understanding of place emphasizes the profound essence of being and belonging, aligning with the phenomenological foundation of twentieth-century humanistic geography.

What role does literature play in relation to the reconstruction of spatial memory? It is important to highlight that the discourse of literary memory extends beyond mere commemoration. Moreover, literature not only addresses sites of memory but also becomes a "place of memory". This metaphor can be understood in two ways. From an intertextual perspective, as Wolfgang Iser suggested, literature serves as a repository of fragments extracted from other texts, preserving the past from complete oblivion (Iser, 2006: 305). The mosaic composed of cultural remnants prevents the catastrophe of forgetfulness, thereby constructing a blueprint of cultural memory. Alternatively, literature may be interpreted as a "place of memory" from an ethical standpoint, reminding us of what has been forgotten and repressed. Finally, in exploring the relationship between places and memory, literature contributes to our understanding of space and undoubtedly confirms observations and theses regarding the geographical involvement of literature and culture, highlighting their dependence not only on historical factors but also on local variables. Additionally, literature underscores its poetic, creative, and constructive potential within the realm of geo-poetics, which involves various ways of representing space. Literary topographies of history exist within imaginative geography, creating symbolic spatial imaginations, while also engaging with geography on a local level. Henry James's famous poetic image in "The House of Fiction" provides a perfect metaphor for the relation between domestic space

and literary space: "The house of fiction has in short not one window, but a million -a number of possible windows not to be reckoned, rather; every one of which has been pierced, or is still pierceable, in its vast front, by the need of the individual vision and by the pressure of the individual will" (Miller, 1972: 313).

Autobiographical Novel, Culture and Space:

These preliminary discursive considerations suggest that the exploration of houses in literature necessitates an increasingly interdisciplinary approach, harmonizing the imperatives of a historical-cultural, geographical or anthropological-sociological inquiry with a textual and narratological analysis. This undertaking occurs within the framework of a comprehensive re-evaluation of the novel, the genre that has predominated in the literary scene. Contemporary novelists, while engage in experimenting with innovative narrative modes and techniques consider more about conveying modern consciousness, do not withdraw from expressing critiques of contemporary society. They engage in contemplation regarding shifts in ideology, manners, and overall lifestyles. In this context, the house, serving as the primary locus of aggregation and a metaphor for life itself, emerges as an active arena for cultural discourse and social reconstruction. As literature serves as a vessel of historical memory due to its material, linguistic, and symbolic nature, its role is that of an archive. For this reason, literature that explores, interprets, reconstructs, fabricates, or mythologizes sites of memory—both fictional and real—becomes not only a topography of history, but also a means of engaging it in dialogue with the past, the present and the future.

Turkish writer, Alev Lytle Croutier's *Seven Houses* adopts a multilayered narrative structure that centers on Turkey and its history, exploring the profound changes in Turkish culture. The novel portrays the lives of four generations, especially women belonging to the silk-making Ipekçi family, spanning the period from 1918 to 1997. The women's (Esma, Aida, Amber, and Nellie) stories are conveyed through the voices of the seven houses they inhabited over the decades, with each residence representing a distinct phase in Turkey's cultural history. These houses store not only the characters' recollections, aspirations, secrets, and contemplations but also the memories of their own author. Croutier artfully interweaves history and imagination, offering a perspective on Turkey and its people from an outsider's (Amber's) viewpoint. The narration is rich in cultural details, which are attentively provided throughout the text. In addition to providing cultural insights, the novel provides a comprehensive historical account. Croutier remains faithful to historical events while recounting the story of a silk-making family and Turkey's history. The author's use of multiple

narrators as personified houses, each representing a different location in Turkey, offers a broad account of the country's rich past, making *Seven Houses* a tangible resource for those seeking to understand Turkey's culture and history.

