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LITERATURE STUDIES

NO MAN BEARS SORROW BETTER THAN BRUTUS

INDRAJIT

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ABSTRACT

The play, Julius Caesar's straightforwardness and its authoritative boldness belie a post-modern form of deception at the heart of its political intrigue. Much before dramatic action is played out on the stage, it is enacted in the realm of thought. Although Brutus appears to assassinate Caesar based on a political consensus, according to critic Harold Bloom, Brutus betrays the consensus by steering away from the political arguments to the personal when he says "And since the quarrel will bear no color for the thing he is, Fashion it thus". This moment of self-deception singlehandedly alters the entire complexion of the tragedy and in a way rewrites it thus opening a space for interpretation of the unexplored chasm that Brutus has left by very clandestinely and subconsciously 'fashioning' to kill Caesar. The above line spoken by Brutus creates a void where the nature of deception in the play with its multifaceted dimensions are areas that have not been explored which the paper seeks to amplify and research. The paper thus argues that Brutus's mental space becomes a pure form of intellectual theatre where he actually assassinates Caesar rather than in the senate. What is the nature of crime in the play? Based on what rationale does Brutus assassinate Caesar? Through a discussion of the above questions and scenarios related with it, the paper analyzes the psychological role of Brutus in shaping the assassination of Julius Caesar. The paper also argues the way in which Shakespeare's 'fashioning' of Brutus was a fictitious or imaginative reconstruction which was twice removed from the historical personage of Brutus vis a vis Plutarch's account of Brutus. What makes Brutus different from the way Brutus has been held in history or in account of Plutarch was the way in which Shakespeare had fictionalized Brutus as a thinker-assassin. The existing academic discourse on the play, Julius Caesar revolves around its more physical forms such as dramatic actions, consequences and political arguments. Here, the paper follows a combination of a close-reading approach which captures monologues or individual moments of the play and a post-structural approach which then explores the subterranean meanings of the captured moments. Not merely confined to a political or a dramatic stage, the play, Julius Caesar gets a free poetic reign in the imaginative stage. Owing to a supremacy of thoughts over actions, the tragedy of Julius Caesar is more a tragedy on the site of imagination rather than on the physical stage. The consequence of a superior imaginative faculty liberates personalities such as Brutus and Cassius from materialistic outcomes of any militaristic significance when Brutus and Cassius both decide to kill themselves. It is the site of imagination where thoughts rather than actions are placed higher within the intellectual hierarchy of Shakespeare's intelligence which also becomes the site of greater freedom. The paper explores the nature of intellectual freedom of protagonists of Shakespeare as a consequence of an imaginative form.

KEYWORDS:

Fictionalizing, Fashioning, Intellectual Imagination, Prototype.

*Noble men, whet your dreams
I shall call thy names like trumpets of war*
- Indrajit

Nobody in the conspiring group shared Brutus's idealism or his concern of Rome. Metellus Cimber, Casca, Trebonius, Cinna, Decius Brutus, and Cassius had merely lusted after Julius Caesar's blood. Brutus stood out in the conspiracy because he was not ruthless like the rest. Brutus with his thoughts was alone. His lack of necessary ruthlessness in the heat of things complicated his role in the conspiracy against Julius Caesar. There was a chance of his idealism distorting strategic concerns which would cost the conspiracy later. Cassius had tactfully observed the danger of letting Mark Antony live after Caesar's assassination. Cassius had a feeling that Mark Antony would bring an upset if he lived and so he wanted him killed. Had Brutus shared with Cassius the ruthless scheme of killing Mark Antony after killing Caesar then he with Cassius and others would have fallen into a savage killing spree. However, Brutus unlike Macbeth knew when to stop and he unlike Macbeth stopped from reaching a point where he too could have been compelled to say "*I am in blood Stepped in so far that, should I wade no more, Returning were as tedious as go o'er*" (Shakespeare, 1623/1997, 3.4.136-138). Brutus never went that far. The only one time when Brutus had acted brutally was when he had ordered Portia to leave. "*Good Portia, go to bed*" (Shakespeare, 1623/2009, 2.1.260). Outside of one implicit moment of brutality with his wife, Brutus was never brute. He knew that assassinating Mark Antony would have become an act of brutality. Brutus who shared qualities of kindness and forgiveness with Julius Caesar was never willing to reach such a level of brutality. But by letting Mark Antony speak publicly at the funeral of Caesar, Brutus had put the conspiracy in peril. Brutus had extended honour and generosity towards Mark Antony when he let him speak and in doing so he had brought Caesar to life again. Brutus did not even let anyone hide the fact that Caesar in his testament had gifted properties to people of Rome. Brutus let Mark Antony freely talk of Caesar's philanthropic testament which naturally incited the crowd's gratefulness to the dead Caesar and as a consequence projected Caesar's murder as a form of criminal betrayal. But Brutus allowed all this to happen because he could never detach himself from honouring Caesar, a move which immortalized Caesar. So in a way Brutus had set in motion a chain of events that would play against the conspiracy in the long run. These idealistic stances indicate that Brutus was making choices which were honourable but they were blunders strategically.

His interactions with Cassius got darker, "*O Cassius, I am sick of many griefs*" (Shakespeare, 1623/2009, 4.3.142) At times, Brutus's words resonate like trumpets of defeat. His melancholy in act IV has shades of the kind of melancholy that he had shown in Act II where he talked of his perturbed state of mind, "*Between the acting of a dreadful thing and the first motion, all the interim is like a phantasma or a hideous dream*" (Shakespeare, 1623/2009, 2.1.63-69). His darker thoughts preceded his actions. It is almost as though Shakespeare kept Brutus's actions inferior to his thoughts. Rather than aligning his state of mind with the state of war, an otherwise militaristically sound strategist, Brutus was preoccupied with imagined fears and phantoms. Rather than being tactfully prepared for the battle, Brutus was preoccupied with his thoughts. It seemed that a sense of his combativeness was now getting swallowed in the darkness of his thoughts. All these interactions and haunted monologues reveal a pensive and thoughtful Brutus in the heat of an impending battle. He could never live in the moment.

Perhaps he never wanted to win the war. And in the midst of these conflicts, Cassius was stunned by Brutus's stoic response to Portia's death. Brutus suffered but his soul was impregnable by any grief or happiness as he defines himself here, "*No man bears sorrow better*" (Shakespeare, 1623/2009, 4.3.144). Caesar's murder for him was a thing of past from here on just like Portia's demise. Brutus was as much haunted by guilt of assassinating Caesar as much as he was haunted by the loss of his wife. Externally, he mentioned grief, his favourite word, in honour of Portia. He honoured her and he honoured Caesar later through his death. But Brutus unlike Macbeth was not the kind of man who is blown into floods of moral terror after every tragic act. Brutus had already walked past indulgence with grief through words for Portia and words for Caesar, thus he never drowns himself in contrition, unlike Macbeth who is overtaken by guilt, Brutus is already ahead of his guilt and in a way impervious to it.

Perhaps Brutus in spite of his love of Rome had failed to predict that taking Caesar's life away would bring him nothing but political disruptions. The false slogans of peace, liberty and freedom were played in front of him by his co-conspirators. Brutus's idealism of a freer Rome in Caesar's absence was failing in front of his eyes in the way the events were unfolding. He had assassinated his beloved Caesar on a mere abstract threat of dictatorship. He falsely predicted that Rome would be freer in absence of Caesar. Cassius had resorted to corruption. Portia had died. In other words, disaster after disaster had started to fall in Brutus's way but he still kept himself attached to his fate as if to show he was walking on his own destruction - as an act two times greater than Caesar's assassination, "*I killed not thee with half so good a will*" (Shakespeare, 1623/2009, 5.5.52). The above line spoken by Brutus conveys not a shock and awe of losing life but rather a sense of deterministic value belying time itself, so the time at which he spoke the line was not necessarily something that he had then discovered rather it was an outcome he had already planned. Thus it is not Brutus who is overtaken by Caesar's guilt but it is Caesar's guilt which is overtaken by Brutus's act of self-killing which becomes twice the size of Caesar's assassination.

Brutus: "*There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows and in miseries.
On such a full sea are we now afloat,
And we must take the current
when it serves or lose our ventures*" (Shakespeare, 1623/2009, 4.3.216-222)

The above monologue spoken by Brutus externally suggests that sometimes there is a strong momentum for an event to happen going with the flow. But failing to ride on the momentum can send life back into splashes of regrets and lost opportunities. Here, according to Brutus's imagination, it meant that the Battle of Philippi was to be fought and won at this point by taking a chance rather than stepping back and waiting for the adversaries to arrive. He wanted to leap forward as aggressors because he wanted the brave heart of Mark Antony to know that Brutus and his army were not afraid of him. Cassius here had sharply pointed out to Brutus that they should wait for the enemies to arrive as it would have given them an advantage. But Brutus turned down his proposal and took a chance. Brutus's metaphor of tide was a dangerous adventure of mind which rearranged him now not as an excellent tactician but as a venturesome leader – a quality that Mark Antony was known for. By uncharacteristically taking a chance was Brutus preparing to lose the

Battle of Philippi? In speaking of the tide, Brutus had talked himself and his people into a downslide. The imagined tide was a decoy for a downslide of fate, an implicit call for defeat from Brutus's heart. There was an element of tidal downslide or a death-drive in the very impetus with which Brutus and Cassius were driven towards the Battle of Philippi. The proposed momentum of a forward velocity meant to arouse the spirits of conspirators and to supposedly propel them was something else in reverse. Brutus as the forerunner of his venturesome thought to have his army attack first had conceived defeat before this battle even began. Brutus, a defeatist from the beginning, subconsciously was planting seeds of defeat in every blunder he made, in every pensive line he spoke, even in his thoughts, he didn't want to win the war.

Brutus: *"Forever and forever farewell, Cassius.*

If we do meet again, why, we shall smile.

If not, why then this parting was well made"

Cassius: *"For ever and for ever farewell, Brutus.*

If we do meet again, we'll smile indeed.

If not, tis true this parting was well made" (Shakespeare, 1623/2009, 5.1.115-121)

Based on the above exchange between Brutus and Cassius, Harold Clarke Goddard in the book, *The Meaning of Shakespeare* wrote the following.

"Brutus and Cassius predict the outcome. The battle has been fought and decided in the bottom of their hearts before it even began. It is more the conviction of certain defeat than the forces arrayed against them that determines the issue, 'men may construe things after their fashion, clean from the purpose of the things themselves'." (Goddard, 1951 pp.328)

Does Cassius become emotional by addressing farewell to Brutus? Do Cassius and Brutus become vulnerable as they approach a defeat? Brutus was stoic and Cassius was pragmatic and intense. Both were best in their respective forms and they consistently conformed to their forms. *"And each lacked what was best in the other"* (enotes, 2021). Cassius could have won this war. Cassius unlike Brutus was poised to win the war. Cassius, the great instigator, the eye of Brutus, his reflection, was the only man who with his precision, provocation, qualities which Brutus lacked, got a gaze into Brutus's early monologues when he spoke, *"And since you know you cannot see yourself so well as by reflection, I, your glass, Will modestly discover to yourself That of yourself which you yet know not of"* (Shakespeare, 1623/2009, 1.2.67-70). Cassius who once had talked of walking in the streets like a night's lion, bare-chested in the midst of thunder and wonder had lost all his wonder and was left in the deciding moments of the battle where he hallucinates his graveyard in the sky. Even Cassius is brought to a psychological meltdown when he most uncharacteristically imagines defeat. It is through Cassius's gaze that we see a provoked Brutus in the beginning of the play. And it is through Brutus's defeatist tendency that we see a suicidal Cassius in the end. They each were misinformed about the other in the crucial moments of the Battle of Philippi. They both conceive defeat on the site of their imaginings. Both Brutus and Cassius imagine defeat, thus conceiving or fictionalizing an idea of defeat *"clean from the purpose of the things themselves"* (Shakespeare, 1623/2009, 1.3.34-35). Brutus and later, Cassius, emerge not as great Homeric warriors but as Shakespeare's assassins/defeatists who turned vulnerable in their closing lines as they prepare to die. Brutus and Cassius redefine themselves through their imagined defeats, their self-killings rather than their ambitions that had brought them here. It is in a moment of a foreshadowing of imagined defeats where Brutus and Cassius, it

seems, have already rewarded themselves their comeuppance that they gain entry into an intellectual and imaginative sphere where both conspirators fictionalize their own destruction on the site of their imaginings rather than the real worlds in which they live. Brutus and Cassius had conceived defeat before the battle of Philippi was even fought (Goddard, 1951 pp.328) which in turn gives birth to an idea of tragedy preceding the actual tragedy. The defeatist tendencies in Brutus and Cassius set a psychological stage for an imagined tragedy preceding the actual tragedy. The actual concept of tragedy is sacrificed for idea of an imagined tragedy in the hearts of Brutus and Cassius.

Under the authorship of Shakespeare's contemporaries, the idea of tragedy was confined to stereotypes of violence, revenge, incest etc. Thomas Kyd's *The Spanish Tragedie* opens with lines of anguish which have a physical description – "*When this eternall substance of my soule Did live imprisond in my wanton flesh, Ech in their function serving others need*" (Kyd, 1592/2020, pp.3) The above line instantly delineates a sense of entrapment where the soul is imprisoned inside the wanton flesh. The opening line creates an impression of confinement with very explicit, graphic descriptions of body-soul. Body turns into cage of flesh and soul has no autonomy, instead both faculties, are only serving their needs or functions which are again physical and material sensations. There is explicit violence within emotions. The words are crowded against each other to convey a sense of a carnal tragedy which suffers from a constant pulsation, of wounding and inflictions, of lust, even the grand narrative of revenge is in a constant arousal and is materialized not implicitly but physically or explicitly.

John Webster's *The Duchess of Malfi* begins a very vocal commentary where the idea of crime is apologetically linked to corruption and injustices suffered, as a consequence, limiting the scope of criminality to materialistic concerns.

ANTONIO: "In seeking to reduce both state and people To a fix'd order, their judicious king Begins at home; quits first his royal palace Of flattering sycophants, of dissolute And infamous persons,—which he sweetly terms His master's master-piece, the work of heaven; Considering duly that a prince's court Is like a common fountain, whence should flow Pure silver drops in general, but if 't chance Some curs'd example poison 't near the head, Death and diseases through the whole land spread. And what is 't makes this blessed government But a most provident council, who dare freely Inform him the corruption of the times?" (Webster, 1623/1997, 1.1.5-18)

The above monologue by Antonio becomes a symbol for Bosola's motive for murdering people where he himself vocally and explicitly believes that his crimes are consequences of his circumstances. There is nothing abstract or enigmatic about Bosola's drive to kill people. Bosola's crime is a product of social or material factors. Bosola's idea of crime is defined by how own state of victimhood. Bosola like Antonio argues very materialistically about corruption as provocation for crime. The above monologue itself confines the idea of crime to a coercive space where it is openly being said that one commits crimes not because one wants to but because one is forced to. Bosola has directly attributed himself a victimhood of circumstances which turned him into a mercenary which as a consequence means that Bosola's criminality is devoid of autonomy. His path of crime is not based upon autonomy or imaginative freedom but rather on physical and social factors. The idea of incest in the play has a purely carnal nature, as is also the nature of crimes which are all rooted in carnality. In their tragedies, authors such as Thomas Kyd and John Webster relied on depicting the ideas of torture and suffering very explicitly and graphically, more in physicality, less in imagination. Shakespeare brought a different dimension to tragedy through a much greater leap in the realm of imagination itself rather than plot or storyline.

The current academic discourse which has focused more on political readings of Shakespeare's tragedies has attributed Brutus's assassination of Caesar to political, social and material factors and in doing so has in a way, it has left out the much greater leap that Shakespeare has taken in the realm of imagination. The academic interpretations of Brutus are based on the way Brutus has been seen in historical reception because of the tendency of researchers to see Brutus as a real character. For instance, much attention has been paid to the way in which Caesar was murdered in the senate and the politics that may have caused it. There has been more focus on Caesar's political murder because researchers start searching for reality or realism in real characters such as Brutus and Julius Caesar. As a consequence, academic research has kept itself confined to the realism of real or historicity of historical characters and left out the way in which Shakespeare had fictionalized Brutus and had given him a flight of imagination which transcends social or political themes.

Friedrich Nietzsche in the book, *The Gay Science* wrote:

"I could not say anything more beautiful in praise of Shakespeare as a human being than this: he believed in Brutus and did not cast one speck of suspicion upon this type of virtue. It was to him that he devoted his best tragedy – it is still called by the wrong name - to him and to the most awesome quintessence of a lofty morality. Independence of the soul! – that is at stake here. No sacrifice can be too great for that: one must be capable of sacrificing one's dearest friend for it, even if he should also be the most glorious human being, an ornament of the world, a genius without peer - if one loves freedom as the freedom of great souls and he threatens this kind of freedom. That is what Shakespeare must have felt. The height at which he places Caesar the finest honor that he could bestow on Brutus: that is how he raises beyond measure Brutus's inner problem well as the spiritual strength that was able to cut this knot. Could it really have been political freedom that led this poet to sympathize with Brutus – and turned him into Brutus's accomplice? Or was political freedom only a symbol for something inexpressible? Could it be that we confront some unknown dark event and adventure in the poet's own soul of which he wants to speak only in signs? What is all of Hamlet's melancholy compared to that of Brutus? And perhaps Shakespeare knew both from firsthand experience. Perhaps he, too, had his gloomy hour and his evil angel, like Brutus. But whatever similarities and secret relationships there may have been: before the whole figure and virtue of Brutus, Shakespeare prostrated himself, feeling unworthy and remote. His witness of this is written into the tragedy. Twice he brings in a poet, and twice he pours such an impatient and ultimate contempt over him that it sounds like a cry – the cry of self-contempt. Brutus, even Brutus, loses patience as the poet enters – conceited, pompous, obtrusive, as poets often are – apparently overflowing with possibilities of greatness, including moral greatness, although in the philosophy of his deeds and his life he rarely attains even ordinary integrity. "I'll know his humor when he knows his time. / What should the wars do with these jiggling fools? / Companion, hence!" shouts Brutus." This should be translated back into the soul of the poet who wrote it" (Nietzsche, 1887/1974, pp.150-151)

The play itself, consciously gives the impression that Brutus killed Caesar to save Rome from the fear of dictatorship. There are multiple evidences in the play which seem to suggest that Brutus assassinated Caesar because he politically opposed Caesar's desire to become Rome's dictator. Few exchanges between Brutus and Cassius also seem to support the argument that Caesar's assassination was based on politics rather than something else. But Harold Bloom's analysis of *Julius Caesar* sheds a much brighter light on

Shakespeare's flight of pure imagination rather than conventional tropes such as victimization, lust, politics, melodrama or pity.

Brutus: "*Between the acting of a dreadful thing and the first motion, ' all the interim is Like a phantasma, or a hideous dream. The genius and the mortal instruments are then in council, and the state of a man, like to a little kingdom, suffers then the nature of an insurrection*" (Shakespeare, 1623/2009, 2.1.63-69)

Macbeth: "*Present fears are less than horrible imaginings My thought, whose murder yet is but fantastical, Shakes so my single state of man That function is smothered in surmise, And nothing is but what is not.*" (Shakespeare, 1623/1997, 1.3.136-141)

Harold Bloom in the book, *Shakespeare: The Invention of the Human* writes, "*For a few moments Brutus anticipates Macbeth's proleptic imagination, with 'the state of man' echoed by Macbeth in Act I, Scene iii, 'My thought, whose murder yet is but fantastical, shakes so my single state of man.'* Macbeth has nothing like Brutus's rational powers; Brutus has nothing like the Scottish regicide's range of fantasy, yet they almost fuse together here. The difference is that Brutus's 'state of man' is more unaided and lonesome than Macbeth's" (Bloom, 1998 pp.109)

The two monologues by Brutus and Macbeth almost run parallel to each other, mirroring each other, like ether and space. Harold Bloom's representations of Macbeth's imaginative and Brutus's imaginative state prior to their actions blur the boundaries between the two otherwise disparate personalities. Brutus is a statesman who is defined by his rationality and his contemplative nature. Macbeth is a poetic lord of doom. But according to Harold Bloom, Brutus's '*phantasma*' and Macbeth's '*range of fantasy*' bleed into each other, thus giving us an impression that the blurring between Brutus and Macbeth is representative of an enigmatic space around Brutus which is not a playground for political arguments and material factors. Macbeth's '*range of fantasy*' itself owes an ancestry to Brutus's '*phantasma*' and this puts Brutus's internal counselling not in a political space but in a phantasmic space with a dream-like quality to it.

Brutus was aware that killing Caesar was a dreadful act. Brutus was a man capable of rationality. He was surely aware of his own sense of right and wrong and Caesar's past generosity towards him. So he could not have been blind at Caesar's history of kindness and simply thought of him as an enemy in isolation. Caesar's personal kindness towards Brutus was itself an evidence of the fact that such kindness and forgiving should also deserve similar generosity. It is not convincing for a man of Brutus's rationality to respond to Caesar's kindness with malice. Brutus could not have matched Caesar's generosity, the liberties he had extended even to his enemies with murder. These were answers that Brutus gave to himself by which it was getting increasingly difficult for him to find a sound reason to assassinate Caesar. When Brutus

could not justify the butchering of Caesar owing to personal favours, he spoke of Caesar's political ambitions where he assumed that Caesar will become ungrateful and oppressive in future, but when he could not follow his assumptions with evidence, he was again left with a bare acknowledgement of an absence of evidence against Caesar's standing. Due to the honesty of his intelligence, Brutus was again forced to admit that Caesar had not yet become a tyrant and so all political metaphors and opinions regarding Caesar's oppressive image could not match what Caesar's current or present form then was.

Plutarch writes in *Parallel Lives*, "*Among the friends of Pompey there was one Caius Ligarius, whom Caesar had pardoned, though accused for having been in arms against him. This man, not feeling so thankful for having been forgiven as he felt oppressed by that power which made him need a pardon, hated Caesar, and was one of Brutus's most intimate friends*" (Plutarch, 1996 pp.2099)

The above lines convey that Caesar's political enemies did not oppose him merely on the assumption that Caesar was a proven tyrant. They wanted to kill Caesar because they were jealous of seeing Caesar win at the battles and then be forgiven or pardoned by Caesar. The hostility for Caesar was not rooted in an oppressive occurrence in Caesar's being, a change that had not yet even taken place. It was rather rooted in a jealousy of Caesar's success that made him both stellar and forgiving. Brutus was a man capable of knowing all this. Brutus understood the subject of honour as good as a philosopher, so by that rationale, he also understood what and how dishonourable men are like. Contrary to the political assumption based on a future event that had not even happened assuming that Caesar was turning oppressive, Caesar was rather both colossal and compassionate, a rare combination of two great qualities which actually transcends Julius Caesar into unknown heights and it was this transcendence of Caesar that the senators were jealous and afraid of. Brutus had intellectual freedom. But Caesar had transcendence. Caesar's greatness was also the subject of Brutus's honour. Unlike other conspirators, how and why Caesar was hated was not alien to Brutus. Therefore, subconsciously Brutus had answered and exhausted all political arguments, layer by layer, leaving him devoid of any sound rationale which could become the basis of Caesar's political assassination and it is here that I would like to place Harold Bloom's interventionist and perhaps, a post-modern gaze at the internal debate in which Brutus had not yet found why he should kill Caesar and instead is caught saying to himself, "*By which he did ascend: so Caesar may; Then, lest he may, prevent. And, since the quarrel Will bear no colour for the thing he is, Fashion it thus*" (Shakespeare, 1623/2009, 2.1.27-30)

Harold Bloom writes in *Shakespeare: The Invention of the Human*,

"It is one thing to speculate, 'So Caesar may,' and to follow with 'Then lest he may, prevent.' But it is peculiarly shocking that Brutus practices the overt self-deception of 'And since the quarrel I will bear no colour for the thing he is, I Fashion it thus'. That is to acknowledge that there is no plausible complaint to make against Caesar: 'Fashion it thus' means to make up your own anxious fiction, and then believe in its plausibility. Caesar, contrary to his entire career, will become an unreasonable and oppressive tyrant, only because Brutus wants to believe this." (Bloom, 1998 pp.108)

Harold Bloom in the above lines has pretty much refuted political justifications and has shockingly caught Brutus lying to himself. By 'fashioning' to kill Caesar, Brutus had fictionalized assassinating Julius Caesar in a purely imaginative realm which is divorced from politics ((Bloom, 1998 pp.108). But does 'fashioning' pave way for a grander secret and where does it now take the meaning to?

"Between the acting of a dreadful thing

*And the first motion, all the interim is
Like a phantasma or a hideous dream.
The genius and the mortal instruments
Are then in council, and the state of man,
Like to a little kingdom, suffers then
The nature of an insurrection*" (Shakespeare, 1623/2009, 2.1.63-69)

Brutus's internal debate with himself in the above monologue became the foundation of Julius Caesar's assassination. Notice the dream-like quality of words. "*Motion*" refers to something purely immaterial. "*Interim*" is the ambiguity of time suggesting that time is not real, time doesn't even exist. "*Phantasma*" refers not to pure imagination but a phantom of imagination. "*Hideous dream*" implies something frightful. "*Genius*" is a word, perhaps borrowed by Shakespeare from Plutarch's *Parallel Lives* (Plutarch, 1996 pp.2127) which indicates that Brutus was the "*genius*", the architect, the engineer in an unprecedented form who engineered the conspiracy against Julius Caesar. "*Council*" refers to Brutus's internal debate. The "*state of man*" of Brutus mirrors Macbeth's "*single state of man*" as Harold Bloom had previously demonstrated thus indicating that Brutus here becomes as free in spirit as Macbeth. The "*state of man*" also indicates an unsettling event taking form and shape yet preceding existence. "*Insurrection*" refers to the internal state of war that Brutus is at.

Something was going on here that was evil before evil had existed. Here, the implication of the word, evil is not conceived in terms of morality. Evil here refers to an artistic licence of total intellectual and imaginative freedom without any inhibition of censorship or morality or precedence to any political motive, an "*independence of soul*" (Nietzsche, 1887/1974, pp.150-151) through which Brutus found himself in a pure intellectual state which becomes the original site of Julius Caesar's assassination. So it is Brutus's monologue uninhibited by any kind of moral censorship in a realm of absolute artistic freedom when Brutus incepted the thought of assassinating Julius Caesar which is where Caesar is first assassinated. Its inception in Brutus's mind was at an early phase, too ahead of its time, something which could only be conceived in imagination and not explained. All he did was incept.