Moreover, the novel *Seven Houses* possesses autobiographical undertones and focalizes the evolution of Turkish culture as perceived by an outsider. Spanning from the last years of the Ottoman era to 1997, the narrative centers around the Ipekçi family, with a specific emphasis on the lives of four generations of women within this lineage. An innovative narrative approach is employed, as the story unfolds through the omniscient narration of seven houses, each of which is situated in major Turkish cities: Izmir, Istanbul, Bursa, and Ankara. These houses assume a life-like quality, functioning as dynamic characters that harbor memories, dreams, secrets, and contemplations from their inhabitants, thereby offering a vibrant depiction of Turkish culture and society through the prism of the Ipekçi family. The first narrator, "The House in Smyrna 1918-1952", narrates the events of World War I, providing a detailed account of the Allied Force's occupation of Anatolia. The narrator offers a vivid depiction of the Greek invasion of Smyrna in May, 1919 and the end of the Liberation War, which resulted in Smyrna's transformation into Izmir overnight. Similarly, the "Silk Plantation in Bursa1930-1958", the second narrator in the novel, provides details about the early days of the Turkish Republic and the significance of Bursa. The narrator alludes to Bursa's past, having once been the capital of the Ottoman Dynasty and considered the "center of the world" (Croutier, 2001: 109).

The third narrator in the novel is "Spinster's Apartment 1959-1960" in Ankara, which recounts how Mustafa Kemal Atatürk nominated the city as the capital of the new Turkish Republic. Moreover, Spinster's Apartment in Ankara revealed that an ancient city remains undiscovered beneath it, a whole ancient city has not yet been discovered underneath it and had "the remnants of six thousand years ago" (Croutier, 2001: 121).

The fourth narrator, the "Turquoise House on Seven Whiskers Street" in Karshiyaka, Izmir, portrays the years between 1961 and 1962. The subsequent narrators in the second part of the novel, all provide a snapshot of Turkey's situation in 1997. The Istanbul apartment inquires about the influence of U.S. popular culture on Turkish youth in the 1960s, juxtaposing the two cultures through female characters. Moreover, the Turquoise Cottage narrates the beginning of the Liberation War. The narrator states, "We'd lost our country to the Allies who were dissecting it as if it were some laboratory animal, dividing up the sections, devouring us. So Atatürk and the rebels had begun a war against them" (Croutier, 2001: 259). Finally, the great Izmir fire is recounted in this part of the novel.

The final section of the first part is narrated by the "Turquoise House on Seven Whiskers Street" in Karshiyaka, Izmir, providing insight into Amber's relationship with her mother, Camilla, and grandmother, Malika. Part one concludes with Cadri and Camilla's return from the U.S. in 1962. The second part, titled "The Prodigal Daughter's Return" features Amber, who appears in all seven houses, as the primary protagonist. In an interview, Croutier refers to Amber as the "architect of the novel", suggesting that the character may represent the author herself. Additionally, Esma's character shares traits with Croutier's paternal grandmother, Zehra.

The seven houses -located in Izmir, Istanbul, Bursa, and Ankara- are conceived as living characters, ranging from a grand villa to a silk plantation, an apartment, and a family dwelling. Within the novel's historical context, *Seven Houses* captures the evolving freedom of Turkish women and their changing perspectives, as they address the legacy of the Ottoman Empire's religious ruling institutions and direct their way through the country's social, political, and economic reforms after the foundation of the Republic of Turkey. Remarkably, Turkish women and houses are employed as symbols of the country's modernization, a theme that recurs in Turkish literature. As the newly founded Republic sought to display its Westernization, women became its most significant emblem. Thus, *Seven Houses* underscores the centrality of women in Turkish society as a lens through which to illustrate Turkey's modernization, highlighting their clothing and housing as markers of the country's transformation.

The novel portrays the difficulties that Amber Ipekçi, the narrator, experienced while attempting to readjust to life in Turkey after residing in America for twenty-five years. As Amber returns to Turkey, she realizes that the cities of her past have transformed significantly, leaving her with few familiar landmarks to cling to. Once, Istanbul was a spacious and verdant environment, similar to her new home in California. However, upon her return, the environment was notably bleaker, with gray and black colors dominating the streets: "Girls wearing scarves. Women wearing long coats, their heads covered, moving about the streets like black bundles… and all these bearded men wearing beanies" (Croutier, 2001: 201). Amber feels overwhelmed and consumed by the environment upon her return which adds to her sense of alienation.