When Brutus spoke of "*phantasma*", the seeds of conspiracy were generated and incepted right here in his thoughts rather than outside in Caesar's political ambitions. There was a dreamlike investigation taking place in his mind as though an event itself unknown to mankind was beginning to take form and shape here for the first time in a monologue that Brutus would be remembered through. The "*first motion*" was the first seed of assassination ever by any man in this form against anyone. It was the thought of assassination rather than the real assassination where Caesar was assassinated. It was the idea of assassination rather than the real assassination which had never existed before. Brutus had assassinated Caesar in his thoughts much before than in action.

"What is all of Hamlet's melancholy compared to that of Brutus?" (Nietzsche, 1887/1974, pp.150-151).

Hamlet's entire range of complexities was based on his thinking mind. People read Hamlet to forget Brutus. Brutus's monologue was genesis of Hamlet. Hamlet like Macbeth owes an ancestry to Brutus. Brutus had

thought first and more feverishly in his dream-like monologue than Hamlet had in his dilemma. Central to Hamlet's tragedy was an external act of a feudal murder that had brought him out in search. Hamlet was robbed of his father. He was morally wronged. There is something fundamental to it which exceeds values or ideologies based on human constructs when a human being has been killed. Hamlet's personal and universal philosophy existed in a world where orders were by now already known and established. Shakespeare too had by now written tragedies. Evil was known to man by now. Hamlet knew his father had died because evil now existed in the world. Hamlet's father was killed because there was already a foundation to the world. Brutus was in a world which was still taking form and shape unlike Hamlet's politically known world where evil already existed in form of politics and feudal greed. But there was nothing so fundamental that Brutus knew to not have Caesar alive. By "*fashioning*" /fictionalizing to kill Caesar, Brutus assassinated Caesar in his thoughts. The origin of the thought of killing Caesar was all that he had. All he did was incept.

The phase in which the conspiracy was brewing in Brutus's mind and the monologue where he discovers that he is "*fashioning*" to assassinate Caesar was Shakespeare's own gaze into the unmade world of Brutus. Something was taking place here, an event, which was evil before evil had existed thus placing it in a realm of the innocence of the evil. Shakespeare was speaking only in signs that something was made available to them (Brutus and Shakespeare) only in seed form, lacking further construction or explanation and thus made very dangerous, in some sense also purely intellectual, Shakespeare had walked Brutus into a dream-like world.

Brutus did not assassinate Caesar because of political, social or material factors. He did not assassinate Caesar based on any blood-lust because he was not brute. He also did not assassinate Caesar for the sake of assassinating Caesar. Brutus unlike Iago did not assassinate for the sake of assassination. Brutus assassinated Caesar, in his soliloquies, because of his intellectual freedom, an "*independence of soul*" which itself was independent from either any corrupt motive or a purposeless narcissism of art for art's sake. All he had done was incept.

Although Shakespeare fictionalized an imaginative state where Brutus assassinates Caesar, the moment of "*fashioning*" did not purely belong to Shakespeare's imagination. The moment of fictionalising predates Shakespeare all the way to Plutarch's *Parallel Lives*. The genesis of Julius Caesar's assassination in Brutus's imagination by Shakespeare, is at times, also mocked and cloned by Plutarch's raw accounts of life of Brutus bearing haunting resemblances with Brutus's monologue, (act 2, scene 1, lines 63-69) and other individual moments of the play.

"It is the opinion of our sect, Brutus, that not all that we feel or see is real and true; but that the sense is a most slippery and deceitful thing, and the mind yet more quick and subtle to put the sense in motion and affect it with every kind of change upon no real occasion of fact; just as an impression is made upon wax; and the soul of man, which has in itself both what imprints and what is imprinted on, may most easily, by its own operations, produce and assume every variety of shape and figure. This is evident from the sudden changes of our dreams; in which the imaginative principle, once started by anything matter, goes through a whole series of most diverse emotions and appearances. It is its nature to be ever in motion, and its motion is fantasy or conception" (Plutarch, 1996 pp.2128)

Cassius spoke the above lines to Brutus in Plutarch's *Parallel Lives*. Cassius says, "not all that we feel or see is real and true", which has a dream-like quality to it. The word, "motion" in Plutarch mirrors the word, the "first motion" in Brutus's monologue, (Shakespeare, 1623/2009, 2.1.63-69) which in turn mirrors the sense of the immaterial form in Brutus's monologue because motion signifies something immaterial. "The sense is a most slippery and deceitful thing, and the mind yet more quick and subtle to put the sense in motion and affect it with every kind of change upon no real occasion of fact" spoken by Cassius also resembles, "Between the acting of a dreadful thing And the first motion, all the interim" in Brutus's monologue ((Shakespeare, 1623/2009, 2.1.63-69) in the play through an implication that in both monologues, time itself is imperceptible where one doesn't feel time, time doesn't exist, all that exists is an "interim" (Shakespeare, 1623/2009, 2.1.63-69), an event that falls outside of time, where a thought unaccompanied (signifies an event nearing assassination) by any "real occasion of fact" within the intellectual theatre of mind is left as raw and free as an ambling tiger. Cassius says, "affect it with every kind of change upon no real occasion of fact", which means a fictional form bearing no precedence to reality, which again, in turn, mirrors, "since the quarrel bears no color for the thing he is, fashion it thus" (Shakespeare, 1623/2009, 2.1.27-30) and "men may construe things, after their fashion, clean from the purpose of things themselves" (Shakespeare, 1623/2009, 1.3.34-35). Cassius speaks of "impression" which is intrinsic to Brutus's monologue in the play where the mind acts on impressions and reinterpretations of things rather than things one knows of. Cassius then says, "assume every variety of shape and figure", which bears a striking resemblance with Brutus's "phantasma" in the play through an implication that "phantasma" here, refers to a figure of one's imagination which occurs when something assumed takes form and shape in diverse ways in a way which is wild and dreamy. The words, "sudden changes of our dreams" signify an abruptness of being where freedom to make sudden changes is greatly extended not to material forms of existence but to a state of dreams which enables Brutus to act uncharacteristically, at times, like Macbeth, at times, like Mark Antony, at times, like Cassius, at times, like Cleopatra subverting the very idea of Brutus where such a betraying sense of unpredictability is intrinsic to a state of intellectual freedom by which not only Brutus but an event itself attains an autonomy and starts itself occurring. The words, "imaginative principle", signify Brutus's intellectual imagination where "imaginative principle" was central to the idea of "fashioning"/fictionalizing of Caesar's assassination by Brutus. The words, "It is its nature to be ever in motion, and its motion is fantasy or conception" both resemble the perpetual reign of dream in Brutus's mind and signify that the seeds of Caesar's assassination were rooted not in theory, praxis or rationality but rather in "fantasy" or "conception" which in turn mirrors Brutus's "phantasma" whereas "conception" refers to the very first seeds of Caesar's assassination or the origin of thought of Caesar's assassination in Brutus's monologue. Brutus's select monologues in the play and the above stated monologue in *Parallel Lives* clone each other which signifies that the event of "fashioning" or fictionalizing of Caesar's assassination was not purely invented by Shakespeare but because the event had already occurred in *Parallel lives*, it now opens a space for a interpretation of the way in which Shakespeare had reimagined the stated monologue written by Plutarch.

The monologue in *Parallel lives* was not spoken by Brutus. It was spoken by Cassius long after Caesar was assassinated. Whereas Brutus had spoken his stated monologue in the play before Caesar's assassination. If both aspects are taken into consideration, it means that Cassius's monologue in *Parallel Lives* has a context and location which are both separate and different from Brutus's monologue in the play. By making Cassius speak the monologue long after Caesar's assassination, Plutarch was not purely inventing the idea of "fashioning" to assassinate Caesar because the assassination had already happened. An object's or an event's change in position can also alter the meaning associated with it. So the monologue in *Parallel Lives*

may acquire a different meaning. Unlike Shakespeare's monologue, the monologue written by Plutarch was not describing an event preceding Caesar's assassination but can there be another stretch of a reinterpretation of time itself where an event in future alters the past or its meaning? Can there be an event which has already occurred yet which transports us back to the very unoccurrence of the event? Is there a possibility which allows for meaning to be reinterpreted timelessly? Can an outcome alter causality?

Although Cassius's monologue in *Parallel Lives* in its external sense is simply a description of an event after Caesar's assassination but subconsciously it is an altering of time itself where it is redirected towards explaining the event preceding the assassination thus juxtaposing itself with Brutus's monologue in act 2, scene 1, lines 63-69. The monologue in *Parallel lives* offers a reinterpretation of a preceding event that caused the monologue in the first place i.e. the monologue which is spoken after Caesar's assassination is redirected to the time of a preceding event where it actually explains why Brutus assassinated Caesar. Thus the monologue not only explains a much preceding incident but alters it – Cassius's monologue which describes an event after Caesar's assassination is redirected to become the very foundation of the "fashioning" of Caesar's assassination. And in this switching of places in time, Cassius's monologue in *Parallel Lives*, mirrors Brutus's monologue in *Julius Caesar* such that Shakespeare's originality of imagination itself is mocked and cloned but not entirely if we take into consideration that the event threatens in resemblance of meaning only when words are removed from their contexts and positions through a sensory re-placing of words where words are not defined by time or their locations but the sensory time or senses of time where our senses alter time and not the other way round. It is thus possible to interpret that Shakespeare too altered time itself. He subconsciously borrowed words and phrases from Plutarch's monologue and altered their positions and in doing so he altered their meanings. Under Shakespeare's authorship, a monologue closely resembling the monologue in *Parallel Lives* (an event after Caesar's assassination) is rendered to Brutus instead of Cassius, its time is altered (event preceding the assassination) and in doing so, the two monologues by two authors, in two different eras, end up cloning and mirroring each other, explaining and redefining one another and reimagining the very act of assassination of Caesar not simply as murder in any physical or political sense but as an act of fictionalizing of Caesar's assassination in an abstract form.

There is a moment in *Parallel Lives* where Brutus encounters Caesar's ghost in his tent prior to the battle of Philippi. Brutus boldly asked it, "What are you, of men or gods, and upon what business come to me?" The figure answered, "I am your evil genius, Brutus; you shall see me at Philippi." To which Brutus, not at all disturbed, replied, "Then I shall see you." (Plutarch, 1996 pp.2127)

Brutus was not at all intimidated on seeing Caesar's ghost. He didn't even flinch. He exchanged words with the ghost as if Brutus had enigmatically known this event and its meaning. I want to put emphasis on "I am your evil genius". The word, "evil" designates a certain darkness of purpose to Brutus's act of assassination as though it was sanctioned not by rationality but by fantasy. Why would Caesar's ghost call himself the genius of Brutus? The word, "genius" refers to Brutus as the genius. The phrase, "evil genius" designates a total absence of morality where "genius" is an act of invention and imagination which has no precedence in known events. Brutus is called "evil genius" because he had fictionalized assassinating Caesar in his thoughts. The implication is that it was Brutus's act of fictionalizing Caesar's assassination which produced Caesar's ghost in the first place. What we here see is not a ghost of Caesar but a ghost of Brutus's "fashioning" of the assassination reappearing to him, brought all the way from *Parallel Lives*. "Evil genius" is the primeval form of "fashion it thus". The phrase, "evil genius" is the ghost

or mirroring of Brutus's "*fashioning*" of Caesar's assassination. The reinterpretation of the idea of Brutus's fictionalizing of assassination as the "*evil genius*" is also an event of origin which occurs in *Parallel Lives* long after the act of assassination but is again redirected where it travels backwards in sensory time and redefines a preceding event of Caesar's assassination as an act of "*fashioning*". The phrase, in *Parallel Lives*, "*evil genius*" clones and mirrors the idea of "*fashioning*" of assassination in Brutus's monologues in the play, *Julius Caesar*. Words and phrases across Plutarch and Shakespeare fuse into each other, mirroring each other, redefining one another through an act of fictionalizing of the idea of an assassination. Words and phrases in *Parallel lives* keep mirroring the idea of Shakespeare's "*fashioning*" of Brutus's act of assassination and thus also mock the idea that Shakespeare invented all this leaving an impression, that Shakespeare although has not borrowed anything directly, there is a high chance that he has subconsciously borrowed few words and their sensory meanings and altered their positions to redirect and fictionalize an origin of the idea of assassination which also in turn means he did not do anything purely original or that he did not purely fictionalize the moment. But neither did Plutarch. Plutarch too cannot purely take credit for the idea of invention of "*fashioning*" of assassination. He can only take credit in the value of the stretch of reinterpretation. It is so because the reinterpretation of words and phrases in *Parallel lives* would cease to exist had Shakespeare not reimagined them centuries later. Cassius's monologue in *Parallel Lives* and the phrase, "*I am your evil genius*" would have acquired different meanings had Shakespeare not let Brutus fictionalize or "*fashion*" the act of assassination which means that an event of past (words and phrases in *Parallel Lives*) is redefined by an event of future (Brutus's fictionalizing of Caesar's assassination in Shakespeare's play, *Julius Caesar*) or it also means that the event of past is instantly destroyed if the event of future never occurs. There would be no event of future had an event of past not existed but the past too would cease to exist if there was no event of future. Brutus's act of fictionalizing of assassination in Shakespeare's play perhaps would have not existed without certain words and phrases in *Parallel Lives* but the latter too would cease to exist had Shakespeare not fictionalized or "*fashioned*" the idea of an assassination. Plutarch and Shakespeare are neither pure inventors of the idea of the "*fashioning*" of assassination in an absolutist sense but they are both inventors of the above idea in a liminal space shared between them.

Brutus in the play, *Julius Caesar* says "*I'll know his humor when he knows his time. / What should the wars do with these jiggling fools? Companion, hence!*" (Shakespeare, 1623/2009, 4.3.134-136)

King Lear, Macbeth, Iago, Hamlet all at times are defenceless in front of the fool's satire. But not much tampering and humour has been allowed around Brutus. Which fool laughed at Brutus? There were fools/clowns around Brutus but they never shared a line with Brutus. He was never outwitted by any fool. Why would Shakespeare have Brutus unanswerable to satiric tropes? Why did Shakespeare keep Brutus's seriousness untainted by wit and humour? Brutus didn't have much place in his heart for comedy. It is almost as though Shakespeare wants to keep comedy away from Brutus so that nothing can mitigate the seriousness of his affairs or the seriousness of his words. If Julius Caesar was invincible in battles, Brutus was impossible to defeat in words. Brutus never lost in the battle of words. Twice he mocked a young Octavius Caesar who still was an amateur compared to him. Although on the verge of defeat, and having suffered many personal losses such as losing his wife, Brutus announced himself into the Battle of Philippi with words.

Brutus: "*Words before blows. Is it so, countrymen?*"

Octavius: "*Not that we love words better, as you do*".

Brutus: "*Good words are better than bad strokes, Octavius*" (Shakespeare, 1623/2009, 5.1.27-29)

At another instance, Brutus had spoken to Octavius, "*if thou wert the noblest of thy strain, Young man, thou couldst not die more honourable*" (Shakespeare, 1623/2009, 5.1.59-60). Although he was on the verge of losing the battle, Brutus had already defeated Octavius in his words. His words never lost seriousness. Comedy itself is used like an inferior form of art in the play. In the play, comedy is kept inferior to seriousness. Satire had no place in the dark world of politics and state affair which had wrapped itself around Brutus like a dream. Brutus has no critique of himself in the play because Brutus had total artistic freedom. That is why Brutus, the thinker, seemed to have a lack of respect for the comic artists. This anti-poet, in Shakespeare did not allow any interference with the intellect and sombreness of Brutus – the man of state, the man of affairs and the man of thought who has banned rhymes, comedy and satire in his taste. Shakespeare took care to show that no clowning or belittling was at all permissible around seriousness of Brutus. It was as though comedians were anti-thought in some strange way. Brutus's intellectual freedom was accompanied by nothing, not even criticism. It was almost as if satire was antithetical to intellectual freedom around Brutus because satire is insensitive and Brutus's intellectual freedom was absolute. Insensitivity itself is antithetical to intellectual freedom. Satire fails in the play because its insensitivity could never offer an understanding of the concept of intellectual freedom of Brutus who had actually assassinated Caesar in his head, in his thoughts much before in action.

Shakespeare's real shot was taken not in the catalogue of external forms or literary tropes but in a realm of dream where he anticipates the freedom of great souls fictionalized in his tragedies. Nietzsche, the inventor of the phrase, "*freedom of great souls*" had beamed a prophetic gaze into the past and like a blind romantic, he fantasized Shakespeare as the inventor of the idea of "*freedom of great souls*". Just like H.C. Godard and Harold Bloom, critics yet romantics, as blind as Nietzsche, in the dream-like quality of seeing things that are not real, which sometimes don't even exist, where even time doesn't exist, they too were drawn to see and hallucinate such grand yet phantasmic visions as the "*freedom of great souls*" in Shakespeare's tragedies. It was not Brutus's real assassination of Caesar but it was the idea of having Caesar assassinated in his thoughts, as though before this people had merely killed people so it was the idea of assassination rather than the real assassination which had never existed before. It was here that an idea of assassination in Brutus's monologue became the site of genesis for a generation of tragic characters such as Julius Caesar, Macbeth, Mark Antony and Hamlet, not merely establishing them as heroes or villains, not merely as murderers or rapists but absolutely independent souls. Macbeth and Hamlet owe an ancestry to Brutus's intellect. Cassius too had conceived and conceded defeat in imagination like Brutus had conceived assassination. Both Brutus and Cassius had conceived and conceded defeat in imagination, thus returning a reversal of Brutus's "*fashioning*" of Caesar's assassination, by also "*fashioning*" defeat. The seeds for Cassius, Iago, Macbeth, Macbeth's three witches, Edward, Lady Macbeth were all planted when Brutus assassinated Julius Caesar in his thoughts. It was Brutus's lone monologue that gave birth to all their free demons. Brutus was the tragic prototype that gave rise to a generation of tragic protagonists. That is how Cassius, Macbeth, Hamlet, even Mark Antony wrote their destinies. They wrote their destinies under Brutus's tutelage. All the thoughts of patricide, regicide, even unthinkable acts of defiance such as that of Mark Antony against Octavius Caesar were all Brutus's thoughts. All their freedoms were Brutus's freedoms.

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OLD BOOK, NEW FORMULA: THE TEXTUAL RESCUE THROUGH ADAPTATION

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ABSTRACT

The present work aims to show how to give a new meaning to works that have not survived time as the classics of the literary canon. The example analyzed will be an adaptation of a 20th century Lusophone work to be released in a gamebook format. The book *Angrid: romance oriental* (1938), authored by José Frederico Ferreira Martins (1874-1960), and the gamebook *Ângela: a vingança transcontinental*, still in press, will be presented. Passos (2012) will be used to present the author and the historical context of the work in question; Brito (2013) will be useful as the basis of the lusophony concept; Carmo (2019) will be chose, regarding generation Z, the target audience of the adapted work; Silva (2019) will delimit the concept of gamebook and from Hutcheon (2013) the theory of adaptation will be used; as well as other authors who may contribute to the work. Although the final results are not yet known, publicizing a case like this can inspire similar projects – school or academic – and be thought of as a playful way to rescue texts considered old or outdated, giving them a new opportunity to resurface. This can lead new readers(-players) to get to know works that have not survived time and become interested in a form of interactive literature that does not depreciate the canonical text, but gives it new forms of exploration through its adaptation.

KEYWORDS: Gamebook. Interactive book. RPG. Lusophony. Adaptation.

INTRODUCTION

When one thinks of literary rescue, possibly the first idea that comes to mind is the simplistic way of creating a new edition for an old text. In this process there may be additions such as explanatory notes and other paratexts. "Updating" in language can also occur if the new edition of the rescued text is aimed at an audience unfamiliar with its form of writing, such as children's readers, for example. There is also the option of adaptation for other media, such as cinema, musical, video game, among others.

The present article aims to show a form of adaptation of a text from the first half of the twentieth century for the format of gamebook. For such, it was chosen the text *Angrid: romance oriental*¹ (1938), authored by José Frederico Ferreira Martins (1874-1960), and its version in gamebook *Ângela: a vingança transcontinental*², still in press. Although it is not an unprecedented case of adaptation, there is a lack of research on this type of adaptation. It is believed that it is relevant to know this adaptive process both to re-signify the source-text in the contemporary context in a ludic way and to rescue it from the period in inactivity of readers.

GAMEBOOKS AND THEIR NEW INSPIRATIONS

In order to understand the adaptation of canonical texts to the gamebook format, it is necessary to know a case of greatest impact in recent times: the gamebooks of the *ACE Gamebooks* series, by the British author Jonathan Green (1971-). The concept of gamebook also deserves to be delimited here. According to Silva, a gamebook is a textual hybrid of non-sequential reading that combines in itself a story to be narrated through narrative bifurcations, whose choices are made by the reader, and a simplified rules system of the RPG (Role-playing game) style, usually involving annotation sheets, maps, use of randomness element as dice rolling, playing cards or others. They are usually fantastic adventure stories in which the reader makes the decisions of the protagonist. An example can be known below:

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The shields could not withstand the impact of the torpedoes for much longer, and it was only by the fact that the Admiral ordered the simultaneous and continuous firing of all loaded torpedoes, that the Zenite resisted. But without however losing half of the existing hull points.

Before the destroyer unleashes another attack, you can order the passage to red alert by going to [74] or make use, at this moment, of the explorer drone, at [277] (Pinheiro, 2010 pp.73)³.

In the excerpt above, unlike the sequential reading, which would take the reader from section 44 to 45, the reader-player has two options: order the passage to the red alert, which would take him to section 74, or use the explorer drone, taking him to section 277. From the example above, we can see in the gamebooks a reading that moves forward and backwards as we turn the pages of this interactive text and the happy

¹ In rough translation from the original (Portuguese version), the book should be called *Angrid: oriental novel*.

² In rough translation from the original (Portuguese version), the gamebook should be called *Ângela: transcontinental revenge*.

³ Rough translation from the original (Portuguese version):

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Os escudos não aguentariam por muito mais tempo o impacto dos torpedos, e foi somente pelo facto do Almirante ter ordenado o disparo simultâneo e contínuo de todos os torpedos carregados, que o Zenite resistiu. Mas sem no entanto deixar de perder metade dos pontos existentes de casco.

Antes de o contratorpedeiro soltar outro ataque, podes ordenar a passagem para o alerta vermelho, indo para o [74] ou fazer uso, neste momento, do drone explorador, no [277].

ending is uncertain. In this way, the reader-player takes the decisions of the protagonist and traces a sequence of chosen sections, which may be different from the paths known by other readers-players, as if a single gamebook offered, by its multiple possibilities of sequential organization of narrative sections, several stories partially and paradoxically similar and different from each other.

Green is a prolific contemporary author, with more than 60 published works (Svaldi, 2019). As a child, he grew up in the generation of early readers-players and was strongly influenced by gamebook series such as the pioneering *Fighting Fantasy*, considered as the first series of this hybrid genre (Silva, 2019). Taking his dream of being a professional writer seriously, he managed to collaborate with that Puffin Books series that was previously readers-players, even producing some titles for it. Years later, he published his own gamebooks by other publishers and, currently, he publishes through crowdfunding (Green, 2017).

After the boom that gamebooks experienced in the 1980s and 1990s, their decadence was to be expected due to competition with other entertainment products such as the internet and new video game consoles of the time (Silva, 2019). However, with the recent nostalgia phase, the gamebook has been slowly resurging for the second generation of readers-players, the children of those who witnessed the emergence of these interactive books, and new experimentations have been made with it.

The *ACE Gamebooks* series is an important case of a gamebook outside the known pattern. In the year 2015, the 150th anniversary of the publication of *Alice's Adventures in Wonderland*, Green intended to create an adaptation of this book by Lewis Carroll (1832-1898) (Green, 2017). This mission led to the creation of *Alice's Nightmare in Wonderland* (2015). Published under crowdfunding, this literary gamebook received translations into German, Spanish, French, Italian, Japanese, Portuguese and Czech, which proved to have been well received by the readers-players audience and they asked if there would be a continuation, since it is an interactive text based on three works by Carroll: *Aventuras de Alice no País das Maravilhas* (2013), *Através do Espelho* (2013) and *A caça ao Snark* (2017). Thanks to the good reception of readers-players, Green has invested in new gamebook productions also based on canonical texts.

Other series of gamebooks inspired by universal literature were also known before *ACE Gamebooks*, but without the same repercussion, such as *Cretan Chronicles* (based on Greek-Roman myths), *Middle-earth quest* (based on J.R.R. Tolkien's texts), *Crossroads adventures* (based on fantasy works by several authors), *Command Combat* (based on fantasy and science fiction works by several authors), just to name a few. However, without translations they are all restricted to anglophone readers, and lusophone readers, for example, become dependent on translations if they do not know their original language. This was precisely the element that motivated the creation of a literary adaptation aimed at Portuguese speakers.

THE ADAPTATION PROCESS

According to Brito (2013 pp. 4), the concept "lusophony" is sometimes confused with "neocolonialism", but refers to the set of Portuguese-speaking communities in the world. Also according to the author, the idea of Lusophony begins with the Portuguese maritime expansion after the fifteenth century, with the spread of culture and language homeland by transcontinental lands, thanks to the work of missionaries and settlers (2013 pp. 10).

Realising the inexistence of gamebooks adapted from Lusophone texts, it was thought of making an adaptation to create the first work of this type. For such, it was thought to take advantage of the ambition of this project to also rescue a text forgotten by time. The research in seek of an adventure narrative – whose adaptation would be easier due to the action plot –, resulted in the selection of the text *Angrid: romance oriental* (1938), by José Frederico Ferreira Martins.

Born in Goa, India, and died in Lisbon, Portugal, Martins was, according to Passos, responsible for translations, essays, historical researches and anachronistic romantic texts (2012 pp. 202), being *Angrid: romance oriental* a clear example. Martins published much of his works during the Estado Novo⁴ period, also known as “Salarazism”, due to the fact that it had António de Oliveira Salazar (1889-1970) as the leading figure of the government. According to Mendes,

In the first half of the 20th century, Portugal experienced two important internal political transitions, from the Monarchy to the Republic and from the Republic to the Estado Novo. These transitions, besides other important aspects, were also influenced by the idea of the restoration of international prestige and the “Portuguese genius”. In this context, during the Estado Novo there was a concern to build a new nationalist order that would somehow rescue Portugal from its decline and allow the Portuguese state to play a *special* role in the world (2020 pp. 2)⁵.

Angrid: romance oriental was chosen because it was awarded in its time, but had not known any kind of adaptation, besides having been forgotten by time. The Estado Novo period intended Portuguese literature to resume the theme of the glorious times when the Portuguese, as navigators, expanded the national territories. According to Garcia (2002 pp. 241), the Agência Geral das Colónias⁶ – a department of the Ministério das Colónias⁷ – noticed this literary shortage and decided to promote an annual colonial literature contest, under the patronage of its first director, Armando Cortesão (1891-1977). This was a strategy that allowed for the propaganda and dissemination of the values of overseas Portugal.

One of the novels contemplated by the country's award, *Angrid: romance oriental* was, according to Garcia (2002 pp. 246), different from the other winning texts because it did not have great literary quality, but it was the only one in its year that can be classified as historical fiction, since it inserted historical figures in the narrative while distorting the whole history of the time. In this work, the reader follows the adventure of Ângela da Silveira, daughter of Beatriz da Silveira and granddaughter of D. Rodrigo da Silveira. As soon as her mother gives birth to her, she is murdered by Vasco de Sá, with whom she had a relationship disapproved of by D. Rodrigo. Vasco, a Goan who had travelled to Lisbon, flees to Goa after the event and D. Rodrigo, knowing about the murder, decides to move with his new-born granddaughter to São Paulo, Brazil, and raise her not as just any girl, but as a warrior whose mission is to avenge her mother's death. When she comes of age, Ângela is sent back to Lisbon to embark for Goa and consummate her family's revenge. The ship is intercepted by the army of Prince-pirate Angriá⁸ (1669-1729), who captures her and raises her not as a prisoner, but as an heir to his principality thanks to the courage and bravery that the protagonist demonstrated in combat against the invaders. After three years living in Colabo, the principality of Angriá, the pirate-prince offers her an opportunity to go to Goa as an ambassador. She takes advantage of this event to personally meet her biological father, her half-brother and her stepmother and, without arousing suspicion and with a lot of planning, she manages to successfully execute her revenge without having to shed blood.

⁴ In rough translation from the original (Portuguese version), this period should be called *New State*.

⁵ Rough translation from the original (Portuguese version):

Na primeira metade do século XX, Portugal experienciou duas importantes transições políticas internas, da Monarquia para a República e desta para o Estado Novo. Essas transições, para além de outros importantes aspectos, também foram influenciadas pela ideia da restauração do prestígio internacional e do “génio português”. Nesse contexto, durante o Estado Novo existiu uma preocupação em construir uma ordem nova nacionalista que, de algum modo, resgatasse Portugal do seu declínio e permitisse ao Estado português desempenhar um papel especial no mundo.

⁶ In rough translation from the original (Portuguese version), this department should be called *General Agency of Colonies*

⁷ In rough translation from the original (Portuguese version), this department should be called *Ministry of Colonies*.

⁸ Also known as Kanhoji Angre.

The choice of *Angrid: romance oriental* goes beyond the adventure story. The fact that the protagonist is female is something that, nowadays, can please or be charged by readers. Even if, at the time it was published, the protagonist Ângela represented the ideal woman of her nation, keeping the female protagonism in the gamebook version could supply a lack of interactive stories with a woman in command, since most of the gamebooks are still thought for the male public. According to Lima and Medeiros,

[...] to work with the presence of female characters in literature means, also, to produce an attempt of response to current discussions that translate the woman in society. After all, literature also writes history and makes its meanings known. It is literature that deals with giving relevance to the meanings that have populated the place of women in society, of mobilizing notions that have established their silences and their voice, as well as the meanings that subsist, resulting from the unequal force between the female and male sexes (2016 pp. 24)⁹.

A similar case happened in the choice of the translation of *Alice's Nightmare in Wonderland* into Portuguese, since the franchise involving the protagonist Alice is popular in Brazil and worldwide, reflected both in the sales of its texts over the years and in varied entertainment products such as toys, keyrings, playing cards, the most diverse school materials, interactive books, films, cartoons and even attraction in amusement parks. The publication of the translation *Alice no país dos pesadelos* (2019) proved to be an unusual bet by Jambô and the positive reception of Green's work made this Rio Grande do Sul's publisher invest in the translation of a second gamebook of the *ACE Gamebooks* series into Portuguese, still in pre-release.

There is no way to define with just one word a specific literary production period, whatever it may be. However, one word that may well represent contemporary literature in Brazil is "diversity". Minorities – black, brown, indigenous, among others – who hardly ever had the opportunity to write, today know a gradual process of recognition and valorisation, even if belated. With this in mind, the protagonist of *Angrid: romance oriental* could be browned in the adapted version. Such option would not only be by convention to please potential readers who seek works starring representatives of their race or ethnicity, but to explore the side of Ângela's Goan ancestry. In Martins' work, Ângela appears to have inherited only the Portuguese characteristics of the Silveira family, more specifically those belonging to her mother: long golden hair, blue eyes, courage, adventurous spirit (Martins, 1938). An adaptation as the gamebook version of Martins' text, at this point, shows an opportunity to radically change the protagonist and keep her values and some physical aspects of her mother's family with some characteristics of her father, as the brown skin – not mentioned in the novel, although it is not absurd to be thought of – and black hair. It is worth mentioning that in a research that used 1245 Brazilian novels, the main character appears as white in 79,8% of the works, much higher than the percentages for black protagonists (7,9%), mestizos (6,1%), indigenous (1,2%), oriental (0,6%), without evidence (3,5%), not relevant (0,8%) (Dalcastagné, 2008 pp. 90). More than just blackening the protagonist's skin, Ângela being brown could represent much of a minority looking for this in literature.

Below there is the image of how Ângela was thought for the adaptation:

⁹ Rough translation from the original (Portuguese version):

[...] *trabalhar com a presença de personagens femininas na literatura significa, outrossim, produzir uma tentativa de resposta às discussões atuais que traduzem a mulher na sociedade. Afinal, a literatura também escreve a história e dá a saber seus significados. É a literatura que trata de dar relevância aos significados que povoaram o lugar da mulher na sociedade, de mobilizar noções que instauraram seus silêncios e sua voz, bem como os sentidos que subsistem, resultantes da força desigual entre os sexos feminino e masculino.*



Figure 1. Ângela's face, art by Kazuá publishing house. Used under permission.

The transformation from sequential to non-sequential reading is a *sine qua non* condition for *Angrid: romance oriental* novel to be converted into a gamebook. Through bifurcations of choice decided by the reader-player, Ângela's path in search of fulfilling what her grandfather entrusted to her becomes uncertain, since not all decisions taken lead to the happy ending. With this, Ângela could fail, partially accomplish her mission, complete a good part of her objective or obtain the best possible outcome: revenge finally consummated successfully. A yet unheard-of attraction in gamebooks would be, according to the performance of the reader-player, to fit him into a profile, such as passive, rash, sadistic, among others, depending on the decisions taken. Therefore, this narrative in the shape of a tree with branches presents itself as a proof that the choices matter and do not give a false sense of freedom to the reader-player, this still recurrent flaw that greatly displeases and discourages those interested in this and other types of interactive texts.

A considerable addition in Martins' historical fiction novel is the addition of mythology. This resource is not new and has existed since the first records of literature that have survived time. However, much has been produced, at least in Western works, based on Greek-Roman, Norse and Oriental mythologies, and the option for Hindu figures proves to be another creative factor of addition. In the original work, Ângela depends on herself to achieve success in her mission, while in the adapted gamebook she can have her mission facilitated by collecting weapons, magic objects, clues, information and divine blessings. It is not because the space of the narrative takes place mostly in Lusophone and Christian territories like Portugal, Brazil and Goa – with the principality of Colabo being the only exception – that the protagonist needs to have the Catholic faith as her only option. The fantastic element can also be found in the selection of creatures from the Portuguese, African and Hindu imaginary, which all of them interfering and assisting Ângela in her mission.

It is believed that a female protagonist and the good dose of fantasy inserted in the adapted gamebook deserved to be highlighted and, therefore, to appear on the cover illustration:

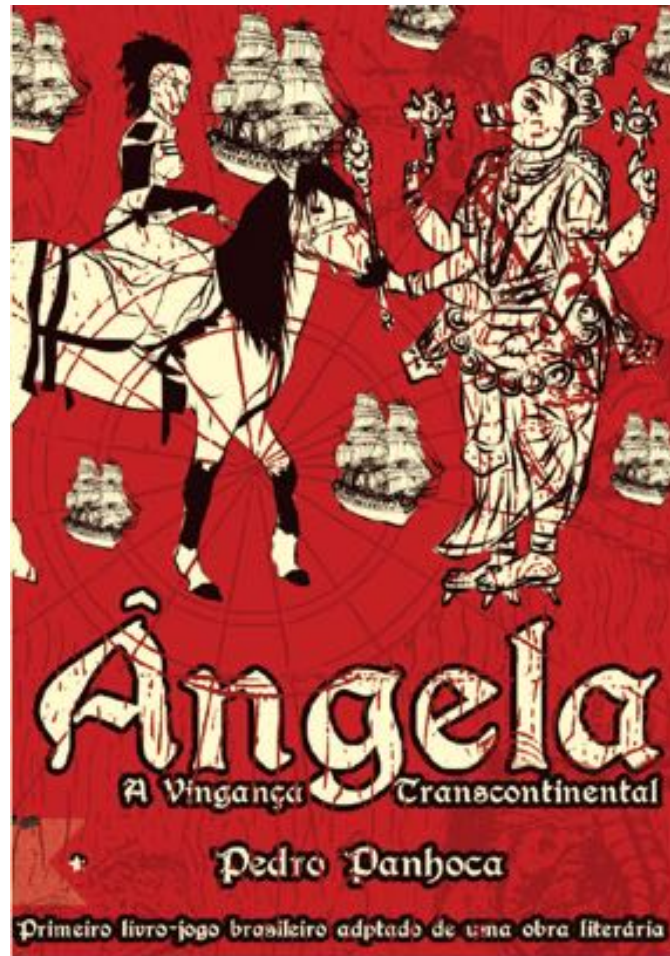


Figure 2. provisional cover of the gamebook, art by Kazuá publishing house. Used under permission.

The intention of a gamebook adaptation for *Angrid: romance oriental* also aims to rescue, besides the original text, a secular Indian card game, called *Dashavatara Ganjifa*. It is common to enjoy gamebooks using dice-rolling on demand, but as the adapted story, like the original, is set largely in what is now considered India, this 120-card circular game proves to be an alternative way for the reader-player to enjoy their contact with the gamebook. As it is a game traded in rare places and restricted to India, marking each page of the gamebook with one of the 120 images of the *Dashavatara Ganjifa* cards and flipping through it would amount to a card draw, besides making the contact between the reader-player and his gamebook more convenient. However, in case the reader-player opts for the physical pack of cards, a version of the game with rectangular cards was thought, a format more similar to the western deck:



Figure 3. *Dashavatara Ganjifa's* pre-release, art by Kazuá publishing house. Used under permission.

Other forms of adaptation could have been thought for a literary rescue like this, but it is believed that the gamebook still manages to call the attention of the reader-player public exactly because it does not have as much publicity as comics, films, plays, videogames – just to name a few –, leaving the gamebooks with a certain power of "novelty" still nowadays.

CONCLUDING REMARKS

Although intertextuality is impossible to be done, since the reader-player of the adapted product does not know the work that originated it (Hutcheon, 2013), a project like this may have its merits in helping to rescue a text that, ironically, was even awarded in its time, but has not stood the test of time, resignifying it in the current context.

The process that *Angrid: romance oriental* goes through to give rise to *Ângela: a vingança transcontinental* aims to give its contribution to the diffusion of Lusophony in the scarce production of gamebooks in Portuguese language. The Brazilian and Portuguese publishing markets are still more concerned with translating British interactive works and produce little of their own, causing readers-players to seek the consumption of independent production as a solution. Besides, it is believed that the adapted gamebook

to be published soon can capture a reader-player public that goes beyond Brazil, since José Frederico Ferreira Martins was a Lusophone author by himself, for having been born in Goa and died in Portugal and having left a vast textual production in Portuguese language (i); the adaptation of Martins' historical fiction novel for the gamebook format is in final writing phase, developed partly in Brazil and partly in Portugal and that it will be tested with readers-players in both countries (ii); the storyline of this literary gamebook keeps the Lusophone spaces because it is something new for an interactive book of this kind, and the reader-player takes the decisions of the protagonist – a Goan and Portuguese daughter and Portuguese speaker – in spaces such as Brazil, Portugal and Goa (iii); although the main fantastic element has been appropriated from Hindu culture, there is also the presence of figures from the Portuguese imaginary, rarely explored in narratives like the one proposed (iv); the rescue of the original work, published in Portugal, may occur if readers-players become interested in establishing intertextualities with the original text, contributing for Martins' work to know a contemporary revival and gain new interpretations.

According to Carmo (2019 pp. 11), every generation has its own characteristics, as they behave differently in diverse space-time contexts. Understanding the current generation is to direct to it entertainment products with greater chances of positive reception. According to the author, it is known that characteristics such as "taste for freedom", "preference for silence / isolation", "resolutive profile" and "motivation for challenges" (CARMO, 2019 pp. 20) are common among young people. A way to rescue a long-standing text like *Angrid: romance oriental* for these readers might not work only with a new editorial treatment, but through an interactive adaptation. Gamebooks are a good option for this, since young people of the so-called "Z generation" appreciate elements that this hybrid text offers, such as bifurcation choices, narrative complexity, the challenge of achieving the best possible outcome, the solitary fun established between the gamebook and reader-player connection, among others.

Sometimes it is still possible to feel distrust from readers regarding adaptations, but it is practically impossible to think of authentic creations, because everything is inspired by other already existing creations. Precisely for this reason Hutcheon (2013) states that adaptation should be valued, not least because most entertainment and arts products have been based on past creations, regardless of how explicit this inspiration is.

Other reasons may be abstracted and analyzed for the re-signification of *Angrid: romance oriental* for its version in gamebook, and concrete results may be known with the application of the sketch, in final stage of production, for playtesters.

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ON THE WAY OUT

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ABSTRACT

Professionals in the fields of psychology, sociology, and law consistently observe that personal and eyewitness accounts are often faulty, and it is difficult for two or more people to agree on details. These discrepancies often relate to what psychologists refer to as memory errors, which include errors in both commission and omission. For instance, most everyone across a wide spectrum of ages has experienced lethologica, the “tip of the tongue” state, wherein one temporarily cannot retrieve a detail, name, or fact, even though the information is known. Other memory errors are more complex and less familiar. Researchers in psychology have discovered that our imaginations can actually play a dynamic role in recreating memories of our own lives, even to the point of creating completely false ones. Family stories, literature, and media may at times interfere with or add onto memories, and our personal biases can also affect or recreate memories, thus saying more about us than the events or people we remember. One of the most profound influences on memory is our emotions. The emotional impact of an event can predict how we remember that moment. Humans tend to remember those events, especially negative ones, where there is a high level of emotional dynamics better than those that produce more commonplace feelings. However, studies have shown that over time the subtle aspects of the memories associated with a high impact fade. This paper and presentation explore the emotional aspects of memory through a work of original short fiction. The story’s elements focus on the struggles an academic has with his memories and a past misjudgment he made regarding his ex-wife who is now deceased.

INTRODUCTION

Franklin Dover, the protagonist of this original short fiction piece battles with memories surrounding his ex-wife who is now deceased. Haunted by a gap in his understanding of why his wife left him, he seeks to find a viable reason though this has led him to misjudge others, including his wife, in the past, exhibiting what psychologists refer to as memory bias. Daniel L. Schacter (1999) has pointed out that “cognitive psychologists have known that memories can be influenced and even distorted by current knowledge, beliefs, and expectations” (p. 193). Dover’s statements and behavior also show that his depressed state has not only colored his memories of the past, but that he experiences memory persistence, shown in his tendency to rehearse “negative symptoms and events” (Schacter, 1999, p. 195).

THE MEETING

Franklin Dover is retiring from his professorship of 35 years and a slip of paper with a set of names from the past is in the pocket of his jacket, but at this very moment he is neither considering where he has been nor where he is going. Instead, he finds himself studying the thick hair growth on top of the department chair’s head. The chair, Dr. David Cloutier, searches the faculty list to see who might take over the literary lecture series from Franklin next year since the Dean steered their first two choices towards developing his newly adopted child, the interdisciplinary program. David’s head is bent over his desk, giving Franklin a bird’s eye view. Still no bald spot—maybe some thinning, but hard to tell. What’s his secret? Rogaine? A hair transplant?

“What about Vanessa? Good people skills there,” offers David.

“Too old.”

David looks up at Franklin, his full eyebrows raised, ready to mock.

“What I mean is, she’s near retirement, and in a couple of years you’ll be right back where you are now, searching for someone.”

“Good point.” David returns to his list.

Franklin will never forget talking to a stranger on the bus once, back when he and Gloria shared a car, whose transplant was made obvious by the thick individual black roots, all in perfect rows, shooting from his scalp. When coming upon a fellow whose age says he should be balding, but is not, Franklin often finds himself looking for those perfect rows. None of those same telltale signs appear on David’s head. The mocha-colored hair looks as natural as ever. Franklin knows his disappointment is petty. He shouldn’t care so much. But the feeling remains.

He shifts trying to loosen himself from the black vinyl chair he’s sitting in. The department should have ordered cloth chairs instead of this junk.

“Sometimes I wonder if we should take a new direction,” says David, still studying the list. “The last lecture, I hear, pulled in a dismal showing. Nothing like the fall.”

Franklin welcomes the break in his thoughts. “Well, how can—. Here I have to read this.” He shuffles through some papers in his satchel. “It’s impossible to remember.” He holds up the schedule of talks and reads, “‘Confusion in Morphosyntactic Alignment and Etymological Investigation in Expatriate Filipino Labor Discourse in the American Mid-west.’ Now, tell me how that can compete with Lester—you know, Lester Swan over in Life Sciences—how can that compete with his talk on gene therapy and memory loss. They were going on at the same time.” As the shiny bald head of the brilliant geneticist flashes across Franklin’s mind, he remembers how he secretly longed to attend that much more promising lecture.

David looks up from his list. “I remember now. One of those snore-inducing titles. That’s one time I was glad to be at the all-chairs meeting. Too heavy on linguistics for a literary series, I would think.”

“David,” says Franklin, unsure of what he’s more exasperated about: that David could so easily escape a dreary lecture, or that such an intelligent man could be so dense. “Think, interdisciplinary. Think, the dean, who wants us all to evolve yesterday into Silicon Valley wizards who can quote Hume and Steven Hawking.”

“Ah.” David nods. “The dean’s new bent.”

What a dufus. “Not so new. He’s been jawing on about it for a few years at least.” Franklin brushes away a mental image of David with an arrow running through the sides of his head. He makes a complaint he’s made many times before, this time with a new metaphor. “And hasn’t it been like this since the ‘70s? Literature can’t stand on its own anymore, so we’ve been tearing after science as if late for the metro, literary artifacts spilling out of our briefcase all over the place.” Franklin rather likes this image and thinks he can develop it a bit.

David takes little notice. “I’ve been wondering if Brian could be ready next fall with his paper on neuro lit.”

“Not a strong presenter. Too young yet,” says Franklin. “You need someone more experienced to start out the year.”

David chuckles. “You think that way about all the junior faculty.” He leans back in his chair as he says, “What I’m trying to say is why keep fighting the science obsession? There’s room to grow in neuro lit, and science can help us understand the changes in our reading experiences as an evolutionary process. Not quite the same as lit trying to *be* science.”

Franklin snorts. He considered this very thing a few months ago and rejected it just as quickly. “Another fad,” he says.

The Chair raises those eyebrows again. “I would think as a Victorianist you would welcome the Darwinian connection.”

“It’s a clever diversion,” Franklin concedes. “Already near its peak, though. In another, say, five or ten years, even sooner with the way things are going, Brian will find himself outpaced by some new literary species. Sort of like your own Marxist theories being run over by cultural studies.”

Just as Franklin regrets making that last pesky remark, he finds himself fighting a vision of David as Krook in *Bleak House*, burning from the inside out, the flames eating away at his flesh and clothes. He wishes he didn’t have such an active imagination. He likes David better than he used to. Probably admires him more than likes him. But feels better about him on the whole. It took time and some will power, that’s for certain. He reaches inside his pocket and fingers the list.

David shrugs. “Glo used to say our ways of adapting criticism to keep relevant were real-life evidence of evolution. She was always more accepting of change.”

An awkward silence ensues. Franklin was going to mention Gloria himself. He wanted, no needed, to ask a question. A question about a name on the list. But he finds himself wishing David hadn’t mentioned her, especially in the context of change. He wonders if David did that to goad him and glances at the man in front of him. No. Perhaps more a Freudian slip. He can’t help now but think of Gloria. After she died, it seemed he could remember only the last time he saw her: the hated feeding tube, the swollen eyelids, the inch-long hair. David had called to say she had requested to see him. But when he arrived at the hospital, she couldn’t speak. Just held his hand over the blankets. She was scheduled to be sent home for hospice care, but was gone by the next day. Eight months ago now. Franklin can’t believe it has been that long.

Lately she comes to mind perpetually in her twenties, tripping *up* the porch stairs, something she often did, or calling her mud-brown brew Turkish coffee, which he pretended to like before she discovered gunpowder tea, its bitterness forcing him to swear off all her hot drinks. He shuns memories of their lovemaking because of their tendency to morph into ridiculously erotic scenes between her and any number of men, including David. He starts to go there now, except this time it’s with someone he has suspicions about—someone he doesn’t know except for a name. He sees Gloria’s body arch over this man—today with blonde hair—as the man sits in a chair, but pulls his mind out with a jerk.

David finally says, “Even near the end, she accepted the final change more than everyone else.”

“She was pragmatic about death,” says Franklin, “Ever the realist. That’s why I was a little surprised at the memorial service.” Seeing the Chair’s quizzical look, Franklin quickly says, “Well, that you...that it was held in a church. By all the spirituality, I guess. Even though it did seem she was doing a lot of reading on the subject those last couple of years.” He licks his lips.

David nods. “It was how she wanted things. Right before we got the tests results, she began entertaining questions of faith more deeply than before. I don’t know how it all got started. And once the treatments began, her search into the ethereal or whatever it was became more intense. She didn’t tell me everything that was going on. Rather private about it. Guess she didn’t want it to become a point of conflict between us. But to tell the truth, at times I felt cheated. I never complained, though. She was facing too much as it was.”

Franklin feels something like an electric shock. Cheated. The very word that has been pestering him as of late.

David doesn’t miss a beat. “I just tried to give her the space she needed—as long as she was happy—though I thought it was all a bit overboard.”

Franklin thinks of deathbed confessions, which hold a particular horror for him, but he tries for nonchalance. “So she joined Ruskin and Darwin in the end. Some people near the end of life are more susceptible to the same religious thinking they rejected earlier. Just in case.”

David hesitates. “Well, Glo certainly wasn’t the fearful type.”

“The dying lurch for a crutch. Hell, we all do.” Franklin doesn’t want to say the things he’s been saying. He wants everything to stop. He wants to ask questions about Gloria. He reaches in his pocket for the list.

“I suppose.” David tilts his chin and looks over Franklin at the door. Franklin suspects this habit is a defensive gesture. It never fails to irk him. “But Glo was nothing if not authentic,” says David. “You and I both know that.”

The desk phone rings. David looks at the caller ID and says, “I have to get this.”

Franklin waits—looks at the Salvador Dali prints on the wall. He feels chagrined. Why does this always happen to him around the Chair? He always comes out as the guilty party. The idea of this Johnny-come-lately knowing Gloria better than Franklin did is preposterous. He is certain this is what David was really trying to say. If anyone experienced who Gloria really was, it was Franklin, the one she’d been married to for over twenty years. She was with David, what...five, six years? Not even half as long and was middle aged by that time. David never knew her when young. They didn’t mature together. He can’t imagine them trying to waltz in a field of wildflowers and weeds and failing mightily before breaking down into laughter as he and Gloria had. Or, swearing during a fight not to talk to each other for a week, and instead leaving long tortured notes about love and angst to each other around the house.

Franklin senses the old knot forming in the middle of his chest. He'd been trying hard, even before Gloria's death, to quash the resentment he felt. He believed he was gaining a handle on it, but lately it has been harder. David triggers it again in only a few moments. Franklin is weary of these old feelings. He wants them gone. He suspects seeing this list he found is to blame. He needs to tell David of his suspicion about that name on the list, but he doesn't want to just spill it out. Embarrassment is something he doesn't like feeling in the Chair's presence, but he still needs him on his side if he's going to get at the truth.

As David hangs up the phone, Franklin takes a chance and says, "It might have started earlier."

"What's that?"

"Her preoccupation with, as you say, the 'ethereal.' It wasn't as if she hadn't started considering certain things earlier. Before you were married, I mean."

"Oh? When was this?" The Chair sounds skeptical.

"During the breakup." Franklin still finds that word distasteful. "Right here at school in the faculty dining room." He already feels the story slipping away from him. "I walk in and there's no one there but her. Sit down across from her with my coffee—we weren't saying much to each other those days. So it was awkward, as you can imagine. We tried to fill up the space with some sort of conversation. Meaningless stuff. All of a sudden she puts down her fork—I remember she was eating a spinach salad—she puts down her fork and looks me in the eyes and tells me she's sorry. 'Franklin, I'm so sorry,' she says. I don't say anything. She says, 'I wanted you to know that.' She looks like she's going to cry. I can only nod. I'm pretty speechless. I fumble around with some excuse to leave and get out of there." Franklin waits for David to feel the impact of his words. He knows something's missing from his narrative, but he's not ready for the blank expression on the face in front of him.

David shifts in his seat. "I don't see the connection, he says. "What does that have to do with her interest in religion, what, a decade later?"

Franklin lowers his voice as if passing on some secret knowledge. "She must have been questioning her actions, her reasoning even then. She wasn't the type to apologize quickly. She had to understand her part in things so that her apology was real. As you say, she was nothing if not authentic. She was working out...well, her repentance, if you will."

"I understand why that moment was important to you, but aren't you reading a little too much into it? Most people feel bad about a divorce. It would be abnormal not to. It doesn't mean they're now ready to study St. Augustine before bed."

“But this wasn’t just about the fact we were splitting up. Remember the book on prayer I gave her that one Christmas over at your house a year and a half ago? It’s the one she asked for. And you gave it back to me after she passed.”