Croutier uses a circular narrative structure, ending the novel where it began, with the same house from the opening chapter, to lament the cultural and religious regression in Turkey. By purchasing the house, she was born in, Amber aimed to reconstruct her past's hybrid space, the positive space symbolizing her future:

> I own the house I was born in…A dilapidated mess that
> could not be saved but I'll restore it anyway…the life it
> took me more than twenty years to conjure up in anot-
> her country. The stories I made up. All my other houses,
> friends … My drawings – the tangible evidence of my
> existence. The language? … What would it feel like to
> abandon one's existence, one's place, and go into another?
> (Croutier, 2001: 302)

As Lefevbre points out: "The house is not simply a physical structu-
re, but also a place where individual and collective histories are inscribed
and transmitted from one generation to the next" (Lefebvre, 1991: 386).
The novel highlights the connection between the women characters and
the houses, emphasizing that when taken from their homes, they become
nameless and purposeless, with no place to call their own. "The House in
Izmir" and "The Silk Plantation" embody traditional Turkish values, while
apartments signify degeneration and are defined as the result of deteriorati-
on. Amber's purchase of the house she was born in after her return to Izmir
represents the culmination of the novel's circular narrative.

As mentioned before, in *Poetics of Space,* Gaston Bachelard theori-
zed the house as a form created by human consciousness rather than a
plain architectural design: "A house that has been experienced is not an
inert box. Inhabited space transcends geometrical space" (1994: 47). In
Bachelard's analysis, the house gives shape to human life by integrating
"thoughts, memories and dreams" (1994: 6-7). This dichotomy about the
concept of a house as both a material object and a mental construct is the
subject matter in Penelope Lively's novel, *A House Unlocked* (2001), in
which the author writes: "It has always seemed to me that one effective
way of writing fiction is to take the immediate and particular and to give it
a universal resonance — to so manipulate and expand personal experience
that it becomes relevant to others. This book is an attempt to do the same
thing not with a human life but with the span of one family's occupation of
a house" (Lively, 2001:10).

Throughout her writings, Penelope Lively expresses her fascination
with the wordless communication of the physical world, which is particu-
larly evident in houses that possess unique narratives. *A House Unlocked*
narrates the story of Golsoncott, an Edwardian country house in Somerset
that belonged to Lively's grandmother, through a combination of memoirs
and social history. Lively, as a child, was often sent to stay at her grand-
parents' country house, Golsoncott: "The house as I knew it exists now
only in the mind. In my head, I can still move easily and vividly around it"
(Lively, 2001: 10). The furnishings are precise and clear, and the sounds
and smells are as they ever were. She explores into the domestic past of the

house, unearthing the stories surrounding the house and family, not only telling her own youth but also brilliantly evoking the contrasts between life then and now: "In the same way, I can move around my memory house and focus upon different objects. The house itself becomes a prompt — a system of reference, an assemblage of coded signs. Its contents conjure up a story; they are not the stations of an oratorical argument, but signifiers for the century" (Lively, 2001:11).

As Bożena Kucała, in "Penelope Lively's Autobiographical Memory," writes, "*A House Unlocked* offers a far more substantial antecedent for Lively's analysis of how certain objects may function as a kind of material memoir" (2017: 164). In the Preface to *A House Unlocked*, the writer explains which aspect of the tradition she found useful in Frances A. Yates's *The Art of Memory* (1966), in which she wrote on the history of the art of memory, a mnemonic technique used to aid the memorization and recollection of information. Lively mentions Yates's work as: "the orator moved from room to room.., each space serving as a stage in the argument, and the emotive trappings – a statue, an urn, a painting acting as prompts for specific flights of language" (Lively, 2001: x). The novel is heavily influenced by Yates's idea which explores a medieval memory technique using objects of an imaginary mansion room as mnemonics. Lively adopts this approach by using inanimate objects at Golsoncott, such as a gong stand, silver dish, and tartan rug, as memory prompts. The objects signify changing attitudes and customs, not only within the upper class' world but also within wider society. As Lively comments,