“Yeah, I remember.”

“A minister-psychologist type wrote it. Something like that. Anyway, I’ve been meaning to ask you. I found this in it.” Franklin produces the slip of paper from his pocket. The Chair’s distant attitude dissipates. He leans forward and they both study it. The paper is narrow and lined with colored flowers printed at the bottom. It looks like paper for a shopping list. Gloria’s handwriting is unmistakable. At the top she has written CC with a line under it. What follows are seven names. Franklin’s appears twice. In the middle where Gloria has crossed his name out she has drawn an arc to the top of the list where his name appears again. The word “Mom” is also on the list—obviously Mimi, Gloria’s mother who died a year before Gloria did. Her father died long ago of the very same cancer that would later claim his daughter. Franklin and Mimi were very close and, once again, he is relieved she didn’t see the death of her only child.

“I don’t recognize all these names,” says David.

“The two at the bottom are old college classmates,” Franklin explains. “I don’t know this couple.” He points to “Mike and Pam Berring.”

“A neighbor couple down the street,” David says. “The lady has to be the biggest busybody since Gladys Kravitz from *Bewitched*.”

Franklin smiles in spite of his current state of angst. He and the Chair are definitely dated. He tells David he found the list in a chapter on forgiveness. It marked a page entitled “The Power of a Clear Conscience.” The author cites the importance of asking forgiveness of people we have wronged. He suggests making a list.

“And then what?” David asks.

“I guess you go and talk to them and ask forgiveness. You’re supposed to say what it is you’ve done. Confess your crimes, I guess.”

“Jesus,” says David.

“Yeah, you tell him about it, too.”

David’s laugh comes out like a bark. This is easier than Franklin thought it would be—so far.

“Your name’s not on there,” Franklin says. “She never hurt you?”

“Minor bad habits. I don’t even remember them now. It seems I lived with an angel all those years.” David’s expression becomes very serious. He points to the Berrings’. “Can’t imagine how Glo might have blown it with the Berrings. Seems to me it would have been the other way around, at least with Pam. Michael is pretty cool.”

“Bad thoughts?” Franklin guesses.

“You have to tell people what you’ve been thinking about them?” David looks astonished. “What kind of whacko wrote this book?”

Franklin puts both hands up. “I’m just guessing. I don’t really know. I haven’t read the whole thing. It did say something about keeping silent regarding things that might hurt people. So I suppose the answer would be no. It must have been something else.” Franklin goes on. “All the names are accounted for, then. Except this one.” He points to the second name, the one under his.

“Alex Rogers,” David reads the first and last name each succinctly. “Never heard of him. Wait a minute. There’s a rugby player with that name. I doubt this is who Glo means. I don’t think she ever saw a rugby game. Sports really wasn’t her medicine.”

“I don’t recognize it either.”

“Could be a woman. I once knew a woman named Alex. It wasn’t even a nickname for Alexandra. Just Alex.”

“It’s usually a man’s though,” says Franklin.

“It’s interesting yours is on there twice. She moved it up.”

“Yes,” Franklin says. “The author writes something about that, too. He says our tendency is to obsess about the little stuff and delay the big stuff. The elephant in the room, so to speak. I guess Gloria caught herself.”

“She could be tough.” A note of admiration sounds in David’s voice.

Franklin takes a breath. “I’ve looked in quite a few places for Alex Rogers. Faculty directory, Internet, even tried Facebook for one of the few times in my life.”

David starts to speak, but Franklin anticipates him. "I'm just curious. Gloria must have thought her apology in the lunchroom was inadequate. I still end up on her list. Twice."

"OK," David says. "So—"

"So there was still something left unsaid. Something that happened. Something that must have been serious. I think it has to do with this guy, Rogers. He's the next one on the list."

"What do you mean?" David asks.

Franklin hates spelling this out. "Well, like something going on between them."

David, whose chin has been resting on his hand, sits up and lets his hand fall. "You mean like an affair?"

"Something like that. Yeah."

"That's a big leap," David says. "You know nothing about this guy. He could be an old college classmate, a distant cousin—"

"His name's right under mine. Something happened that was important."

"Well, okay, somehow Glo thought she had offended him, if it is a him. Listen Franklin"—David sounds somewhat exasperated—"these other people don't have anything to do with the problems you and Gloria had. Why do you assume this Alex Rogers does? We've been over this before, remember? It's like an old record of yours. You made my life a living hell while you were accusing me, and now you're targeting this guy—this gal, maybe. When are you going to give it up?"

Franklin knows full well what David is referring to. It wasn't even two months after Gloria remarried that he practically knocked down David's office door, blaming him for the divorce, accusing him of having an adulterous affair with Gloria. He had held it in so long, and the anger came out with such force, it had surprised even him. David patently denied everything. Franklin remembers grabbing his jacket by the lapels. They almost came to blows. It was only later that week after they calmed down that Franklin could actually listen. David claimed he had barely known Gloria while she and Franklin were married. He asked Franklin if he remembered that David had come to the university much later than they had, and for a time worked with the provost. Had only served on a couple of rather large committees with her.

David said, "I always thought Glo was attractive, beautiful even, but honestly Franklin, I barely knew her at the time. I thought all this was common knowledge. We didn't start seeing each other until well after your divorce—at least three years. I doubt Glo would have been ready for anyone before then. She told me that after the papers were signed she practically became a recluse. It was a battle for her just to show up for classes."

Franklin had to admit he, too, had heard from another colleague how Gloria had retreated. David reminded him that he, David, was out of the country on a sabbatical the last year she was with Franklin.

He went on to Franklin: "I admit, I've never been squeaky clean. That's one of the reasons I haven't married before—haven't really considered it until Glo came along. I liked my freedom too much. But pursuing married women has never been my thing. My motto has always been that triangulation is great, except when it comes to personal relationships. It's hard enough with a duo."

But it wasn't until their third conversation, with Franklin's accusation still hanging in the air, that he finally was convinced of David's innocence...well, at least of adultery. David shared with him a secret he had never told anyone. It took him a year to convince Gloria to go out with him, and then it was just to lunch. They had so many luncheon dates, David gained eleven pounds. When they finally had their first dinner date, he walked her to her door, thinking maybe this was the night they'd land in bed with a declaration of love—for he was totally hooked. Instead, she thanked him very sweetly, shook his hand, and closed the door on him, quietly but firmly.

Franklin enjoyed watching the man soon to be his boss with the extra-large ego turn pink in the face.

"Now, tell me," David demanded, "doesn't that sound at least slightly familiar? My gut tells me she hasn't thrown herself at anyone, not even you."

Franklin's smile was small and secretive. "Well, it was slightly more dramatic, but we were younger." He conceded, however, that Gloria loved her independence too much to fall in love easily. And in her book, love and a commitment of some sort had to precede sex. Anything else made a woman vulnerable.

"You'd never know she was a child of the sixties." David shook his head.

They promised each other to never whisper a word of their "conflict" to Gloria.

David's voice grows firmer. "Franklin, I don't think this is going anywhere. I think you should quit torturing yourself."

Franklin gets up and walks over to a wooden bookcase, but he can't make sense of the titles. He looks sideways at David. "You say that only because you don't know what it's like to have someone leave you."

David suddenly sits back. His skin grows pale. Realizing the implication of his words, Franklin apologizes. He walks over to his chair and sits back down. For a moment, he lifts his palms slightly as he says, "I just can't figure out why she wanted to leave? Did she ever say anything about it?"

David stumbles over some words. "Didn't she tell you? Didn't you ever ask her?"

"God, yes, I asked her. Over and over."

"Well, then, what did she say?"

Franklin is mortified that he doesn't really remember. Of course, he was listening, wasn't he? Everything was such a blur. What he does remember is the vast cavern deep in the pit of his stomach. He is unsure how long it lasted before a fog set in and everything became numb.

David says, quietly, "I don't really know what was going on then, but I know both parties bring their flaws to a marriage. And sometimes marriages grow tired under the burden. That's sort of the impression I got from Glo." David seems to have more to say, but stops as if having said too much.

"I wasn't tired," Franklin says firmly.

"I didn't mean to make it sound as if marriages always operate mathematically. You know, the fifty-fifty percentage formula everyone refers to is a myth."

"True."

They were quiet for a few moments. Finally, David pats the list of faculty and says that now doesn't seem to be a good time to make a decision about the literary series; they can save it for later. Franklin is surprised. Usually his boss is quite capable of sidetracking anything emotional and moving on with the task at hand.

Quietly, Franklin stands up, puts the list back in his pocket, and pulls his satchel over his shoulder. He then crosses the room and grabs hold of the doorknob, ready to leave. He looks at David who now is standing up by the file cabinet that leans against the wall between the door and his desk. David turns towards him while he puts papers away, the file drawer is stretched out between them.

“You know,” says David, “she got what she wanted at the end. I wouldn’t go so far as to say she gained peace. There was too much going on physically for that. More like an odd sort of confidence. Different from what she normally had. I don’t know quite how to describe it.”

Franklin suddenly recognizes David’s face. It’s the same long look that greeted him in the mirror each morning after Gloria left. He wonders how often he still looks that way. He searches for something to say, something empathic, but as usual in these situations is at a loss. It seems that more and more he has little to say to people, except about literature, and even that has seemed murky lately. Is this why people die? Because they have run out of things to say?

“Good to know,” Franklin pronounces finally. “I’ll be seeing you.”

He walks down the hall. His body feels as if it is weighted down. For once, he’s going to have to take David’s advice and give it up. He’s not going to make it, otherwise. But he doesn’t know how to start. He feels a yawning emptiness in his gut as he thinks of Gloria’s teary-eyed apology in the faculty dining room. He hadn’t known what to say then either. But what would have happened if he hadn’t hurried off?

He walks outside towards the parking lot. Winter has passed, and it is early spring with its accompanying chilly breezes. He moves past a stone church, one so familiar he no longer looks at it closely. But today he notices the headstones in its small cemetery jutting to the side: some worn with age, and some new enough to where the pink and red tones in the granite are still apparent. As he walks past, a sun, though cool, still manages to glare through the fluorescent leaves of the oaks planted along the sidewalk. Franklin searches his jacket for his sunglasses—Gloria always had to remind him to carry them. He can’t find them and without thinking lifts his hand to shade his face.

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HAN KANG AND THE AESTHETICS OF DISGUST

RAJESH MISHRA

ABSTRACT

Han Kang's *The Vegetarian* has been widely acclaimed as one of the most thought-provoking novels of recent times. It has been variously interpreted as either the inexorable decline of its protagonist Yeong-hye into an anorexic psychosis and insanity fueled by a death-drive or as her rebellion against patriarchy and carno-phallogocentrism. The novel has also been read as a posthumanist ethics of vegetability and eco-feminism.

This paper traces Yeong-hye's journey from developing a sudden horror of consuming meat to an identification with the vegetal world in an attitude of absolute self-abnegation, leading to a phantasmagoria where blood blends with other hues to create a palette sizzling with psychosis. The paper firmly places an appreciation of the novel within an 'aesthetics of disgust' as developed by Aurel Kolnai and Carolyn Korsmeyer. It analyzes the uncanny moments in the novel through a psychoanalytic perspective that roots the uncanny in the liminal realm between the carnal and the vegetal. The paper also delves into the religious, spiritual practices of vegetarianism and asceticism among Hindus, Buddhists and Jains and notes the similarities as well as the contrasts with the condition of Yeong-hye. The paper finally explores the loathing of flesh in Yeong-hye's consciousness through Julia Kristeva's concept of the 'abject', the object opposed to the self, which is radically excluded by the self, yet draws the self towards "the place where meaning collapses". Through diverse critical perspectives along with a close reading of the text, the paper establishes the seminal importance of 'The Vegetarian' in the world canon of contemporary literature.

“INTOLERABLE LOATHING, SO LONG SUPPRESSED” – THE WORM OF DISGUST

“Homo sum; humani nihil a me alienum puto”

(“I am a human being; and so I believe that nothing human is foreign to me”)

Terence (163 B.C.).

Han Kang’s *The Vegetarian* (2015) has been widely acclaimed as one of the most thought-provoking novels of recent times. In the novel, we see the protagonist Yeong-hye developing a sudden disgust towards meat and turning vegetarian. Vegetarianism has been a religious way of being, an ethical practice in many parts of the world. Whether it be the creed of established religions like Hinduism, Buddhism and Jainism, or of new age movements, underlying vegetarianism, lies the ethos of pacifism, of not harming another living being, of not consuming it for food. Yeong-hye’s vegetarianism, however, does not have its roots in such a *weltanschauung*. It is borne out of disgust.

Disgust is germane to the human condition. It is a feeling found universally among human beings. Carolyn Korsmeyer and Barry Smith call it a powerful, visceral emotion, an aversive response which belongs among the body’s protective mechanisms and helps to ensure the safety of the organism by inhibiting contact with what is foul, toxic and thereby, dangerous. They point out that the facial expression and gesture accompanying disgust are invariant across cultures. Aurel Kolnai mentions that the prototypical object of disgust is the range of phenomena associated with putrefaction, which includes corruption of living bodies, decomposition, dissolution, odour of corpses, in general, the transition of living into the state of death (Kolnai, 2004). Here, Kolnai makes an important distinction and says that disgust is not evoked by what is merely not living, as the non-organic does not evoke disgust, it is evoked by an object in the process of putrescence and its carrier.

Disgust, “a feeling of revulsion or strong disapproval aroused by something unpleasant or offensive” (OED) is etymologically, a reaction against ingestion (*dis-* ‘reversal’ + *gustus* ‘taste’). The gustatory system in our body is the sensory system responsible for the perception of taste. Angyal mentions that disgust has a motor aspect, which contributes to forming an avoidance reaction against oral incorporation (Angyal, 1941). During eating, the motor reactions of the mouth are oriented towards ingestion. However, if the thing being eaten evokes disgust, the same functional parts involved in ingestion become organized so as to prevent or counteract ingestion, and seek to throw the ingested particles out from the mouth. Meat, since it is the flesh of a dead animal, should be naturally disgusting. So, how is it that most of the human population of the world feels no disgust for meat? This is because the process of conversion of animal flesh into food defamiliarizes it. *Ostranenie* (making strange) or defamiliarization was a concept given by Viktor Shklovsky to denote the character of art to change the perception of an object (Shklovsky, 1917). Cooking transforms meat into not just an edible object, but from an object of disgust into an object of desire. It is one of the oldest arts. Cooking, roasting, smoking, use of spices, disguise the original properties of meat (Angyal, 1941) and help in its transformation. Yeong-hye’s world is a world that gorges on and relishes non-vegetarian food. It comprises of rib-meat, caramelized deep-fried belly pork, beef seasoned with black pepper and sesame oil, shabu shabu broth, bibimbap with minced beef, thick chicken and duck soup, spicy broth full of tender clams and mussels, fried chicken in chilly and garlic sauce, raw tuna, sticky rice porridge with beef stock, stir-fried beef, sweet and sour pork, steamed chicken, and octopus noodles, black goat broth, all different manifestations of flesh defamiliarized and made not just palatable but desirable. What triggers Yeong-hye’s vegetarianism in this meat obsessed world is reverse *ostranenie*. While cooking makes flesh strange by converting it into cooked meat, dreams of Yeong-hye make meat flesh and blood again, thereby

reversing its estranging effect. By an alchemy peculiar to dreams, such reversal of strangeness estranges her from society.

DREAMS OF BLOOD

In her first dream, Yeong-hye finds herself in dark woods, lonely, frightened, cold with torn feet. She sees a red barnlike building. Inside, she finds, "*A long bamboo stick strung with great blood-red gashes of meat, blood still dripping down.*" She tries to push past the meat but there is no end to the meat and no exit. She finds blood in her mouth and blood-soaked clothes soaked onto her skin. Finally, she finds a way out which leads her through a valley to open woods where families are picnicking and little children are running about. There she finds a delicious smell, likely from kimchap (a Korean non-vegetarian dish) and barbecuing meat. However, she does not join the human throng as she finds herself consumed by fear of being seen in her blood-soaked state. She finds herself chewing on something which she doesn't think could be real but which feels real to her. She finds herself familiar yet uncannily altered.

The red barn-like building which is filled with meat from which she can find no exit is a *cul-de-sac* of flesh. Being trapped like this would have generated extreme anxiety as well as distaste towards the object which has so trapped her. Ian Miller in *The Anatomy of Disgust* (1997) points out that disgust conveys a strong sense of aversion to something perceived as dangerous because of its powers to contaminate, infect, or pollute by proximity, contact, or ingestion. He further points out that the outside of an organism is less contaminating than the inside. He says the inside of us is polluting as "it is a mess of gooey, oozy, slimy, smelly things." (Miller, pp 58). He adds that when a body is sliced open with a knife, the disgust that arises is more than a function of the muck that pours out, it is a function primarily of the inappropriateness of destroying the integrity of the body's seal. While the sight of meat may not be disgusting to many as the disgust for stripped flesh may get superseded by the desire created by the meat as a food item, when a piece of meat is hung with blood oozing out of it, the sight would be disgusting to most.

We further see in the case of Yeong-hye that what has trapped her from outside invades the inside, as Yeong-hye finds blood in her mouth and red raw meat squishing against her gums. Oral invasion is the core carrier of disgust and as she does not vomit in the dream, she carries the sensation of disgust on waking up. Her words are, "*In that barn, what had I done? Pushed that red raw mass into my mouth, felt it squish against my gums, the roof of my mouth, slick with crimson blood.*" Angyal mentions that disgust has a motor aspect, which contributes to forming an avoidance reaction against oral incorporation. During eating, the motor reactions of the mouth are oriented towards ingestion. However, if the thing being eaten evokes disgust, the same functional parts involved in ingestion become organized so as to prevent or counteract ingestion, and seek to throw the ingested particles out from the mouth (Angyal, 1941). The mouth functions as a highly charged border between self and non-self. As the sense of being in the body is the most salient in the mouth, therefore, intensity for disgust reactions is greater for objects in the mouth than for objects already incorporated (Rozin, 1987). It is for this reason that the act of masticating raw meat figures prominently in Yeong-hye's dream, as the act has the maximum psychic resonance in terms of disgust.

Against what has already been swallowed, there is the instinct to vomit, and in severe cases, actual vomit takes place. Vomit is the rebellion of the body against the act of ingestion. Eating or the act of ingestion is appropriation and acquisition at the most basic level. While after sexual appropriation, the appropriated retains a physical or bodily identity, after gustatory appropriation, the physical or bodily identity of the eaten is completely dissolved and submerged in the body of the devourer. Through vomit, the submerged resurfaces. However, as this ingestion of raw meat slick with blood takes place in Yeong-hye's dream and the dream does not figure her throwing it out, therefore, she feels horrified with herself. By extension, she

later also feels that all the meat she ever ate is still within her, stuck in her solar plexus. The agency of the invasion of raw flesh in her dream is not external. Therefore, she finds voluntary agency in ingestion of meat and flesh, having allowed that which oppressed her to invade her, having become a willing accomplice. It is this sense of guilt that she carries which does not let her mingle with people outside. Apart from a sense of guilt, we can also see in this dream beginning of a resolve as she afterwards, resists invasion from what she feels trapping her. She is portrayed by her husband as having been extremely docile before the dream incident. We can see that before the dream she let her role specified by society, trap and oppress her, a role that required her to be a docile housewife. As this role also involved her in an endless cycle of cooking and eating meat, her repressed self finds utterance in her dream where her sense of entrapment with her position in life gets figurally embodied by being squashed in a claustrophobic space with endless gashes of meat. When Yeong-hye's father forcibly thrusts meat in her mouth, she spits it out. When her mother forces her to drink goat broth, she vomits it. Therefore, after the dream, she refuses to let herself be invaded. Yet, because of the lingering effects of her dreams, she does not see her oral invasion as a past event, but as an irrevocable occurrence, a stigma she feels herself burnished with.

The open woods where families are picnicking is the world of blissful routine domesticity that Yeong-hye feels herself unable to be a part of. She tries to hide from people as she feels a guilt, a taint, associated with her passage through the barn. The barn functions as a carnal vestibule, the portal of meat and blood which marks her transition from ordinary to uncanny. It is this transition through the surfeit of flesh that is the source of her disgust towards any kind of non-vegetarian food. Her image of masticating meat with blood dripping is an image of bestiality and horror, and this perhaps, is the source of her identification of meat with bestiality and horror, something to be loathed. The novel in fact, provides us with the real-life experience of Yeong-hye wherein we can locate the genesis of her dream. Yeong-hye recounts the events of the morning before she had the dream narrated above. She was mincing frozen meat, when suddenly, she has an attack of nerves.

"If you knew how hard I've always worked to keep my nerves in check. Other people just get a bit flustered, but for me everything gets confused, speeds up. Quick, quicker. The hand holding the knife was working so quickly, I felt heat prickle the back of my neck. My hand, the chopping board, the meat, and then the knife, slicing cold into my finger.

A drop of red blood already blossoming out of the cut. Rounder than round. Sticking the finger in my mouth calmed me."

She suffers an attack of nerves wherein she cuts her finger; blood comes out which she sticks in her mouth. In the dream narrated earlier, she had talked about meat, blood, red raw mass in her mouth, squishing it against her gums, her mouth slick with crimson blood. She also talks about a state of confusion accompanying her attack of nerves.

The key objects in this event are meat, knife, blood and mouth. In the state of confusion that she enters, their meaning becomes fluid and gets interspersed. In this interspersal of meaning in the fluid mental space occasioned by the nervous attack, an identity is achieved between the meat she is mincing and her own body from which blood has flown, so sucking the blood on her finger while mincing meat becomes transformed into masticating a red raw mass in her mouth in her dream. The act of mincing meat for food gets further transformed in her dream into two images, one of meat barbecuing while families are picnicking and another in the barn of a long bamboo stick strung with blood-red gashes of meat, which is merely a grotesque transformation of the barbecue. In her fluid mental space, the distance between body and food disappears in a state of carnal identification. By sucking blood from her finger, thereby consuming blood, the identification is strengthened in her mind, so, that body becomes food, food body. It is this carnal

identification which makes her unable to consume meat any longer and creates disgust in her towards food. Yeong-hye throws all meat from her fridge and stops cooking and consuming meat. She stops wearing leather shoes because leather is made from animal skin. She even rejects physical contact with her husband because of the smell, *"The meat smell. Your body smells of meat."* We recognize the smell of meat from her dream.

We thus see disgust spreading in the case of Yeong-hye from meat to the body, as like meat, body is also flesh. From here, disgust in her spreads to human beings in general, in a widening spiral of identification. Kolnai theorizes that the intention of disgust is principally oriented towards features of the object, towards a type of so-being (*soseinsart*) which he distinguishes from the intention towards existential situation (*daseinlage*) in the case of fear. So, while fear is aroused by the tendencies of the extraneous object, he argues that disgust is stimulated by the object's entire stock of features (*soseingehalt*). It is the *soseingehalt* of meat that gradually disrupts Yeong-hye's contact with the reality of her surroundings.

Yeong-hye narrates two more dreams. The second dream is a dream of a murder, a hatchet job with metal striking the victim's head. She mentions that such violent dreams are recurrent, "Dreams overlaid with dreams, a palimpsest of horror." She mentions the onsurge of overwhelming loathing.

"Intolerable loathing, so long suppressed. Loathing I've always tried to mask with affection. But now the mask is coming off."

She feels shut off behind a door without a handle. Here she feels herself coming face to face with the thing that has always been there.

The hatchet job in the second dream can be seen to be a grotesque disfigurement of what happened to her with the knife when she was cutting meat. The knife cut into her finger and blood flowed. The knife is transformed into the hatchet and finger into victim's head. It is crucial to see here that when she cuts her finger because of an attack of nerves, she is the perpetrator as well as the victim. Interpreting the second dream on this basis, she should be seen as the one who is wielding the hatchet as well as the one whose head is struck. This interpretation is strengthened when we consider her statement in the second dream, *"Murderer or murdered...hazy distinctions, boundaries wearing thin."* For her distinctions between the perpetrator and the victim are becoming hazy. Her sense of entrapment which figured in her earlier dream when she is in the barn, returns here as she feels she is shut behind a door without a handle. These dreams presage not just growing violence in her, but also that this violence will likely be directed towards her own self. Such presaging gets actualized when she slits her wrist later.

In her third dream narration, she finds herself throttling someone, hacking their hair and sticking her finger in their slippery eyeballs. She finds her fingers flexing to kill. She thinks of the bright eyes of the next-door cat and how her fingers could squeeze that brightness out. She mentions that she is not able to sleep. She describes a recurrent dream here. *"Animal eyes gleaming wild, presence of blood, unearthed skull, again those eyes. Rising up from the pit of my stomach."* She finds saliva pooling in her mouth. The image of a butcher's shop comes to her and she has to clamp her hand over her mouth. She finds that she can only trust her breasts as they are soft and nothing can be killed by them. Her third dream ends with the question, "what I am going to gouge?" This dream with the elaborate image of throttling someone and specifically mentioning a cat on which she wants to unleash violence shows that the violence in her is turning outward as well. This outward turn of violence is realized later when she is found sitting in the hospital garden with a bird crushed in her clenched right hand.

A non-vegetarian food item through the process of cooking and dressing is defamiliarized so that it does not evoke disgust. For it to be disgusting, it has to be returned to its primal image. Yeong-hye in her dreams

does not see herself as consuming non-vegetarian food, sitting on a dining table with her family members. She sees herself as consuming flesh with blood dripping from her jaws. Apart from this reverse ostranenie, the dream images conceive the carnal act in an atmosphere of horror and violence. This intensifies the disgust which is directed not just against the act of eating meat but against herself, images of herself as a violent predator masticating meat, gouging eyeballs, as someone who has to hide from society.

It is not her dreams that make Yeong-hye strange. They simply accelerate a process that began much before. In-hye, her sister, narrates that as she grew older, Yeong-hye became more and more taciturn and difficult to read.

“So difficult that there were times when she seemed like a total stranger...What seemed to be happening was that Yeong-hye was retreating from herself, becoming as distant to herself as she was to her sister. A forlorn face, behind a mask of composure.”

Therefore, Yeong-hye’s strangeness began with her turning within herself, and receding further and further within. In-hye recalls that Yeong-hye had been the only victim of their father’s beatings, and had absorbed all her sufferings within. In-hye further ruminates if she should have acted to prevent her marriage with Cheong who she felt was cold. So, we have a case of childhood trauma caused by domestic abuse furthered by a detached unsympathetic spouse leading to a turning away from society and from oneself.

APATHY AND AUTHORITY: THE WORLD OF YEONG HYE

The ordinary is often considered a stable site, a site that offers no promise or threat of being anything other than banal. It was with such a consideration of ordinariness that Cheong had married Yeong-Hye. Through the lens of Cheong, Yeong-hye is described as a woman of middling height with hair neither long nor short, sickly looking skin, a timid sallow aspect and with a walk “neither fast nor slow, striding nor mincing.” Such middling attributes give Cheong comfort that his own ordinariness and shortcomings would not be impediments in his marital life with her. When Yeong-hye starts unravelling after having her dreams, he stands by as a bystander. All he has to say is, *“When a person undergoes such a drastic transformation, there’s simply nothing anyone else can do but sit back and let them get on with it.”*

Such apathy that Cheong shows for Yeong-hye owes its roots in his conception of her. He does not conceive of her as a fellow human being but as an instrument devised to further his well-being, and when he feels that instrument has started malfunctioning, he becomes apathetic to her. His calculated deliberation in the beginning of the novel pertaining to the suitability of Yeong-hye as his bride is on the lines of someone deliberating over purchasing a farm animal. He admits frankly that he did not find her attractive when he met her. He finds her to be physically average, plain-looking and passive. This, he felt, suited him considering his own shortcomings. His basic expectation from his wife was that she should not disrupt his “carefully ordered existence”.

We have one interior monologue of Cheong, where he narrates an incident from his childhood pertaining to his dog. The dog had bit him. As a punishment, his father starts his motorcycle and drives in a circle. The dog runs along. After a few laps, the dog gets exhausted. Cheong stands inside the gate watching his exhausted dog running. Cheong says,

“Every time his gleaming eyes meet my own I glare even more fiercely.

Bad dog, you’d bite me?”

We see that even the sight of his exhausted dog does not generate any sympathy in him for the dog. The dog starts frothing, bleeding at his throat which is being choked by the rope, vomits blackish-red blood and

finally dies. Cheong narrates an old wife's tale that for a wound caused by a dog to heal, you have to eat the same dog. Dutifully following the community wisdom, Cheong helps himself to an entire bowlful of the meat of his pet dog. He sees the eyes of the dog which had watched him, flickering on the surface of the soup. All he has to say is, "But I don't care. I really didn't care." Such is the heartlessness of the man who is Yeong's husband. The placement of this interior monologue is also quite revealing. It occurs just after Yeong-hye has slit her wrist with a knife and is being taken to the hospital. The inference is quite clear. For Cheong, his wife has become the dog that bites its own master, a pet that has lost its purpose, for it cannot be trusted to give its master a sense of superiority and self-worth. When she gets admitted in hospital, he divorces her.

Cheong's conceptions of his wife are validated through the opinions of the family members of Yeong. When he tells Yeong's mother that Yeong has left eating meat and for the past several months has lived on vegetables, she says, "What kind of talk is this? Surely you can always just tell her not to follow this diet." The concept that being a woman does not preclude Yeong from having a will of her own and from exercising her own choice on what she wants to eat, seems alien to her mother. Later when Yeong's father learns of this dietary eccentricity, he apologizes to Cheong. Perhaps he feels that he has failed Cheong by giving him his daughter who exercises her own individual preferences when it comes to what she wants to eat. During family lunch, Yeong's father is completely baffled at her refusal to eat meat, even after his repeated orders. He shouts, "*Don't you understand what your father's telling you? If he tells you to eat, you eat!*" The patriarch is unable to envisage that his own daughter could have the temerity to disobey him. We thus see that the world of Yeong-hye is a world of apathy and authority. Even when people around her feel that she is disturbed, they try to force their solution on her without trying to understand her affliction. Her world is a world that lacks empathy.

"MY FACE, UNDOUBTEDLY, BUT NEVER SEEN BEFORE": UNCANNY ALTERATIONS OF BEING

Through the course of the novel, Yeong-hye undergoes several alterations of being. From being a regular docile housewife, she transforms herself into a person who considers herself a part of the vegetal world. This transformation occurs in several phases. Her first transformation is into a person who not just stops eating non-vegetarian food, but pretty much any food, whatsoever; who hardly sleeps and who has violent dreams. This transformation is triggered by a dream wherein she sees a strangely altered version of herself eating red raw meat with blood dripping. She is not able to identify with this dream image, as she is not able to reconcile her face and the look in her eyes.

"My face, the look in my eyes...my face, undoubtedly, but never seen before. Or no, not mine, but so familiar...nothing makes sense. Familiar and yet not...that vivid, strange, horribly uncanny feeling."

It is this sense of identity with the bloodied dream-self that makes her recoil with horror against herself. This estrangement with her own self fills her with a vivid, strange, horribly uncanny feeling. Later, when she narrates the genesis of her dream, she states that the dream was the first time she saw the face, reflected in the pool of blood in the barn. This altered dream-self is her double which she tries to escape from and against which she establishes her subsequent identities. The concept of the uncanny was given by Ernst Jentsch who conceived *unheimlich* (uncanny) as the feeling of being threatened by something unknown and incomprehensible (Jentsch, 1906). He also considered it as a strange thing or incident causing a lack of orientation. Freud defines the uncanny as that class of the terrifying which leads back to something long known to us, once very familiar, but now rendered strange. He distinguishes uncanny (*unheimlich*) from familiar, homely (*heimlich*). Yeong-hye recognizes the *unheimlich* taking hold of her.

In Yeong-hye, we see three selves contesting against each other: an inner self that has continuously receded, a social self that passively performs the chores of domesticity, and a dream self that is a violent transfiguration of her self-image. The identification of herself with the dream image fills her with disgust.

"My face, the look in my eyes...my face, undoubtedly, but never seen before. Or no, not mine, but so familiar...nothing makes sense. Familiar and yet not...that vivid, strange, horribly uncanny feeling."

Disgust against such self-image leads her to abandon her social self. Her inner self marginalized by her social moorings has all this while been in a state of abjection. Julia Kristeva defines abject as "opposed to I", "the jettisoned object, is radically excluded and draws me towards the place where meaning collapses". Kristeva evokes the mental state of confronting the abject self (Kristeva, 1982).

"A massive and sudden emergence of uncanniness, which, familiar as it might have been in an opaque and forgotten life, now harries me as radically separate, loathsome. Not me. Not that. But not nothing, either. A "something" that I do not recognize as a thing. A weight of meaninglessness, about which there is nothing insignificant, and which crushes me. On the edge of non-existence and hallucination, of a reality that, if I acknowledge it, annihilates me. There, abject and abjection are my safeguards. The primers of my culture."

For Yeong-hye, this confrontation is triggered by her encounter with her dream self. Her face, the look in her eyes is the 'not me, not that' of Kristeva. Expressing disgust towards food, analogous to Yeong-hye, Kristeva further says,

" 'I' want none of that element, sign of their desire; 'I' do not want to listen, 'I' do not assimilate it, 'I' expel it. But since the food is not an 'other' for 'me,' who am only in their desire, I expel myself, I spit myself out, I abject myself within the same motion through which 'I' claim to establish myself."

Yeong-hye confronts the abjectness of her being and it annihilates her. She loathes carnality and abandons nourishment. She spits herself out. She enters an intermediate phase where she has discarded her past selves but is yet to acquire one. She has a Mongolian mark on her buttock that through the eroto-artistic fascination of her brother-in-law, helps in her final transmutation. Just as the red barn in her dream was the carnal portal through which she passed and abandoned her social self, the Mongolian mark opens another portal that leads her to vegetal identification. Having her body painted with flowers invigorates Yeong-hye. She bares her body to the Sun as though she wants to photosynthesize. Later, in the psychiatric hospital, she often stands on her hands.

"Look, sister, I'm doing a handstand; leaves are growing out of my body, roots are sprouting out of my hands...they delve down into the earth. Endlessly, endlessly...yes, I spread my legs because I wanted flowers to bloom from my crotch; I spread them wide..."

AESTHETIC OF DISGUST

'The Vegetarian' is replete with images which evoke disgust and narrates various instances of its characters being disgusted. Disgust is thus, a dominant sentiment in the novel and it has been shown above how it has played a central part in the psychological evolution of its protagonist from a docile house-wife to a liminal being who identifies with vegetation. Kant believed that the representation of disgust in a work of art went against the norms of aesthetics.

"There is only one kind of ugliness that cannot be presented in conformity with nature without obliterating all aesthetic liking and hence artistic beauty; that ugliness which arouses disgust. For in that strange sensation, which rests on nothing but imagination, the object is presented as if it insisted, as it were, on our

enjoying it even though that is just what we are forcefully resisting; and hence the artistic presentation of the object is no longer distinguished in our sensation from the nature of this object itself, so that it cannot possibly be considered beautiful.”

Kant says that disgust creates resistance from enjoyment and thus, counters the thrust of art towards enjoyment. Such a view stems from a non-recognition of the veil of art and the nuanced appreciation that a work of art provokes. Art through representation creates a veil between reality and depiction. If we see a documentary featuring a venomous snake, the images may create a sense of terror in the audience, yet such terror is not able to overcome the awareness that the snake not there in reality. So, the audience don't actually get up and run away. Likewise with horror movies, the veil of art enables an audience to derive enjoyment from situations in which most of them would not like to be placed. In the movie, 'Blue Velvet', we see a disfigured ear, lying in grass, being eaten by insects. However, the disgust created by the dismembered flesh is superseded by the curiosity surrounding it, and such a curiosity is the fuel to the narrative, thereby serving its aesthetic purpose. Whether a representation of disgust in art is aesthetic or not would depend on the atmosphere of meaning in which such disgusting act or event is placed. In the visceral narrative of 'The Vegetarian', the disgust aroused is always placed within the atmosphere of meaning of the novel, and renders its aesthetic in multiple hues.

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GRAPHIC CONSPIRACY: THE LOSS OF THE TRADITIONAL DETECTIVE IN NICK DRNASO'S SBRINA

CHAREF MAROUA

The age of postmodernity has affected the way information are produced and distributed, resulting in the growth of skeptical thinking. Scholarly efforts to decode the mechanisms of conspiracy theories have advanced significantly in recent years. In fiction, conspiracy theories influenced postmodern writings, and a substantial body of literary criticisms have been devoted to understanding this fashion. Writers began to be indexed as participators, satirists, or somewhere in between while they attempt to explore the various facets of the world's conspiracies. Detective fiction – as known to be pro idealism and justice – is now appropriated by the postmodern authors to become inconclusive and unreasonable. The postmodern detective narratives often maintain in common an original way of problematizing reality and of operating through the incongruities inherent in it. *Sabrina* by Nick Drnaso (2018) is a graphic novel that is built around conspiracies, demonstrating the way in which social reality and justice were cast into doubt. This article suggests that the detective fiction is distorted by the rise of conspiracy theories and the loss of truth associated with the postmodern condition. It then follows Drnaso's plot to show that this experimental postmodern detective bewilders the audience with minimal expressions, allowing for conspiracy theories to triumph as the only path to meaningfulness.

FEUILLETON AS A LITERARY JOURNALISTIC GENRE

GUNEL AHMEDOVA

Literature and journalism are closely related. There are also differences between literature and journalism, but literary journalistic genres combine these aspects and lead to a perfect combination of these two areas. Feuilleton is of special importance in this regard. This genre emerges from the unity of literature and journalism. Feuilleton is a genre that contains both literary and journalistic features. Feuilletonists are so talented that they express great meanings in their short writings. They demonstrate the shortcomings of the time and society in their feuilletons with great professionalism. The ironic and satirical exposure of negative events in society is the basis of feuilletons. Feuilletonists try to awaken the readers by informing them of the negative features of the society and to eliminate these evil deeds. The term feuilleton derives from the French word "feuille" and means "page, leaf". Feuilleton which the earliest examples appeared in France in the XVIII century was formed as a genre in the XIX century. In the 18th century, the feuilletons in French newspapers was only about theatrical reviews, but over time it began to cover a wider field – literature, culture, criticism, travelogues, and serialized novels. Also in Great Britain the earliest examples of feuilleton began to appear in the 18th century. In 1800, an additional page was added to the Journal des Débats in France, and it was called feuilleton. It is noted that the history of feuilleton usually begins with this magazine. The date of its formation is also mentioned as the XVIII century. When talking about feuilleton, it is necessary to take into account both its literary and journalistic features. The real fact conveyed to the reader in feuilleton, written in accordance with the laws of journalism and literature, is distinguished by its power of artistic expression. Literary expressions, the use of artistry in the description of events are the literary features of feuilleton. Feuilletons are literary journalistic texts published in newspapers and magazines that expose and criticize the socio-political problems and the shortcomings of society. Journalism is based on the reflection of real events. To draw attention to the real facts is considerably significant for journalism. It is also very important for feuilleton. So, we can say factuality, accuracy are the main journalistic characteristics of feuilleton. Irony, satire, exposure are also among the main features of feuilleton.

A DIALECTICAL JOKE? FRAMING BLAKE'S TRAJECTORY FROM THE LAMB TO THE TYGER

DAWID NEL

The most concise way to formulate Blake is by a dialectical joke. A dialectical joke shows when the exposition of the concept runs empty; it becomes tautological, and the expositors uncover, to their chagrin, or perhaps, amazement, a distance from their objective to ethically improve social practice. Blake elucidates this move into the impracticality of the concept in his arc from *The Lamb* to *The Tyger*. Others have already juxtaposed these two poems, the first published initially in *Songs of Innocence* and the last from *Songs of Experience*, then compiled in *Songs of Innocence and Experience*, and they consider them a structured pair for good reason: both feature an animal and seek to transmit a theological understanding of the Creator. *The Lamb* carries God's tenderness to his innocents; *The Tyger* marvels equally at God, however, here, from the brutal nature of the tiger, the poet draws upon inconceivable inferences. This essay seeks to delve into the nature of Blake's tiger to unveil something surprising: the tiger reveals not God's evil side but man's evil side when embracing God without showing, practically, His goodness. The real issue for Blake is to incarnate goodness in the actual world. A purely abstract God has no practical value and formulates Him antithetically. For God to be God, he must exist through justice distributed to the indigent and vulnerable

MEMORY STUDIES

APPLYING ANIMATION MULTIMEDIA DESIGN TO ACADEMIC TEACHING IN SECONDARY SCHOOL TO INCREASE THE QUALITY LEARNING

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ABSTRACT

Fine arts plays a vital role in aesthetic education for students especially those in Southeast Asia schools where science subjects are weighted more in the curriculums. In Vietnam, teaching fine arts in secondary schools has not been done effectively as other subjects in sciences. Hence, putting forward solutions to improve teaching and learning efficiency in art subjects is an extremely important task to bring the balance between art and science education. Since animation has become very popular and has been applied in teaching and learning in academia, this study designs four teaching models embedded with animation for a lesson on colors in art subject taught in secondary schools in Vietnam with the aim to improve the teaching and learning efficiency. Four lesson models, namely the traditional classroom model, the innovative e-learning classroom model, the animation media classroom model, and the online lesson model, are designed to assess five factors: the learning effectiveness factor (n = 660 students), the students' interest factor (n = 660 students), the formality (n = 50 experts), the content (n = 50 experts) and the methodology (n = 50 experts) of the lesson. The research results show that applying animation in teaching fine arts promotes high learning efficiency as well as generates excitement for students through visual aids. Animation is also an effective method and has a lot of potential to apply to online teaching, especially during the COVID-19 pandemic.

1. INTRODUCTION

A Secondary schools when Covid 19 pandemic broke out, education from all over the world was forced to switch from direct teaching to online teaching (Adedoyin & Soykan 2020; Mishra, Gupta & Shree 2020). Beside that have indicated a large difference in digital situations and in facilities depending on the geographical region country This variation in school facility cannot meet the needs for teaching digital online as well as exploiting and using technology widely in teaching and learning. In Vietnam, teachers mainly use traditional teaching methods. They are not familiar with the use of new teaching tools and have not built up teaching content suitable for online learning. Hence, the research to find a method to improve the effectiveness of online teaching and learning is an urgent task.

In the world, TV shows and online digital channels using animation for educational purposes are quite popular recently and receive a lot of positive feedback from the audiences. Therefore, learning by using multimedia methods such as animation is considered as a more effective way than conventional learning. The use of video or animation in teaching has become popular nowadays (Fiorella & Mayer 2018), and there are many research works study the effectiveness of this method, especially in teaching science subjects. Rieber's study (Rieber 1990) gives students a computer lesson on Newton's laws of motion to compare the effectiveness of three models, namely static graphics, animated graphics, and no graphics. Results show that the use of animated graphics brings the highest learning efficiency. Rotbain, Marbach-Ad and Stavy (2007) conduct a study using computer animation to teach high school molecular biology, which shows that the average score of the animation class is higher than that of the control group. Strømme and Mork (2020) research on students' ability to conceptualize protein synthesis through the use of animations and static visualizations. The research outcome shows that learning with animations is more effective than learning with static visualizations. In previous studies, the formative assessment approach has been recognized in the human brain collects, processes, stores and retrieves information through two different systems: visual system and verbal system. When creating a link between language and images, it will help to acquire and store knowledge more efficiently (Clark & Paivio 1991; Paivio 2017). According to cognitive theory of multimedia learning, the learning process and the acquiring knowledge are done through two separate channels, namely visual and auditory. When combining these two channels by learning through images and sounds will help learning be more effective than learning through visual or sound only (Clark, Mayer & Thalheimer 2003; Mayer & Moreno 2002; Mayer 2014). Therefore, learning by using multimedia methods such as animation is considered as a more effective way than conventional learning.

Many program and teachers in Vietnam have also self-investigated and researched to apply animation in teaching and achieved certain results. However, in general, these products are of uneven quality and still have many limitations in terms of images and content, they have not brought into the full potential in terms of teaching efficiency. In this study presents a new design methods for education tool that shows that animated images are more effective than static images in promoting student learning through digital animation learning.

2. LITERATURE REVIEW

2.1. Teaching methods and current problems in the lessons

In order to solve practical problems in teaching at Vietnam, we conduct an analysis on the content for secondary school students face problems in dthe lessons. In this research we focus on in sixth grade Arts Textbook (Minister of Education and Training 2019, 160-165) to find out specific problems, from which the design options are proposed. In this lesson, teachers have to create more tools to teach themselves. These materials are handmade, so they are limited and expensive, and each teacher has different methods,

leading to uneven teaching results. On the other hand, the amount of knowledge that middle school students absorb in each lesson is quite a lot, it is difficult for 6th graders to remember all, some of the content is difficult to understand. Therefore, teachers face more difficulties in the process of teaching online. In this section, the design principles and methodologies that are applied into our proposed teaching models will be discussed.

2.2 Principles of multimedia design

Based on the cognitive theory of multimedia learning, principles of multimedia design have been developed to improve the multimedia lessons for better learning performance (Pelletier 2008; Mayer 2017; Clark, Mayer & Thalheimer 2003). According to the coherence principle, learning will improve when unrelated information to the lesson is removed (Mayer 2017; Ibrahim et al. 2011; Mayer 2009; Mayer & Moreno 2003). The signaling principle states that emphasizing important content in the lesson through the use of signals such as: highlighting, bold, arrow, etc., will make the learning process more efficient (Mayer 2009). The redundancy principle emphasizes that combining verbal narrative and graphic together is more effective than combining all the graphic, verbal narrative, and text in one screen (Mayer 2009). According to the spatial contiguity principle, when words and corresponding images are presented side by side on the screen, it is more effective than presenting these words and images apart (Schroeder & Cenkci 2018). The temporal contiguity principle states that learners absorb knowledge better when texts are narrated verbally in combination with the corresponding images rather than presenting them consecutively (Mayer & Anderson 1992). The segmenting principle advises that for long and complex lessons, the videos should be broken down into short segments suitable to learners' pace will result in higher learning efficiency than using one long video for the same lesson (Fiorella & Mayer 2018). The pre-training principle states that if the learners know the names or basic features of the main concepts in the lesson in advance, it will be easier for them to acquire knowledge (Mayer 2009). The modality principle guides that using graphics and verbal narrative is more effective for learning than using animation and text on the screen (Ginns 2005). The multimedia principle assures that one can learn better through the use of images in combination with texts instead of just learning through texts (Mayer 2009). According to the personalization principle, learning will be more effective when the language used in the video lesson is designed in a form of informal dialogue, which is friendly to the audiences, compared to using formal dialogue (Mayer 2009). The voice principle hints that using real human voice will be more effective than learning through the voice of a computer (Mayer 2009). Last but not least, the image principle states that inserting a record of teacher teaching a lesson on the screen may not be effective for learning (Mayer 2009). According to dual coding theory (Sadoski & Paivio 2000), connecting images and texts will help improve knowledge retention. Based on that background, Picture Mnemonics uses illustrations related to knowledge to help learners form a mental model that connects images and texts easily. Thereby, learners can absorb and memorize knowledge better (DiLorenzo et al. 2011; Ehri, Deffner & Wilce 1984; Fulk, Lohman & Belfiore 1997).

2.3 Emotional design

Emotional design is creating products that can evoke emotions in order to bring positive experiences to users (Norman 2004, 129). The emotions that a product brings to the user can affect the user's perception of that product. If the product creates negative emotions such as anxiety, stress, and boredom, it will make users mentally uncomfortable in experiencing the product. On the contrary, if a product brings comfort to the users, they will feel that the product is effective and of good quality. The current emotional design method is widely used in the education field in order to make the lessons more lively and engaging, thereby promoting a positive and effective learning process (Mayer & Estrella 2014; Plass et al. 2014; Um et al. 2012).

2.4. Benefit of using technology in education

Technology has revolutionized our culture. Children are born and raised in an environment where virtually anything can be reached at internet speed. Our education system is rushing to catch up with these profiles of learners through the deployment of technology enhanced learning facilities. An increasing number of institutions have effectively integrated technology in their learning environments to support novel instructional approaches and improve teamwork, in an effort to reform education (Schrum & Levin, 2010).

Computer technology can be used in the early in classroom as a catalyst for collaborative small-group learning. A considerable body of literature supports this approach. Crook, for example, stated: "New technology offers a special potential for supporting the development of collaborative learning in early education" (Crook, 1998). Computer use with young children requires careful investigation. Very little research-based evidence is available showing what learning gains might be expected from an infusion of computer technology, in part because very few classroom settings provide ready access to various forms of computer-based technology throughout the school day (Tieme & Luft, 2001b).

A technology-enhanced classroom model was setup at North Carolina State University as a prototype to transform education by allowing instructors to project any group of student's display alongside the instructor's display, or side-by-side with another group of students. This research aims at demonstrating that a shared computer per team fosters student interaction (Beichner, 2006). As educational institutions are under pressure to keep pace with new developments in technologies, good pedagogy practice recommends a technology-supported classroom that maximizes discussion while limiting "noise" to foster cooperation, collaboration and knowledge sharing (Mäkitalo, Zottmann, & Kaplan, 2010). Persuasive technology or persuasive computer is an interactive technology that can change a person's attitudes or behaviors and change people's lives (Fogg, 2003).

3. METHOD DESIGN

3.1 Analysis of observation and interview

There were no significant differences in sixth grade environments at the two high schools during the experimental period. When I observed and interviewed at Nguyen Huu Canh secondary schools and Hau Giang secondary schools at Ho Chi Minh City in Vietnam. The space and environment in the classroom is the most important factor to help teachers organize activities. To make learning more active and effective, in addition to using traditional teaching materials such as pictures and samples, Teachers design a game of lucky wheel to help the lesson become more interesting and increase students' interaction. Several types of recreational activities are organized in the classroom to test students' understanding.

During class time, it has been observed that children really interest in computer related lessons. Those lessons are visualized and vivid enough to attract children attention and help the learning process quicker. Using projectors and television as teaching equipment has been adopted in secondary schools in Vietnam. However, applying the relationship between animation multimedia design and student learning process into secondary schools teaching curriculum is still a new concept. Teacher is not enough for a complete animation tool development.

3.2 Experiment Design

3.2.1 Experimental method

After having the finished products for four teaching models, we do the teaching experiment at two secondary schools, namely Nguyen Duc Canh (refer to as school A) and Hau Giang (refer to as school B) schools, in Ho Chi Minh city, Vietnam. There are total of 660 students participating in the teaching experiment. The results are collected through a questionnaire after the teaching experiment. In addition, there are 50 experts in the field of education and design joining into this experiment. After examining the finished products of the four teaching models, the experts also do a questionnaire for this study.

3.2.2 Experimental Environment

This longitudinal study investigate the relationship between academic achievement in secondary schools student. There were two components to this research: participation in academic performance and the students' interest factor. Prior to examining the difference in academic performance, the participation level of the student engaged in memorize was examined. The design was within group (student at 11 to 12 year olds stage have been obviously changing in body and receiving great promotions in motor skill and cognitive ability). Four lesson models, namely the innovative classic model, the innovative e-learning model, the media lesson model, and the online lesson model, are designed to assess five factors: the learning effectiveness factor (n = 660 students), the students' interest factor (n = 660 students), the formality (n = 50 experts), the content (n = 50 experts) and the methodology (n = 50 experts) of the lesson. Applying the design principles and methodology aforementioned, we design four lesson models, namely the traditional classroom model, the innovative e-learning model, the media lesson model and the online lesson model, to solve the problems in teaching the lessons on colours in secondary schools in Vietnam.

Model 1: Traditional Classroom

The first environment is the traditional classroom, where students learn new lessons from textbooks with a blackboard. Under the guidance of the teacher, in addition to using traditional materials such as pictures and photos, new design the game of wheel of fortune to make the lesson interesting and increase the interaction of students.



Figure1: The photo of some student learn in traditional classroom

Model 2: Innovative e-learning classroom

The second environment is E-learning lessons traditionally use stationary images and some animation effects available in Microsoft PowerPoint software. These enhancements of e-learning lessons have been

used in practical teaching before. Based on the principles of multimedia design, we have improved the teaching materials, designing slides with less texts, synchronizing typefaces, limiting the number of colours used in a slide, removing unrelated pictures and background, using high-quality illustrations, rearranging text and images, resizing slides to suit the screen format. The innovative e-learning lesson is also added the lucky wheel as in model 1. The only difference is that instead of students playing directly on the physical lucky wheel in the innovative classic model, they play through a computerized lucky wheel in innovative e-learning model.