> This book has tried to use the furnishings of a house as a mnemonic system. I have always been excited and intrigued by the silent eloquence of the physical world — past events locked into the landscape or lurking in city streets. Every house tells a story. Golsoncott's story spans much of the century; it is personal but also public. Historical change determined how life was lived there; objects can be made to bear witness. In the process, a maverick form of social comment seems to emerge — the house becomes a secret mirror of the times, arbitrary and selective, reflecting shafts of light from unexpected directions. Decoding, interpreting, I have been made to consider the view from the house when I was sixteen, and compare it with the world of today. (Lively, 2001: 220)

Lively's autobiography delves into the complexities of memory and personal belonging as they relate to the social and historical traumas of a century. Golsoncott House, which Lively's family purchased in 1923, serves as a mnemonic device through which she explores the past. Her prose

evokes a sense of warmth and comfort, while also highlighting the darker moments of British history, such as the Blitz and the country's response to political refugees.

Penelope Lively's strength as a novelist, the vivid portrayal of characters, is evident in *A House Unlocked*. The novel is more fascinating concerning the people who occupied the house: "My grandmother features strongly here, and elsewhere in this book. For good reason. She is a prime source of evidence in this attempt to make a house and its time bear witness to social change over the century. Furnishings are the prompts and the props, but it is people who are the players, who drive the narrative, who give character and identity to time" (Lively, 2001: 199). Through her personal and her family members' experiences, Lively weaves a larger social narrative that is supported by statistical and historical references. The book also explores the life of Lively's independent-minded aunt, an artist named Rachel Reckitt, who was the last inhabitant of Golsoncott before its sale in 1995.

Lively also shows how the private life of a house could bear eyewitness to the traumas of a century in writing the novel, which she clarifies in the preface. As Kucała comments: "The concept of the house as a site of private, and occasionally also collective memory, underlies Lively's depiction of family dwellings in her novels and autobiographical books. The buildings and the objects they contain testify to the reality of the past and provide the grounding for re-imagining it" (Kucała, 2016: 13). In the short preface, Lively explains her intention in writing the novel,

> When the potent process of dismemberment and dispersal became unavoidable after my aunt's death, the entire place — its furnishings, its functions — seemed like a set of coded allusions to a complex sequence of social change and historical clamour. Objects had proved more tenacious than people — the photograph albums, the baffling contents of the silver cupboard, the children on my grandmother's sampler of the house — but from each object there spun a shining thread of reference, if you knew how to follow it. I thought that I would see if the private life of a house could be made to bear witness to the public traumas of a century. (Lively, 2001: 12)

Lively's intricate observations invite the reader into her world, including her family's old photo albums and the changing definition of homesickness over time. Her memoir also provides a humanizing perspective on the impact of the Blitz, through the eyes of children who were evacuated to the countryside: a Russian friend, and an orphaned teenage boy who

escaped from Vienna just before the war. The novel also explores twentieth-century social history through the lens of her experiences at Golsoncott. Lively reflects on the changes in different aspects of life, such as gardening, church attendance, and rural versus urban living through the contents of the house.

A House Unlocked is a unique approach to social history that involves examining the intimate and personal aspects of life through the furnishings of a house. The profound emotional and cultural investment in houses can often be explained by their ability to evoke nostalgia. Bachelard suggests that houses promise "far distant voyages into a world that is no more," transporting us back to early childhood or our primordial origins. Although nostalgia is present, Penelope Lively avoids sentimentalism. The author's personal history is woven into the narrative as she compares her grandparents' marriage with her own, and contemplates the changing roles of husbands and wives. Lively's recurring themes of memory, past and present, and personal history are explored once again throughout the novel. The author reflects on how moments that were once the present can be reinterpreted in the present, and how the contents of the house serve as a mnemonic system for recalling historical anecdotes: "Now I am the commentator … I have double vision: fifty years ago is both now, and then. It is all still going on, quite clear and normal, the world as I know it, but those other eyes see a frozen moment … ahead lies everything that will happen … life and death, and beneath that the shifting sands of public events" (Lively, 2001: 202). As Francesca Saggini and Anna Enrichetta Soccio wrote in the introduction to their book, *The House of Fiction as the House of Life: Representations of the House from Richardson to Woolf:* "In other words, the house/home stands for both the extension of the self—and as such it is a living body, a physical edifice possessing and revealing the cultural soul of its inhabitants—and the entire world, being a microcosm that reduplicates the world's structures and laws" (2012: 2).