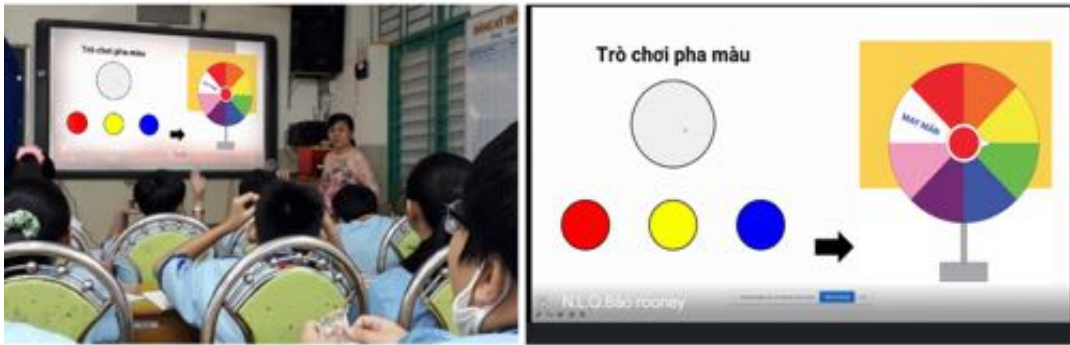


Figure 2: The photo of some student learn in E-learning lessons traditionally

Model 3: Animation media classroom

The media lessons are a combination of innovative e-learning lessons and animation. Animated images are drawn in Adobe Illustrator software, and the motion is created using Adobe After Effects software. Also, there is the difference that instead of students playing directly on the video game in the wheel of fortune in the creative classic model, they play a computerized wheel of fortune color game with the character animation in media classroom model.



Figure 3: The photo of some student learn in animation media classroom

Model 4: Online lesson model

Online lesson model is designed based on model 3, which is the animation media classroom model. Online teaching has many differences compared to other teaching methods in terms of the learning environment, teaching methods, interaction methods and student learning. Therefore, it is essential to improve the online lessons to increase their vivid visualization, thereby attracting students' attention, helping them to absorb the lessons in the most effective way. The online lessons have been improved by eliminating the maximum

text in the slides, only keeping keywords and main content, adding animated characters to increase the liveliness of the lessons, redesigning the title goals in a systematic way so that students can easily follow the lessons.



Figure 3: The photo of some student learn in online classroom

3.2.3 Teaching experiment

The teaching experiment is done with four models to assess two factors, namely the learning effectiveness factor (LEF) and the students' interest factor (SIF).

The assessment for LEF is conducted with 660 students through four teaching models, in which each model has a total of 165 students participating. Model 1, the innovative classic model, is implemented with concentrated instruction in regular classrooms using teaching materials, i.e., a game of lucky wheel, pictures and samples. Model 2, the innovative e-learning model, is implemented for focused instruction in classrooms equipped with TV or interactive boards using powerpoint lecture slides. Model 3, the media lesson model, is conducted focusing on classes equipped with TV or interactive boards using improved electronic lessons in combination with animated videos. Model 4, the online lesson model, is implemented with a centralized teaching with 124 students and an online classroom at home with 41 students. For intensive classrooms, teaching is done in the school's computer lab. Each student is arranged to use a separate computer, and the students learn and interact with the teacher through the computer screen. For online classes at home, teachers will send video lessons for students to learn by themselves. A teaching period is 45 minutes in which the lesson is taken place in the first 40 minutes, and then students will take a paper test in the last five minutes to evaluate the effectiveness of lessons. For home online classes, students will take a survey using Kahoot! application. The survey to assess the LEF consists of ten questions, numbered from 1 to 10, each question is worth one point. The content of the questions closely follows the lesson that the students have just learned.

The assessment of SIF also has a total of 660 students participating. The SIF survey questions are integrated into the test and consisted of five questions, numbered from 11 to 15, each question is worth one point. These questions revolve around examining the current situation and assessing students' interest in applying animation in teaching.

3.2.4 Expert survey

The survey was done through Kahoot! application with a total of 50 participants, including 20 experts in the field of education and 30 experts in the field of design. The expert survey evaluates the formality, the

content and the methodology of the teaching lessons using classic teaching method, using power point and using animation. There are 15 questions in the survey in which the first two questions are used to differentiate the experts' field, questions 3 to 6 are for the formality assessment, questions 7 to 11 are for the content assessment and the remaining questions are for the methodology assessment.

3.3 Animation improvements design

According to dual coding theory (Sadoski & Paivio 2000), connecting images and texts will help improve knowledge retention. Based on that background, Picture Mnemonics uses illustrations related to knowledge to help learners form a mental model that connects images and texts easily. Thereby, learners can absorb and memorize knowledge better (DiLorenzo et al. 2011; Ehri, Deffner & Wilce 1984; Fulk, Lohman & Belfiore 1997). In the process of creating cartoons, in this study, cartoon characters were created based on textbook lessons and motion principles in cartoons. The animation design process consists of the following steps:

Pre-production includes (i) determining teaching content, objects and objectives: The teaching content is on colours. The teaching subjects are sixth graders in Ho Chi Minh city. The teaching goal is to increase students' ability to acquire knowledge, increase students' interest, improve the aesthetics and visualization of the lessons, and provide materials to use in online teaching and learning. (ii) Gathering teaching materials: researching for colour materials and related content to apply in animation design. Searching materials must stick to the lesson content with illustrative examples to help increase the liveliness of the lesson. (iii) Improving lesson content: based on the lesson content in textbooks and teaching materials, improving the content in accordance with designing animated lessons. Lesson content must be simple, concise, retain important parts of lessons, add content that lessons are missing, focus on difficult content that cannot be solved by traditional methods. (iv) Writing design scripts: defining the overall structure and detailed content of the lesson, building stories associated with each topic in the lesson. (v) Voice recording: voice overs are designed based on the personalization, voice, and image principles. Using professional and inspirational male voice overs to easily reach and create feelings for the listeners. The voiceover in the animated lesson is presented in an informal way to create friendliness with the listeners. (vi) Character designing: picture mnemonics method is applied to character designing, based on natural images that are familiar to the students, thereby helping students easily associate and remember the lesson content better. For example, red is a phoenix flower with a pentagonal shape based on the image of a phoenix with five petals; oranges are carrots with an inverted triangle shape; yellow is a flat hexagon similar to the shape of a grain of rice, etc. Emotional design is applied to the lessons by humanizing colours into living characters with big round eyes to create friendliness and cuteness. Fun theory creates fun elements for the lesson such as characters that are animated in a fun style to increase interest and engage students. An example of complementary colours is depicted through a competition between animated characters.

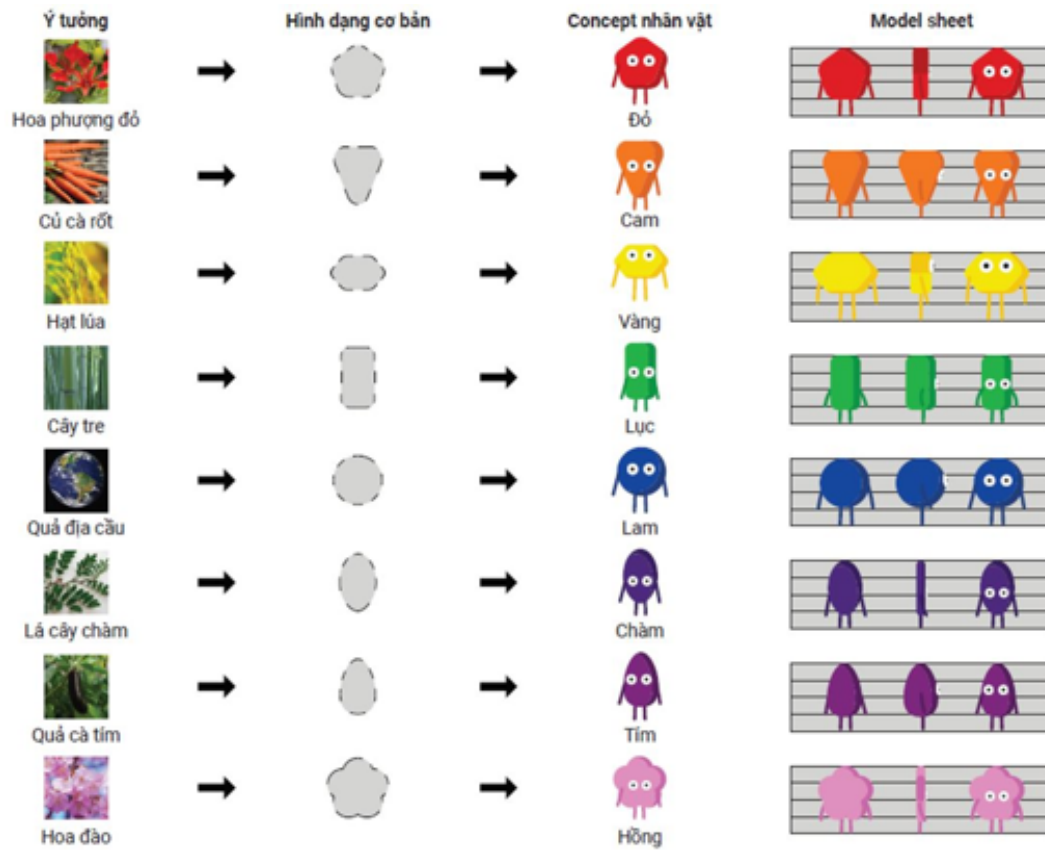


Figure 5: Colours cartoon character designing for media lesson model.

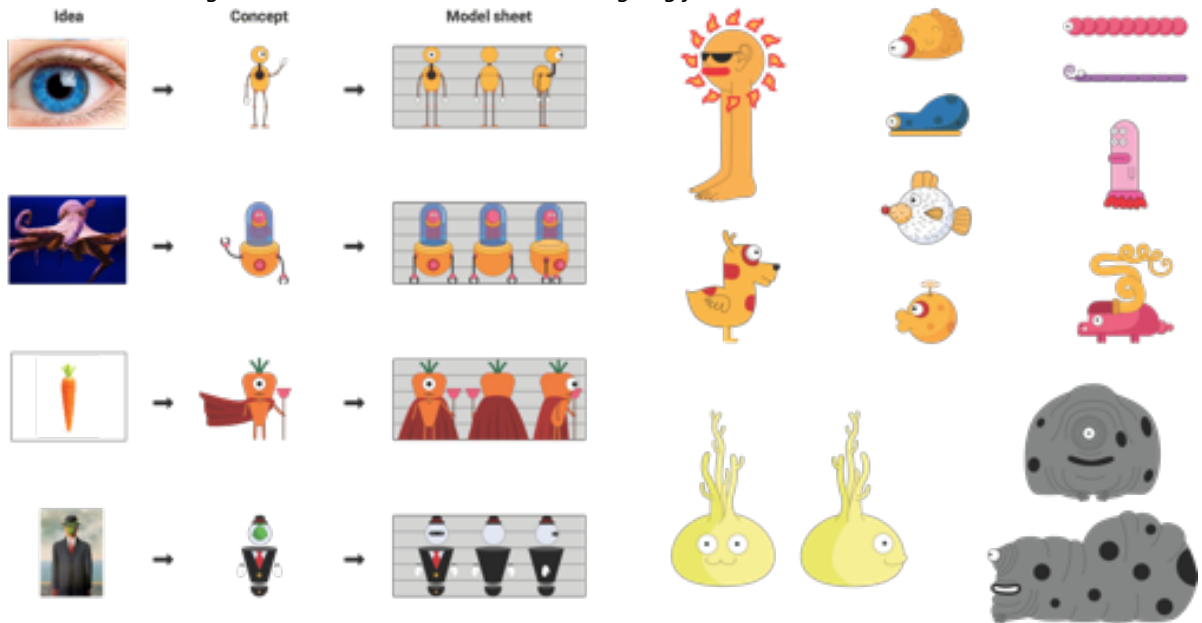


Figure 6: Character designing for media lesson model.

An example of this process in our design for the media lesson model is depicted in Figure 5 and figure 6.
 (vii) Storyboarding: script in text will be visualized into an image through storyboard drawing. This helps to

illustrate details of the elements of the image, background, characters, and layout in each frame so that animators can edit and supplement content easily before entering the production stage.

Production: Animated lessons are designed based on the principles of multimedia design to improve learning efficiency for learners. The principles applied in this design are: the signaling principle that highlights key elements on the screen such as definitions, keywords to direct viewers' attention to the content of the lesson; the spatial contiguity principle for text content on the screen to be placed closer to the corresponding animation for better reception efficiency; the temporal contiguity principle in which audio and video images in animation are synchronized to help learners easily absorb information through both audio and visual channels; the segmenting principle in which animation is broken down into short videos ranging in length from nine seconds to one and a half minutes for learners to follow; and the modality principle in which animated lessons are designed with animations and narratives to help students learn better through pictures and sounds. The context design is based on the picture mnemonics method. Warm colours are represented by images such as fire, deserts. Cold colours are represented by ice, snow, contemporary, green forests, etc. Besides, we also design the environments corresponding to the colours of each character such as red for phoenix flowers, orange for carrot gardens, yellow for rice fields, etc. After the characters and environments have been designed completely, the visual objects will be arranged and aligned to the storyboard. The layout is the completed version of the storyboard, from which the animator will take action. An example of the context design and layout is shown in Figure 7.



Figure 6: Context design and layout used in media lesson model.

The motion design when utilizing animation in teaching should attract students to follow the lesson; However, the designer should make sure not to include a lot of complicated movements that distract students' attention into the images instead of the lesson content. The motion principles used in this animation design lesson are: (i) squash and stretch where characters, text frames, and images are compressed - slightly stretched in motion; (ii) anticipation where before performing an action, the character's body is dipped down to combine hand-foot movements to get momentum; (iii) staging where moving objects appear aligned according to narrative and main subjects are well and clearly presented in the middle of the frame; (iv) straight ahead and pose to pose where in the After Effects software, the character's movements are determined by key frame, and the computer will automatically calculate the transition frames between those keyframes to create movement; (v) follow through and overlapping action where the character's body part when in motion will be out of sync to create a fluidity and nature movement; (vi) slow in and slow out where moving objects always have the key frames set to Easy Ease to create fast and slow motion for the objects. (vii) arc where the character's trajectory is always set in the form of a curve so that the characters become more fluid, soft and vivid; (viii) timing and spacing where each movement of the character will be aligned with different time and frame distance to create dynamic and varied motion, moreover, the motion is also aligned with the voice so that the sound and images are synchronized with each other; (ix) appeal where the characters are designed based on images related to the colours that the character represents, which gives each character its own personality and shape.

Post-production: includes steps of video editing, timing alignment, adding visual effects, transitions, inserting audio (voice, effect sound, background music), then rendering as complete short movies.

4. DISCUSSION AND ANALYSIS

4.1 Teaching results

The results on the LEF assessment are shown in Figure 7 with the details of students' score for the first ten questions in the survey from the two schools.

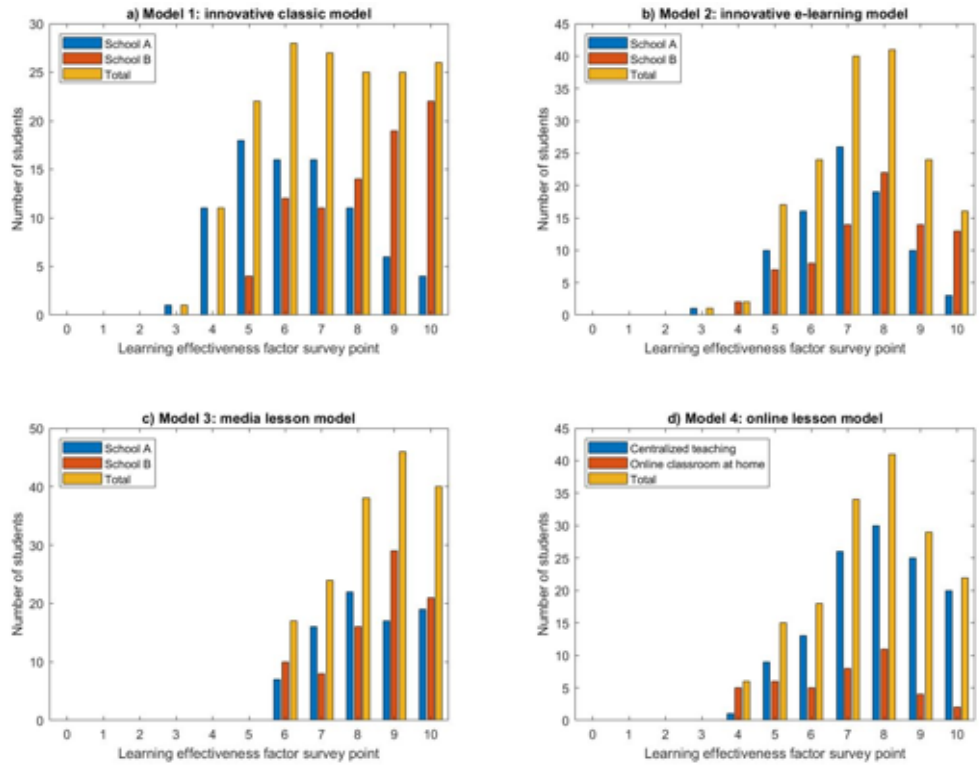


Figure 7: Learning effectiveness factor result.

The comparison on four teaching models based on the score of all the students participated in the experiment and the statistical analysis for LEF assessment is depicted in Table I.

Table I: The statistic of learning effectiveness factor result.

	Model 1			Model 2			Model 3			Model 4		
	School A	School B	Total	School A	School B	Total	School A	School B	Total	Centralize	Online	Total
Under 5 point	14.46%	0.00%	7.27%	1.18%	2.50%	1.82%	0.00%	0.00%	0.00%	0.81%	12.20%	3.64%
Under 7 point	55.42%	19.51%	37.58%	31.76%	21.25%	26.67%	8.64%	11.90%	10.00%	18.55%	39.02%	23.64%
Under 9 point	87.95%	50.00%	69.09%	84.71%	66.25%	75.76%	50.56%	40.47%	47.88%	63.71%	85.37%	69.09%
Average point	6.35	8.20	7.27	7.09	7.76	7.42	8.31	8.51	8.41	7.85	6.83	7.60

Using model 1, the innovative classic model, the three most common scores that students from school A achieved are 5, 6, and 7 points; Whereas they are 8, 9, and 10 points from students of school B. This result reflects that the learning using model 1 is more effective to students from school B than that of school A. The result comes out similar when using models 2 and 3. For model 4, the centralized teaching group gets higher learning effective score than the online classroom at home group. This result is expected since secondary students study at home without being governed will not learning the lesson effectively. Comparing four models, the highest LEF score is model 3, the media lesson model, with 90% of the students participated get 7 points and above with the average point achieved is 8.41 out of 10. The second most learning effective model is the online lesson model, then followed by the innovative e-learning model and the innovative classic model.

The result on SIF of four model is depicted in Figure 8. The SIF assessment is done through five yes/no questions with the details as follows: question 11 is on students' preference toward watching cartoon; question 12 is on whether students search and watch cartoons on the Internet; question 13 asks if students like to learn through cartoon; question 14 is on students' interest toward teachers who use animation to teach; and question 15 asks if students like to learn with animation and sound.

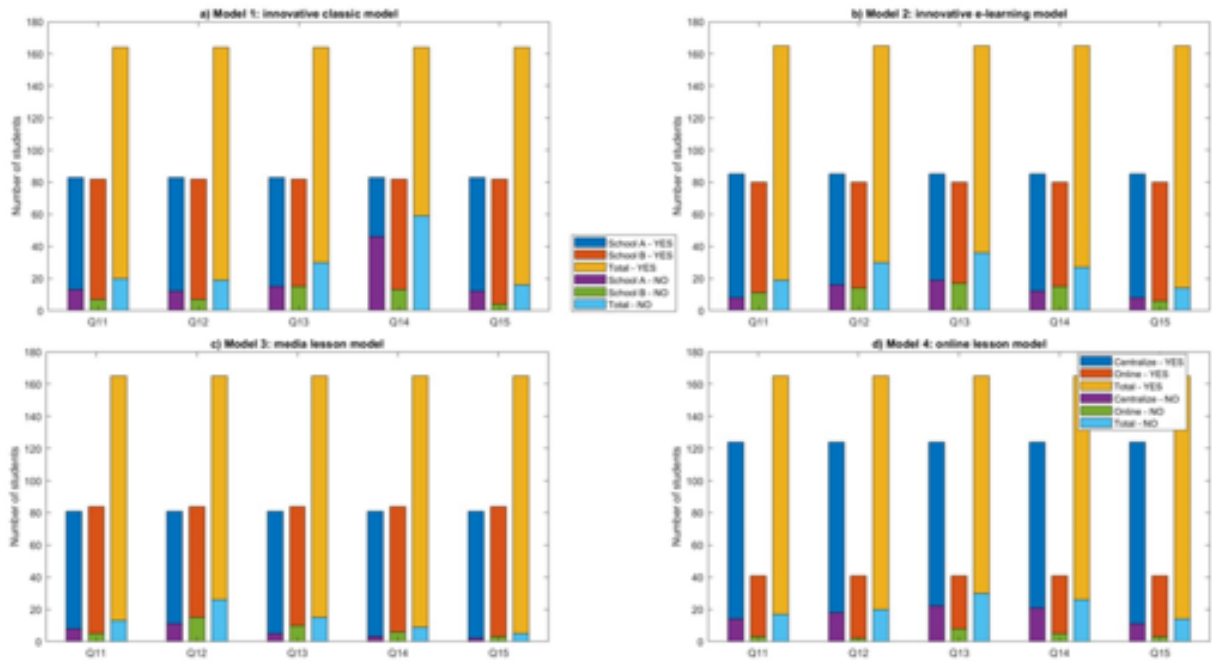


Figure 8: Students' interest factor result.

4.2.2 Expert survey results

The expert survey results are depicted in Figure 9. The statistical analysis on the experts' experiences participated in the survey is shown in Figure 8a with 36% of them have over ten years of experience. The results on the formality of the teaching lesson using three methods: classic teaching method, using power point and using animation is depicted in Figure 9b where question 3 is on the most impressive way of colour expression; question 4 is on the easiest method for students to imagine; question 5 is the most vivid method; question 6 is on the highest teaching effectiveness. Figure 9c shows the content of teaching results in which question 7 is on the most interesting rainbow colours; question 8 is on the best method helping students understand the colours; question 9 is on the most effective method for teaching complementary colours; question 10 is on method to teach similar colours; question 11 is on method to distinguish hot/cold colours. On the methodology factor result shown in Figure 9d, question 12 asks for the best method for students' understanding; question 13 asks for the most effective method to let students know how to mix colour; question 14 asks for method with best visual aids; and question 15 asks for most effective method to apply to online learning. Through the general evaluation of expert survey results, the method of using animation in teaching has been most appreciated, followed by the method of using power point and finally the classic teaching method.

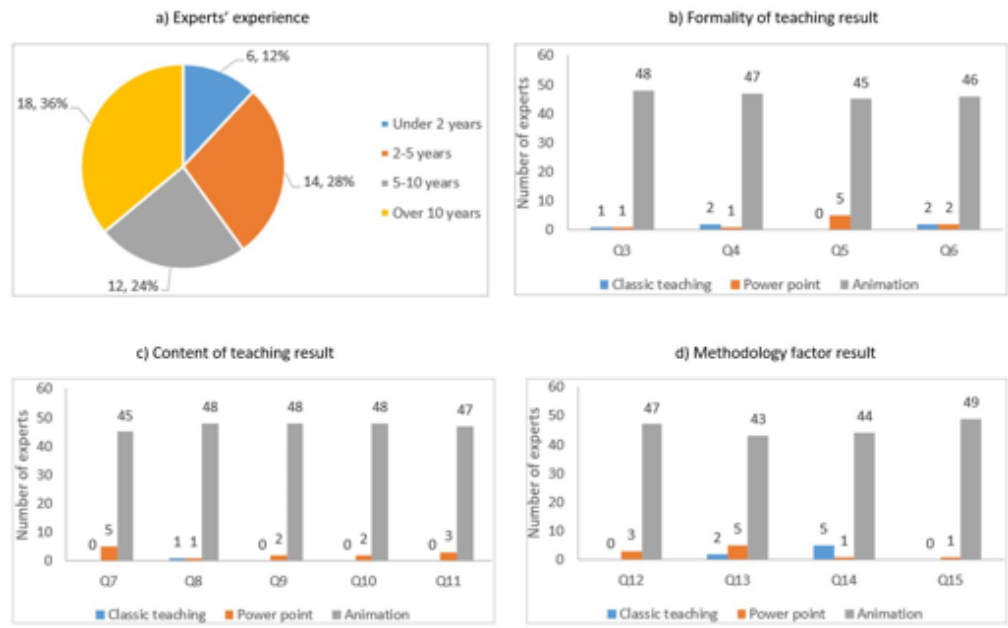


Figure 9: The expert survey results.

5. CONCLUSION

Finding effective teaching and learning methods is an important issue in education in general and in fine arts teaching in particular. This study compares four teaching models based on three teaching methods, i.e., using animation, using power point, and the classic teaching method, to find the most effective teaching method for art subjects. The research results show that two teaching models using animation, namely the media and the online lesson models, have higher scores than the rest, and students are very interested in learning with animation. This result has proven that the utilization of animation in teaching enhances the learning efficiency. In addition, the method of using animation in teaching is also highly appreciated by the experts compared to the other models. Thereby it shows that animation not only improves the learning efficiency in science subjects but also brings positive teaching effects to art subjects. Based on the results of this study, we conclude that using animation to teach fine arts promotes high learning efficiency as well as generates excitement for students through visual aids. Animation is also an effective method and has a lot of potential to apply to online teaching, especially during the Covid pandemic.

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MEASURING THE SOCIALIST PERIOD PLACE MEMORY OF TIRANA'S MAIN BOULEVARD: A PERCEPTION OF DWELLERS

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ABSTRACT

Certain physical elements of cities' do have an inseparable role in the collective memory of citizens. These urban physical elements can be important buildings, public spaces, or streets. Our research focuses on the main boulevard of Tirana and measures the meaning and use of this place referring to the socialist period. Tirana's main boulevard was built in the 1930s once it was declared as a capital city and still remains one of its most important arteries, where major political, social and even cultural activities have taken place.

The study is based on the theoretical framework of place memory concept, which reveals the personal meanings/reminders that an individual/collective creates with a space. The methodology used in the study includes surveying conducted to 210 Tirana dwellers. The study found that the predominant majority of the interviewees responded that the boulevard was used for socialization purposes and a minority of them replied for political parades.

INTRODUCTION ON HISTORICAL BACKGROUND OF TIRANA'S MAIN BOULEVARD

Tirana is one of the most dynamic cities in Europe when the speed of urban transformation is concerned, and the impact of the transition process on the city is continuing today. Its history goes back to 1614, when Sulejman Pashe Bargjini created the heart of the city which was completed later in 1789 with the start of the construction of the "Mosque of Et'hem Bey" and half a century later in 1839 the "Clock Tower" (OSCE, 2005). Tirana has passed through many transforming forces in history. One of them was selection as the capital city of Albania in 1920 and the other one was the attempt to create an appropriate infrastructure (Miho, 2003).

The first idea of Tirana's main boulevard emerged during the reign of King Zog in 1925. During this period within the investment of "*Societa per lo Sviluppo Economico dell'Albania*" (Society for the Economic Development of Albania), a plan was prepared by the Italian architect Armando Brasini. Aiming "to create a Roman isle in the city without combining it with the rest that had been marked by a prominent Oriental character, an isle that would serve as a connecting joint between the old town and the modern one that was to be built in the future" (Aliaj et al., 2003) Brasini proposed a wide boulevard in the North-South direction with a monumental design, which apart from statal buildings close to city center planned a King's Palace in the other end (Figure 1).



Figure 1. The boulevard as proposed from Brasini (from Aliaj et al, 2003).

Alongside the boulevard there were planned governmental buildings, which partly were realized as also during the Italian fascist invasion. While the ministries buildings at the city centre, which marked the beginning of the boulevard were designed by De Fausto, those at the boulevard ends designed for Casa del Fascio and other fascist propaganda were designed by Bosio. In between the two endings, there was accomplished only one building called Hotel Dajti.

During the socialist period Casa del Fascio and the other buildings at the end of the boulevard were allocated for the university of Tirana, as well one of them was used as Constituent Assembly for a certain period. In the meantime, other governmental buildings were added in the flanking sides of the boulevard. The buildings were Central Committee of Albanian Labour Party (Komiteti Qendror i PPSH), Presidium of People Assembly (Presidiumi i Kuvendit Popullor) now Presidency, Palace of Congresses, Gallery of Visual Arts and Museum of Enver Hoxha (Bleta, 2010).

At the north end Train Station Plaza is located while on the other end the University complex plaza which holds the name of Mother Teresa is situated. The axis is exactly a city spine because many roads intersect

to it in both East and West sides and it bears a special meaning because all the governmental buildings are located all along it. The city spine will be considered as divided into two parts.

The first one starts from Tirana University Main Building until to the centre, including the Skanderbeg Square and the buildings surrounding it while the second one is the remaining part, until the Train Station. The reason for dividing the city spine in this way is connected to the fact that the first part includes monumental buildings, mostly with governmental administrative functions, while those of the second part generally have residential functions. In fact, the first part of the city spine was built in 1930 and was called "Zogu I Boulevard". The second part from the centre to Train Station was called "Stalin Boulevard" during the Socialist regime Today "Zogu I Boulevard" is called "Deshmoret e Kombit Boulevard" (Martyrs of the Nation), and the "Stalin Boulevard" is transformed to "Zogu I Boulevard". Also, the buildings of the first part carry historical values, while those of the second part having residential function and belonging to the socialist period are more ordinary ones (Durmishi, 2008).

As mentioned so far, the North South axis was built with an idea inspired from the Roman architecture revival. Characteristic of the Roman towns are that of "cardo" and "decumano" known as north-south and east-west axis respectively (Aliaj et al., 2003). The city spine of Tirana is similar to the "cardo" of the Roman castrum, while "decumano" was thought to be Kavaja Street which intersects with cardo at the Skanderbeg Square which in itself, it may be said, is a castrum, but nowadays Tirana has a "cardo" and a number of "decumanos". Tirana's north-south axis, i.e., the "city spine" beside the richness of its original design, best illustrates the stages that the architecture and urban design of Tirana passed through, so it is essential to make clear and explain the components of the axis.

The city spine, due to its historical background and the existential meaning of the building, has an essential significance for Tirana. It has been an urban element full of challenges for architects and urban planners from the time of nomination of Tirana as Capital city till nowadays. Due to its uniqueness with its dimensions and architectural quality, there has always been a tendency to add buildings on this axis. The construction of different buildings from King Zog time till present shows this tendency. The center of Tirana, Skanderbeg Square, is the "Zero Point", where cardo and a series of "decumanos" intersect each other. Since the most important streets of Tirana meet and the most monumental buildings are situated here, when somebody arrives at the city center, he/she can easily understand that it is the "Zero Point" of the city.

"Deshmoret e Kombit" Boulevard signifies the place where the government is located. The civic centre of Tirana is exactly the spine. This is understood when you look at the governmental buildings. The demonstrativeness, monumentality and the robustness of the elements used in the buildings aim to give the image of a consolidated state. This Boulevard was used to a large extent especially during the Socialist regime for marches, parades, and manifestations of many events, such that of 1 May (Figure III).



Figure II. The socialist period's most important landmarks in the boulevard (author)

Such manifestations are present even after the fall of the regime and still continue. Deshmoret e Kombit Boulevard is also used as a promenade, with big pine trees and some green areas along it. The width of the boulevard which is 42m makes it very spacious and every person who walks there feels comfortable. The Tirana University Main Building, which is elevated and surrounded by Lake Hills, is on the perspective axis of the boulevard.

The post-socialist period's impact on Tirana's main boulevard has been immense. The transition to liberal market economy brought the space commoditization, which caused the continuous addition of new buildings at the boulevard. After 1990 when the regime changed, a lot of structures which have not respected the other existing buildings have been built there. The relation between these structures and objects on both sides of the boulevard is not harmonious (Figure IV). While the first building Hotel "Rogner" was well-balanced and proportional to the existing urban context, starting with "Twin Towers" (Manahasa, 2014) the others have been all high-rise.



Figure III. Parade in Workers Day Socialist Period Activities in the Boulevard: (left) evening stroll and (right) workers day parade.



Figure IV. Pos-socialist period usage: Albanian Muslims Eid Pray in Boulevard (left) and (right) a Protest held

Especially, Tirana Master Plan developed by the French office “Architecture Studio” in 2004 prepared the urban framework for construction of tall buildings which “would define the main boulevard skyline”. Similarly high-rise structures were proposed and later constructed after the revitalization of Skanderbeg square through another competition developed by Belgian studio 51N4E. On the other end high rise housing apartment blocks were built at the Train Station, without any sense of aesthetics.

PLACE MEMORY, URBAN CONTEXTS AND STREETS

The concept of place memory is developed by Lewicka (2008), and it is related to the people's memories about a place. Apparently, in the concept are merged two elements: place and memory. While the first one recalls for a more geographic connotation, the second one is related to a social construction (Rose-Redwood et al, 2008).

The place element within the concept rather than for a physical dimension refers to its phenomenological dimension, which is related to different levels and dimensions people perceive/experience it. Still the place can be divided into different scales and features. Its scale can start from the smallest and very personal like a room, and gradually can increase to a dwelling/house, district, neighborhood, village, town, city, region, nation, or country (Lewicka, 2011). Places can be featured by open, closed, residential or recreational aspects (Manahasa & Özsoy, 2020).

Human memories are depicted as part of a major mnemonic social frame according to Halbwachs (1980; 1992). Human remembrance is given by Lewicka (2008) as an output of "personal experiences and our embedding in our social structures". The research on memory scope includes a very wide range of studies, while we are focused only on the memory of places, the below literature is related to this context.

Nora (1989) developed the concept of *lieux de memoire*, or sites of memory focussing on the place dimension. The adaptation of this concept in the urban context was conducted by Crinson (2005) by the concept of "urban memory". According to Srinivas (2001, p. xxv) it provides a "means of accessing how various strata of society and different communities construct the metropolitan world." Scholars put forward the role of urban commemorative symbols Nas (1998), or urban reminders like monumental buildings, built environments with a specific architectural style (Hayden, 1997), which hit the mnemonic thinking and contribute to collective memory (Lewicka, 2008).

Research on place memory is related to a lost dimension of the city, or its elements. A major reason for such lost dimension can be the dramatic transformations of the city or its physical elements. Examples for such a process can be ruined cities after WWII. Apart from that, the large urban transformations which evolved at the post-industrial age in west Europe or those after the fall of Iron Curtain in post-socialist cities in an undiscussable way have produced this memory discourse. In fact, Berlin has emerged as one of the most typical cities, associated with urban memory debates.

The impact of the streets in the collective memory of citizens is summarized by Herbert (2005), grouping them based on the historical context they emerged as: tragedy streets which demonstrate the state power and comedy streets, which evolve through the "routine patterns of everyday life". The street which is the focus of this paper is more related to the first group as it is the main street of Tirana used for the expression of states' "tour de force".

Methods

Two hundred and ten adults, resident in Tirana, participated in a study in 2016 in which they were asked about how they remember the main boulevard of the city, and its role in their socialist period. Participants were aged 70.2% older than 41 years old. 47.1 percent were female, and 52.9 were male. Average length of residence in Tirana was 24,5 years. Participants were primarily interviewed in the old houses of the city with their own consent. The citizens included in the research were asked about the function and usage of the boulevard during the socialist Tirana and to describe it briefly qualitatively. The replies of the interviewees were expressed into two levels: direct quote and clustered.

MEASURING PLACE MEMORY IN TIRANA'S MAIN BOULEVARD: RESULTS AND DISCUSSION

Although the direct replies of the interviewed citizens generally reported the function and usage of the boulevard in the socialist period with one function, 17 citizens replied two functions.

Based on the direct quotes 67.1 % of the interviewees replied that the boulevard in the socialist period was used as a promenade, expressing in the favor of a socialization place. There were 5.7% of the citizens who replied that was used both as a promenade and political parade, whereas 0.9% reported as a promenade and as a meeting place and 0.4 % replied as promenade and to “pick up girls”. Replies that were related to the socialization dimension of the boulevard were functioned as a “meeting place” reported by 2.3% and “most crowded place” by 1.9% (Table 1).

On the other way 18% of the interviewees replied that the boulevard was used for political parades in the socialist period, emphasizing the political activities held in the boulevard. In addition, 0.9 % replied that was used for both political parade and political meetings and 0.4% replied that was used only for political meetings.

Aiming to generalize the results and to connect to the theoretical part, which divided the streets into tragedy and comedy streets, we can group the replies into three main clusters (Table 2): socialization function, political activity and other. When the replies are combined by clusters, 80.4 % of the interviewed citizens consider that Tirana's main boulevard was used for socialization functions, 26.1% replied that it was used for political activities expressing especially the parade on May 1st related to workers day and replies of 1.9% were defined under others.

It seems that the memory of the boulevard's socialist period is more related to its daily life routine, which Herbert (2005) considered as comedy street, which is more related to the daily routine, rather than tragedy street which recalls for the demonstration of the state power.

Table 1. Direct quote replies on the interviewed citizens

Direct Quote Reply	Frequency	Percentage
Promenade	141	67.1
Promenade & Political Parade	12	5.7
Promenade & Meeting Place	2	0.9
Promenade & Pick up Girls	1	0.4
Meeting Place	5	2.3
Main Axes	4	1.9
Most Crowded Place	4	1.9
Political Parade	38	18
Political Parade & Political Meeting	2	0.9
Political Meeting	1	0.4
Total	210	100

Table 2. Replies Processed in Clusters

Socialization	F*	P*	Political Activity	F*	P*	Other	F*	P*
Promenade	159	75.7	Political Parade	52	24.7	Main axes	4	1.9
Meeting Place	5	2.3	Political meeting	3	1.4			
Most Crowded	4	1.9						
Pick up girls	1	0.4						
Total	169	80.4	Total	55	26.1	Total	4	1.9
F*: Frequency/P*: Percentage								

CONCLUDING REMARKS

This study attempts to explore the features which produce place memory to contribute to the regeneration of the city. In the study it is revealed that people remember and think about the boulevard usage during the socialist period through personal experiences, reporting in majority it to be used for socialization functions. Apart from that considerable minority remember the usage of the boulevard during the socialist period to be used for political activities based on their perception. The results are in accordance with what Lewicka (2008) defines as an output of personal experience.

Although it was conceptualized by the Italian architects as the most important and the largest street, representing a typical street to show the force of the kingdom/state/regime, which Herbert (2005) call as tragedy street, in the memory of the interviewed citizens rather interestingly is reported to be used for socialization functions like promenade or meeting place recalling for the famous evening stroll of the socialist period. A reason for that is the loss of this activity in the post-socialist period, as other alternative places evolved.

Comparative studies examining the place memory of the boulevard between the socialist and post-socialist can be conducted. In addition, new places which generate place memory can subject of further research.

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THE USE OF SEMI-AUTOMATIC CONCEPT MAPS AS A TOOL TO DEVELOP STUDENTS' ASSOCIATIVE THINKING

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ABSTRACT

Educational concept maps graphically represent knowledge and facts from textbooks and lectures and save time when reading and memorizing large volumes of information. Advantages of using concept maps in education process can hardly be overestimated, yet the complexity of manual construction of concept maps prevents their wide use in learning and memorizing knowledge. Thus, automatic or semi-automatic methods for construction of concept maps are becoming highly relevant. In this work, we propose a web system that provides a semi-automatic construction of concept maps from texts. The system extracts concepts from a given domain text and offers them as a basis for constructing a concept map. System users, i.e., students, can select concepts from this basis set, and then connect with lines those that, they think, associate with each other. The system offers to students to verbalize their associations, thanks to which students can deeper understand materials and train their associative thinking skills. Findings from this study have implications not only for using concept maps in education, but also for digitalizing educational processes.

INTRODUCTION

A concept map is a visual representation of domain documents, which consists of: (I) concepts, usually depicted in figures of a certain type (e.g., in circles or rectangles), (II) links (relations) between concepts, depicted as lines connecting two concepts [1]. Links are labeled by linking words or phrases (usually verbs) that explain these links. Therefore, each pair of linked concepts, together with their linking word, form a short statement expressing a unit of knowledge (see Figure 1). In essence, a concept map visually conveys a set of statements about a given domain. D. Ausubel was the first to suggest the idea of using concept maps in education; he was an author of meaningful learning theory [2]. According to this theory, learning makes sense when a student realizes in what way new knowledge is related to things he studied earlier. Ausubel suggested that the educational material should be presented in the form of a concept net, whose nodes – concepts were interlinked through different relations such as cause-effect, kind-instance, object-property, etc.

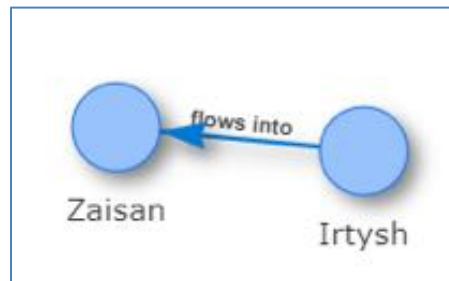


Figure 1. Two linked concepts as a fragment of a concept map devoted to the nature of East Kazakhstan

The Ausubel ideas were elaborated by D. Novak in the 1970s during implementation of his research project devoted to a study on the ways children's ideas of science get formed and developed [3]. Seeking to find a better way of visualizing cognitive processes, Novak and colleagues came up with the idea of presenting children's knowledge in the form of concept maps. For several decades following this significant event, the concept maps were used in pedagogy as a means of knowledge assessment and self-assessment. Students used concept maps as a tool systemizing their knowledge, while teachers used it as a tool enabling to 'look into student's mind' [4]. However, rapid advancement of the digital industry and emergence of the Web as a new communication environment have moved concept maps from the 'one of many' category within the range of teaching methods to a powerful e-learning tool [4].

In this work we propose a web system that provides a semi-automatic construction of concept maps from texts. A process of automatic and semi-automatic concept map construction based on textual sources, was dubbed Concept Map Mining (by analogy with Data Mining and Text Mining) thanks to the authors of [5]. Semi-automatic process implies that the system extracts only certain elements of a concept map, and a student/user manually completes the process using provided elements as a basis. Students are offered to select concepts and link each pair of concepts which have associations with each other. In addition, students are offered to verbalize these associations, thanks to which a deeper penetration into the domain is provided and associative thinking skills are trained.

MATERIAL AND METHOD

The proposed web system consists of 5 sections:

Choose the book.

Unigrams.

Bigrams.

Cauterization.

Concept map construction.

In the "Choose the book" section, users can upload a textbook or other educational material (see Figure 2). There are pre-installed text materials:

“Book of words”, the philosophical work of Abai Kunanbayev.

“The theory underlying concept maps and how to construct and use them”, the work of Joseph Novak and Alberto Canas.

Alan Turing's article “Machinery and Intelligence”.

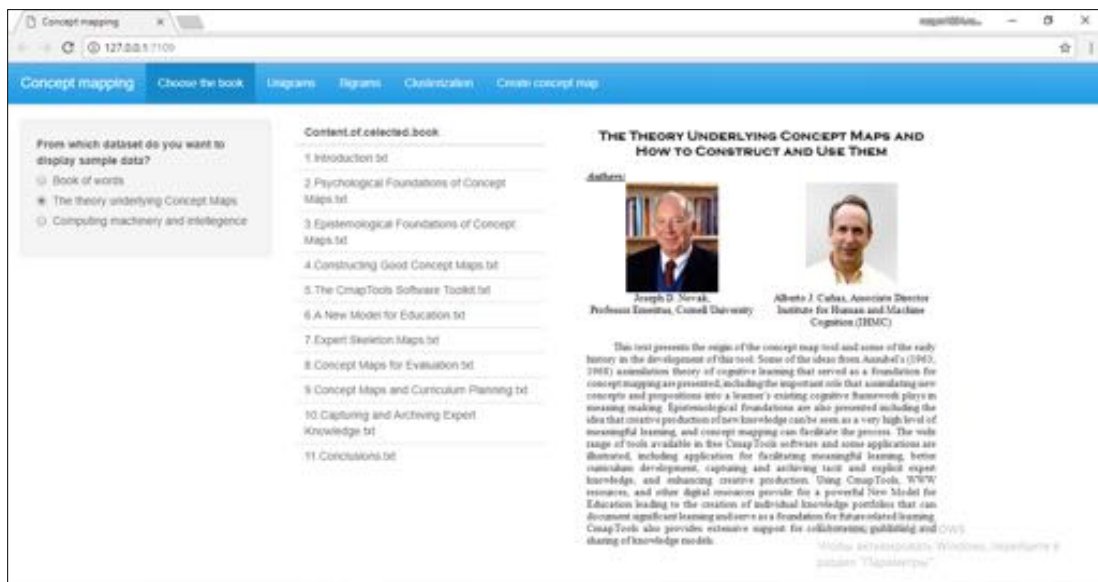


Figure 2. The first section of the proposed system

The next section “Unigrams” automatically extracts concepts that are unigrams from the text. By clicking the “Download” button, students can download a list of all proposed concepts. The right side of the section describes the concept extraction algorithm itself (we used the Matsuo and Ishizuka algorithm [6]).

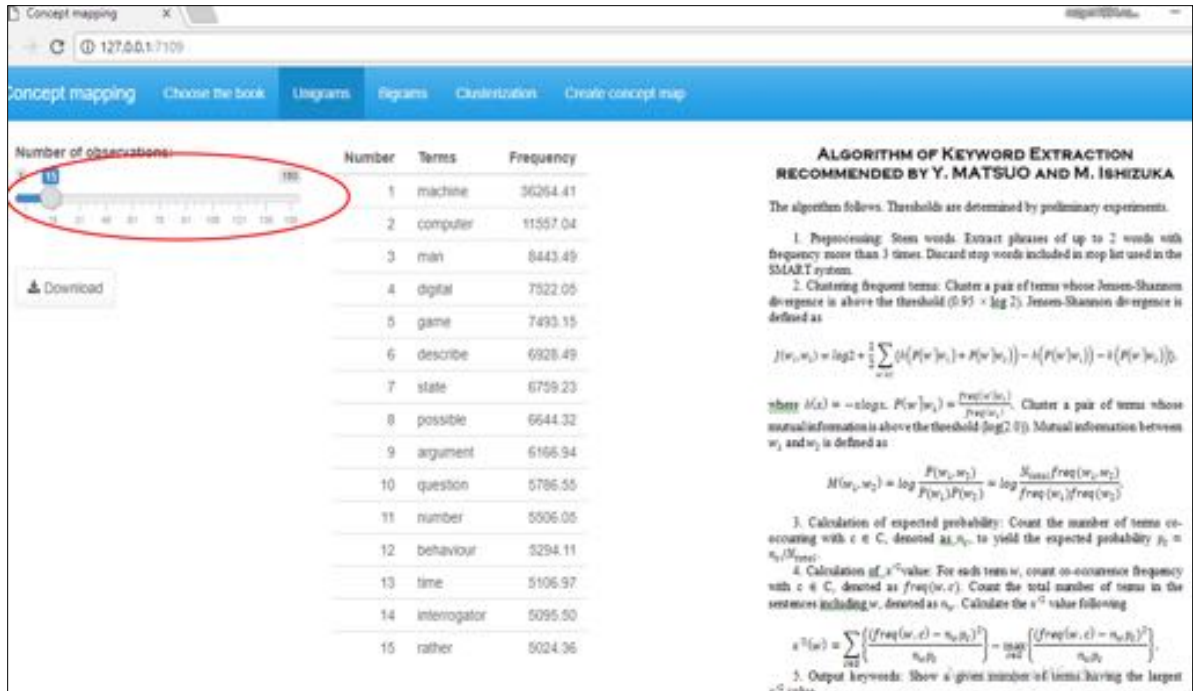


Figure 3. The second section of the proposed system

The next section, "Bigrams," automatically extracts and renders concepts that are bigrams (two-word terms). The control panel of this section allows students to select a word from the list and display bigrams with the participation of this word (see Figure 4).



Figure 4. The third section of the proposed system

In the "Clusterization" section, keywords are clustered by topics (see Figure 5). By choosing the recommended clustering method (Mutual information, Jensen-Shannon divergence, Common clustering),

the student can see various clustering results, and by choosing a key term, the student can focus on the cluster that this term belongs to (see Figure 6).

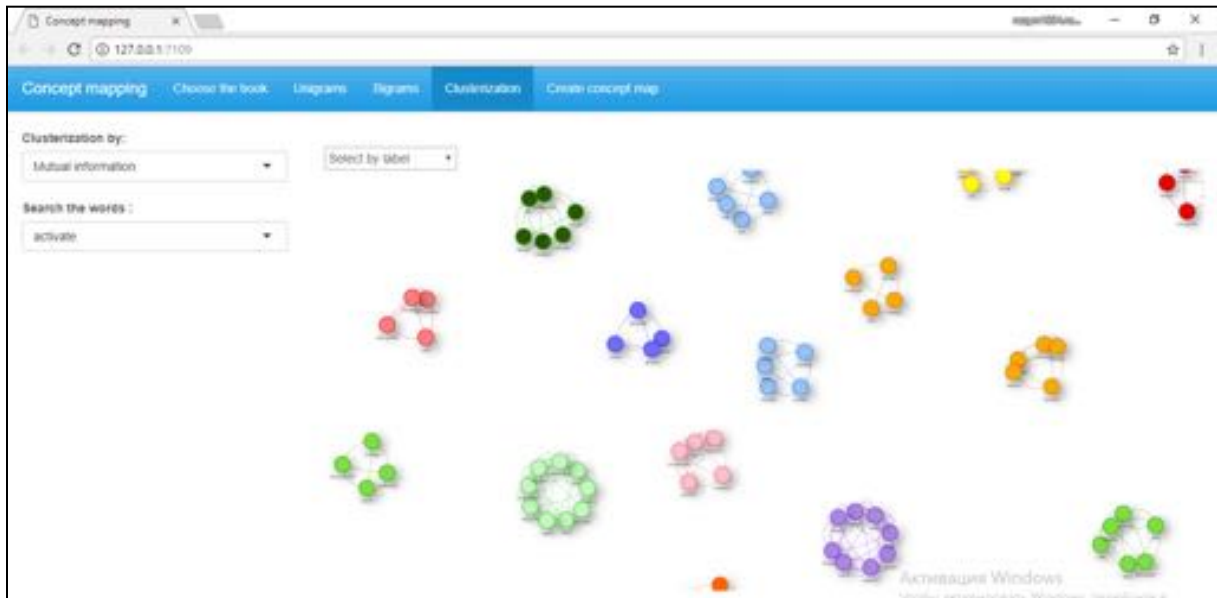


Figure 5. The fourth section of the proposed system (visualizing clusters)

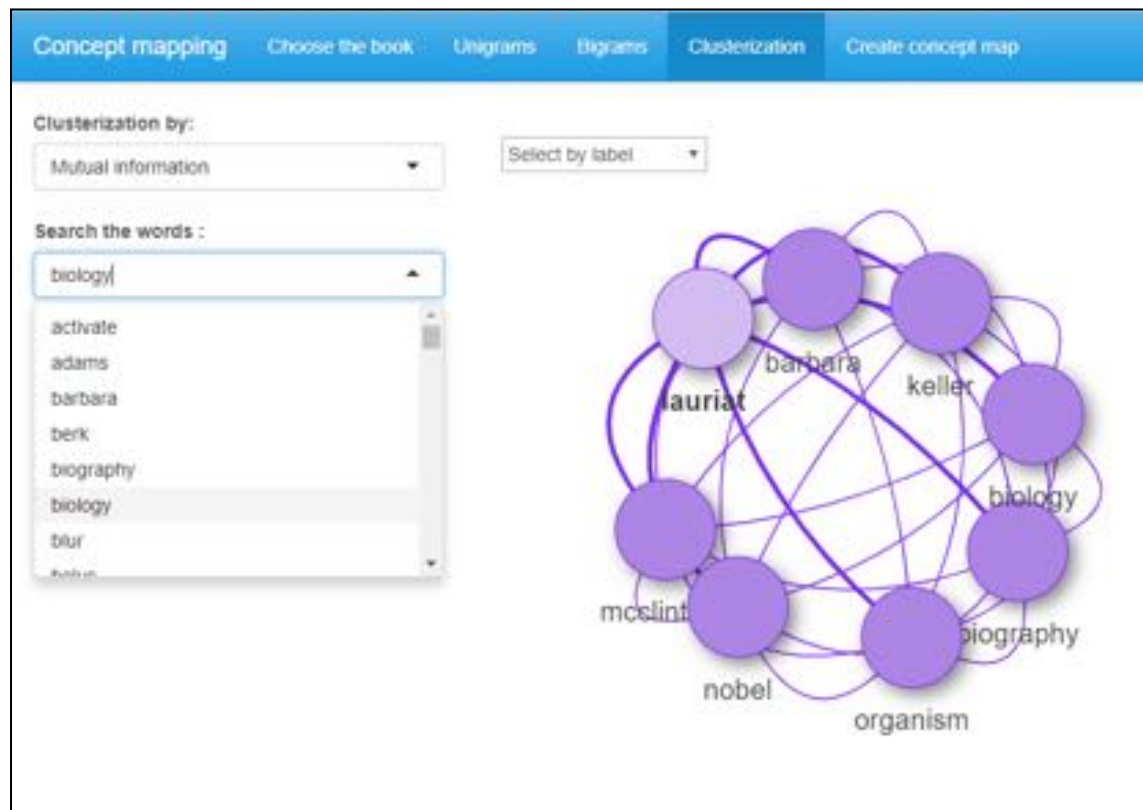


Figure 6. The fourth section of the proposed system (focusing on a cluster)

And finally, in the last, fifth section “Create concept map”, students are given the opportunity to create a concept map based on the recommended concepts in an interactive mode (see Figure 7).