Conclusion

The houses depicted in both autobiographical novels represent the complexity and ambiguity of memory. The characters' recollections of past events are often incomplete or unreliable, and the houses seem to shift and change over time. Additionally, the novels suggest that memory is not a fixed or objective record of the past but rather a subjective and constantly evolving process. In both novels, the house is an important symbol that embodies the novels' central themes of time, memory, and personal history. It serves as a rich and evocative metaphor that deepens our understanding of the characters' inner lives and their connections to the world around them.

The houses within *Seven Houses* acquire personified attributes, possessing their own thoughts and emotions, exerting influence over events, experiencing both love and suffering, and concealing the specters of the past within their very walls. By acting as the story's aural and visual conduits, as well as its spiritual core, they serve as a literary device employed by Alev L. Croutier to objectify her perspective and represent her authorial point of view. Seven houses serve to uncover the hidden secrets of female characters in particular and illuminate social attitudes toward women at a given time. Croutier's fascination with houses is palpable, with a particular affinity for the potential for inspiration offered by architectural structures, rooms, gardens, and even derelict remnants in the field of archaeology. She exhibits a profound sensitivity to the essence of a space and the voids it may contain. The rooms within the houses possess an acute awareness of the most significant secrets, leaving us to think about the narratives that might unfold if the walls were blessed with the ability to hear. Croutier's literary oeuvre consistently presents the house as a repository, a tangible space imbued with memories and ancestral ties. Through her vivid portrayals of her houses, she delves into the intricate interweaving of personal and collective histories within physical environments. In *Seven Houses*, the house as space is conceived as a veritable storehouse, offering a platform for exploring profound themes such as identity, memory, and the profound impact of historical and cultural forces on both individual and collective experiences.The novel exhibits a narrative structure characterized by stories within stories. The author, Croutier infuses her work with elements of magical realism, a style informed by her upbringing in a society where magic and superstition were prevalent.

In Penelope Lively's novel *A House Unlocked*, the house is not only a physical space where the characters live but also represents the memories and experiences that shape their lives. The house serves as a backdrop for the characters' personal journeys, and its various rooms and spaces are imbued with significance and meaning. In her writing, the house becomes a symbol of the continuity and change that mark the passage of time. The different rooms in the house, each with its own unique history and memories, serve as a reflection of the characters' past, present, and future. Thus, Lively's novel uses the house as a site of repository to explore the relationship between material objects and personal history, as well as the ways in which spaces and places can shape identities and experiences. The author eloquently conveys that the house, as remembered, now exists solely within the realm of the mind. This mental image allows seamless and vivid navigation, wherein furnishings, sounds, and scents persist in their original essence. As one enters the house through the front door and progresses from entry to the hall, this mental mansion, replete with numerous

rooms and their respective furnishings, bears a striking resemblance to the mnemonic devices employed in classical and medieval art of memory. The house itself functions as a system of reference, comprising encoded signs that evoke a narrative representing the past century, as signifiers of history. Consequently, to truly grasp the essence of "home," to comprehend its lived experience, and to explore human encounters with intimate space, one must recognize the significance of this historical aspect, as Bachelard eloquently posits, the theater of the past that is constituted by memory. Moreover, even the disparities and gaps within memory have profound meaning. Drawing upon the material culture associated with houses, this study attempted to weave together theories of space with descriptive spatial memory to explore how tangible remnants of a house, in accordance with Croutier's and Lively's perspectives, can bear witness to the past and facilitate the reconstructions of domestic memories and histories.

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