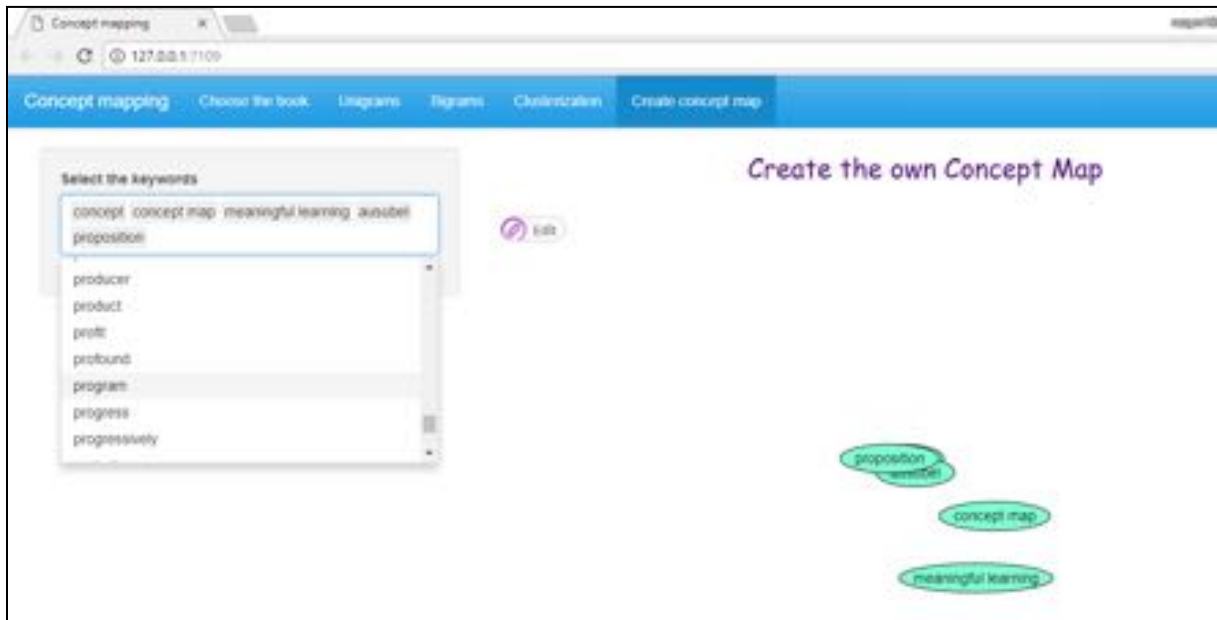


Figure 7. The fifth section of the proposed system (selecting concepts for a concept map)

Using the button “Edit”, students can add new concepts that are not identified in the recommended list (see Figure 8) and establish associative links between them (see Figure 9).

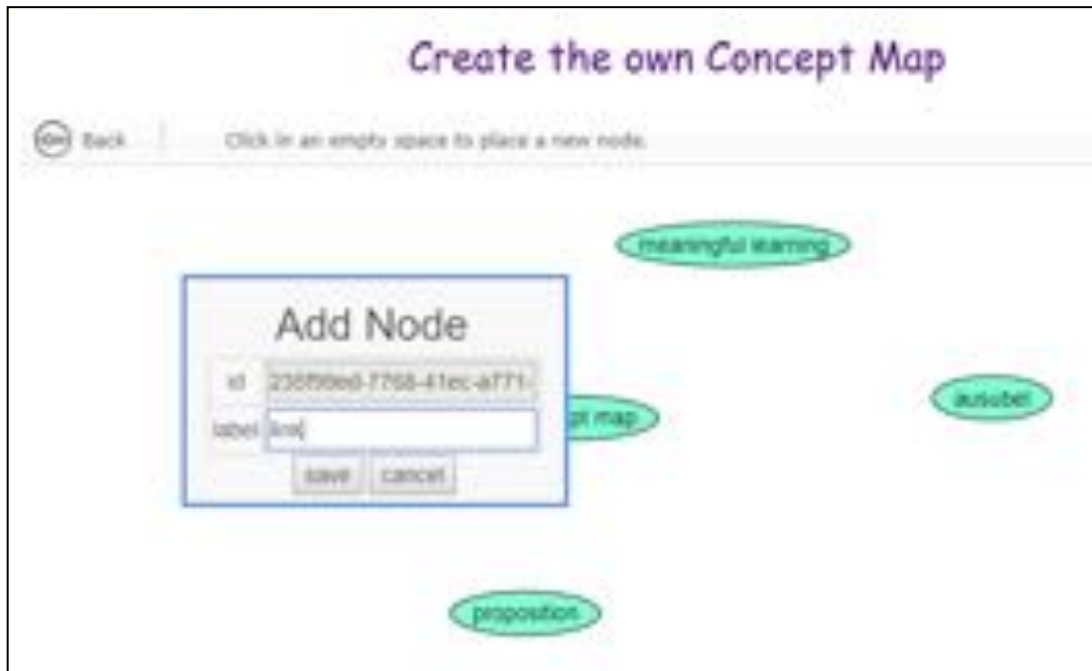


Figure 5 . The fifth section of the proposed system (adding new concepts)

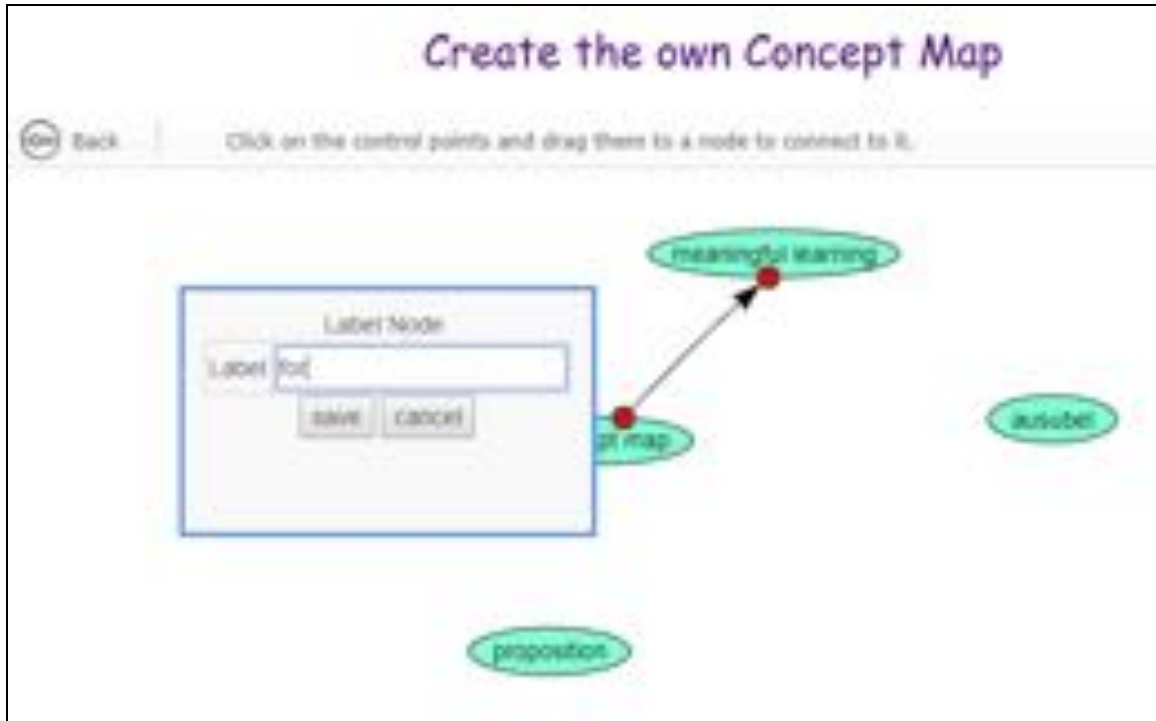


Figure 6. The fifth section of the proposed system (adding new associative links)

RESULTS AND DISCUSSION

The one example of a concept map, constructed with the help of the proposed system, has 16 associative links between concepts (Figure 10). Thoughtful visual representation of the links between different concepts, contributes to the formation of associations in the student's mind, which in turn help to assimilate information for a long time. Such a way of knowledge visualization is not the same as the illustrative method, since it is aimed not at illustrating the material being mastered, but at the development of cognitive skills, analytical, critical, and associative thinking. The experience of using this system in the classroom allows us to highlight the following main advantages of constructing concept maps:

They allow students to summarize the main ideas of the educational material.

They help students to synthesize and verbalize the main concepts, topics (clusters) and relationships (this is especially useful for students without systematization and associative thinking skills).

The visual component improves understanding of the training material and its memorizing.

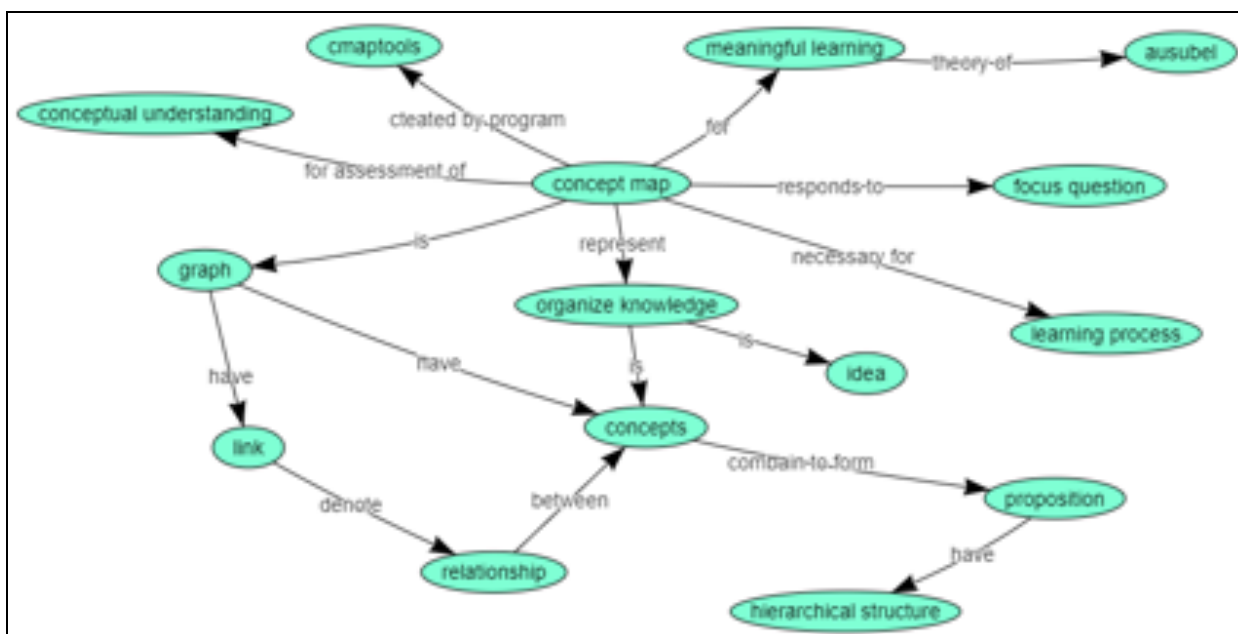


Figure 7. The primer of a concept map

CONCLUSION

To create a concept map, it is necessary to automatically extract domain concepts and identify semantic relationships between them. Therefore, the studies carried out in this direction, and the solutions presented on their basis, are necessary. As a result of this study, existing algorithms for semi-automatic construction of concept maps were realized, and keywords expressing domain concepts were obtained using natural language processing methods. Using the power of the R language, the web system was developed that allows students to create a concept map based on certain keywords. The system was tested at the Laboratory of Digital Technologies and Modeling of Sarsen Amanzholov East Kazakhstan University.

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‘CAPSULES OF INFORMATION, CAPSULES OF MISINFORMATION’: THE IDEA OF HISTORY AND COLLECTIVE AMNESIA IN ELIF SHAFAK’S *THE BASTARD OF ISTANBUL*

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ABSTRACT

Elif Shafak’s *The Bastard of Istanbul* as a ‘site of memory’ deals with the Armenian Genocide, the collapse of the Ottoman Empire, and its transition into the new Turkish Republic. Shafak focuses on the “enforcement of a ‘voluntary amnesia’ or a ‘historical amnesia’ unleashed by the Kemalist regime” in Turkey (Furlanetto, 2017, 74). The institutionalised ‘oblivion’ imposed by the political elites in Turkey has forced the ordinary Turks to internalise a ‘cleansed’ version of the past which is ‘reconstructed and reoriented’ as per the political needs of the new Kemalist regime. Shafak, through her text, criticises the constructed Turkish history which has deliberately ignored and eliminated certain facts owing to their nation-building process. The key questions that the present study addresses are: How the Kemalist regime distorts the official history of Turkey in order to ‘control and appropriate’ cultural memory as per their socio-political interests? How the tools and procedures of retrieval and forgetting are carefully handled to propagate a particular idea of collective memory among the masses? What happens when a society chooses to deliberately erase or forget the ‘fixed points’ (historical events) from the horizon of the past? This study, therefore, intends to analyse the ‘constructed’ nature of history, the idea of collective amnesia, and the nexus that exists between history and collective amnesia in context to the Armenian genocide as presented in the text.

KEYWORDS: History, Memory, Collective Amnesia, Past, Nation, Armenian Genocide.

Increasingly, the writers of fiction find themselves in the position of having to tell the truth because the people who are supposed to tell the truth do not

—Salman Rushdie, *Step Across This Line* (2003)

INTRODUCTION

From the very beginning of civilisation, the social practice of collective remembering and collective forgetting is associated with the conception and preservation of a nation's past and its unified national identity. The perpetuation of shared cultural practices, which are quintessential in the formation of a unified collective identity of a nation, is highly rooted in the intricate interaction between remembering and forgetting as different ways of looking at the past. In few nation-states, the social practice of collective forgetting is used by the powerful agents to create a culture of oblivion and impose a distorted national history. In the modern Turkish Republic, "*the process of nation building and the elaboration of national history*" is fundamentally tied to the mnemonic culture of the Turkish nation (Eissenstat, 2003, 103). The incoming Kemalist regime in 1923, after Turkey transitioned into the new Turkish Republic, 'politically exploited' the two most predominant structures of society— official history and cultural memory in order to sustain its authority over the citizens of the newly established Turkish nation. However, it is worth reiterating that at the center of Turkish mnemonic culture lies the mnemonic practice of collective forgetting instead of collective remembering. The repetitive use of forgetting as a powerful mnemonic device has created a 'lacuna' in the national history and memory of Turkish society. Moreover, the selective process of remembering and forgetting has created a sense of "*rigidity and stagnation in the collective remembrance*" of Turkey (Rigney, 2008, 90). In this context, the emergence of 'inappropriate memories' and 'truthful' historical facts about the past has been suppressed by using forgetting as a protective shield. As a result, the cultural memory and history of Turkey has been corroded by the collective amnesia that cut off the Republic from its past and in particular from its "*non-Muslim and non-Turkish peoples and their histories*" (Kadioglu, 2007, as cited in Bryant, 2016, 208). Further, the policies of oblivion introduced by the Kemalist regime are believed to have played a founding role in the 'social imagination' of Turkey. In order to create state-sponsored national identities, the emerging nation-states often manufacture 'political myths' or 'founding myths' (Shafak, 2007, 260). The most fundamental 'founding myth' on which the foundation of the Turkish Republic is based is the "*idea of ethnic purity of the nation which renders the presence of the 'Other' problematic*" (Kasbarian, 2016, 207).

Being a writer of Turkish origin, Shafak is known for tapping into the 'vocabularies and perceptions' made available by the social and cultural transformation of the modern Turkish Republic. The text illustrates the different ways of constructing history based upon a community's engagement with memory. Shafak's oeuvre not only challenges the distorted 'historical truths' propagated and popularised by the standardised version of history but also questions the collective amnesia prevalent in Turkey in relation to the state-orchestrated Armenian genocide. Through her text, she tries to explore the 'blind spots' of Turkish history and memory by filling those blank pages of history which have been left unnarrated by the historians. This essay reflects on memory's relation to history and its cultural and political roles by using the theoretical insights from theories on historiography and collective forgetting. The present paper shall undertake a textual analysis of Shafak's chef-d'oeuvre, *The Bastard of Istanbul*. This study, therefore, intends to analyse the 'constructed' nature of history, the idea of collective amnesia, and the nexus that exists between history, nation, and collective amnesia in context to the Armenian genocide as presented in the text.

ARMENIAN GENOCIDE OR MEDZ YEGHEREN (GREAT EVIL CRIME)

Armenian Genocide that happened on April 24, 1915, is deemed the “*first genocide of the 20th century*” (Lewy, 2005, 89). In the words of Ali Ergur (2009), the Armenian genocide is “*one of the deepest breaking points in Turks’ collective imagination*” (91). In the Republic of Turkey, the process of the foundation of a new nation-state was accompanied by a desire to eradicate the Ottoman heritage from the country’s collective self. “*Mustafa Kemal and his followers introduced policies and programs designed to aggressively homogenise Turkish society and to create a new national identity that excluded Others*” (Kasbarian, 2016, 207). Thereby all the non-Islamic and non-Turkish minorities were forcefully exterminated from their ancestral homelands in order to materialise Mustafa Kemal’s vision of a monoethnic and monocultural Turkish nation.

The Turkification policies like The Surname Law (1934), The Law of Settlement (1934), Wealth Tax (1942) alongside many language cleansing and history writing projects were introduced in the modern state with the intention to erase the Ottoman legacy and any possible remnants of the past. It depicts how Turkey’s post-independence elites “*did not have much interest in identifying the new nation-state with the culture of the Ottoman Empire*” (Navaro-Yashin 2002, as cited in Sadriu, 2019, 428). The various reforms introduced by the Nationalist Reformists during the times of transition were aimed at creating a rupture between the present and the Ottoman past. Particularly, their attempt to construct a new national history, full of mendacities, was aimed at dissociating the new Republic from the multi-religious and multi-ethnic history of the Ottoman Empire. Further, the ideologues of Kemalism believed in the destruction of all the ‘pre-modern’ configurations of identities before creating a new fixed and unified identity for the people of the Turkish Republic. In this light, Milan Kundera has once said, “*the first step towards eliminating the traces of a particular group is to erase its memory*” by destroying “*its books, its culture, its history*” and “*then have somebody write new books, manufacture a new culture, invent a new history*” (Cheng, 2018, 22). All these transformations in the political sphere of Turkey resulted in the obfuscation of the historical realities during the times of transition and also facilitated a culture of collective amnesia.

TEXTUAL ANALYSIS OF THE BASTARD OF ISTANBUL

Shafak’s *The Bastard of Istanbul* is poised “*between two cultural and geographical imaginaries interweaving a plot about two families*” — the Armenians (who are the victims) and the Turks (who are the victimisers) (Chakraborty, 2019, 57). Apart from this, Shafak’s novel interrogates the deadening silence concerning the systematic state-orchestrated massacres committed against the Armenians. She has once proclaimed that in “*a wounded democracy — like Turkey, Venezuela, Pakistan, Egypt, Brazil . . . the art of storytelling needs to ask questions*” by bringing the “*periphery to the center, making the invisible more visible*” (Shafak, 2019). Shafak, while developing this idea further in the novel *The Bastard of Istanbul*, tried to bring the neglected history and memory of the marginalised Armenian community of Turkey to the center. In the text, the family ‘histories’ of Kazancis (Turkish) and Tchakmakchian (Armenian) families and the dreadful historical narratives of Turkey’s history have been agglutinated in a way that Armanoush’s quest for finding the whereabouts of her grandmother’s past promptly paves the way for the (re)surfacing of those silenced events of history which have been consciously ignored and left unnarrated by the historians of Turkey in order to enforce a sense of collective amnesia. Moreover, Shafak criticises the constructed Turkish history which has deliberately ignored and eliminated certain facts of the past owing to their nation-building process. She asserts that it is only by dismantling the hegemony of Turkish nationalism and state-sponsored history that we can facilitate the (re)surfacing of the hidden and silenced histories of the Armenian community. The textual analysis has been attempted by focusing on three subsections: ‘Constructed Nature of History’, ‘Historicising the Nation’, and the idea of ‘Collective Amnesia’.

'CONSTRUCTED' NATURE OF HISTORY

History is *"first and foremost a literary undertaking and not, as historians have long held, a science based on empirical method"* (Jenkins & Munslow, 2004 as cited in Nitz, 2013, 79). This statement invokes how history is not simply a product of an antiquarian impulse to ascertain what has happened but rather it is always written for *"a certain group, society, or culture that draws on the past for its praxis in the present and future"* (Moses, 2005, 320). The traditional perception regarding history implicated it as an unbiased and factual representation of the past, with no scope for the fictional elements, and was thought to have no immediate and direct impact on the political configurations of a particular society, community, or nation. However, Hayden White's concept of metahistory not just problematised the traditional viewpoint regarding historiography but also blurred the conventional boundary between history and fiction by regarding history as 'verbal fiction.' In the novel, Shafak questions the epistemological status of the explanations provided by history, which in reality is often reconstructed with a view to 'bolster national identity.' Through her text, she not just dismantles the sanctity of the official history promulgated by the Kemalist regime but also reckons Turkish history as a mere fictionalisation of 'historical reality.' In simple terms, in the present times, *"the past is constructed not as fact but as a cultural artifact,"* a 'verbal fiction' in order to fulfill the interests of a particular regime (Confino, 2008, 80).

HISTORY AS 'VERBAL FICTION'

Hayden White in *Tropics of Discourse* (1978) defined historical narratives as 'verbal fictions' — *"the contents of which are as invented as found and the forms of which have more in common with their counterparts in literature than they have with those in the sciences"* (White, 1978, 82). It indicates how history is not based on pure cataloguing of all the events of the past but rather, it is *"a human-constructed linguistic artifact in the form of prose discourse"* (White, 1973 as cited in Nitz, 74). White posits that historical narratives can never be purely based on facts, for a history based on facts cannot be intelligible, and hence, is meaningless unless it has the *plot* and *form* which is the basic requirement of fiction. Reflecting on White's propositions, Senka Anastasova (2016) in "Narrative Identity as a Chiasmus between Fiction and History" illustrates that *"the force of Hayden White's analyses lies in the lucid way in which he introduces the term plot in history"* (para. 4). For White, historians are the individuals who encode and synthesise historical data into a coherent *narrative or story*. In an effort to reconstruct what has actually happened in the past, a *"historian interprets his material by filling in gaps in his information on inferential or speculative grounds"* (White, 1978, 51). A historian thereby uses 'constructive imagination' to give overall coherence to the purely historical facts. It emphasises that history in actuality is an interweaving of the fictional and historiographical aspects and a historian never simply describes the historical coup s/he also makes and creates it by employing the tools at his hand. In simple terms, historians create a plausible story out of the 'congeries of facts' available in its unprocessed form as raw material.

Apart from this, White deemed the 'politics of interpretation' a crucial element present in the historical narratives. He propounds that all historical narratives contain an 'irreducible and inexpugnable' element of interpretation. White says:

A historical narrative is thus necessarily a mixture of adequately and inadequately explained events, a congeries of established and inferred facts, at once a representation that is an interpretation and an interpretation that passes for an explanation of the whole process mirrored in the narrative. (White, 1978, 51)

It implies that historians are bound to their personal perspectives and historical position in society, due to which the historical explanations provided by them are suffused with subjectivity instead of the 'naïve' ideal

of scientific objectivity. As White says, the essence of the politics of interpretation resides in the “*correlation between the authority and ethics of the interpreter [Historian] vis-à-vis the established social political authority of the other [remaining] interpreters*” (White 1987, 127). It elucidates that historians always operate in an environment which is deeply “*imbued with - often unacknowledged - patterns of culture and ideology*” (Erl, 2011, 39). In other words, historical narratives are nothing but a historian’s subjective interpretation of the past as the facts of history are always refracted through the minds of the historians. Since historians are tied to the social-political structures of a particular time, they determine whose stories from the past are told, whose voices from the past are heard, and what counts as ‘legitimate’ history (Donnelly& Norton, 2011, Xiii).

For Shafak, history is what makes us ‘alive and united’ as it provides us with a ‘sense of continuity’ and a feeling of solidarity. The collapse of the Ottoman Empire and the proclamation of Turkey as a nation-state at the beginning of the twentieth century resulted in a gap in the collective memory and national history of Turkey. The ‘histories’ of all the “*Ottoman minorities including Armenians, Greeks, Jews, and others were forcefully expunged*” from the national history as these narratives did not coincide with the new governments’ view of the nation (Furlanetto, 2017, 186). Shafak (2007) tries to suggest how the present Turkish history has “*no traces, no records, no reminiscences*” of the Armenians who were living in Istanbul (182). In the text, Aunt Varsenig dismantles the unjust historical narratives of Turkey as she says, “*What happened to the millions of Armenians who were already there? Assimilated! Massacred! Orphaned! And Deported! And then Forgotten!*” (Shafak, 2007, 55). Aunt Varsenig’s statement puts emphasis on the ‘systematic’, ‘well organised’, and ‘philosophised extermination’ of minorities at the hands of the Hamidian regiment. The annihilation of Armenians by the Turkish ‘butchers’ was very conveniently sidelined and ignored by the ‘official recorders of history’ in Turkey. This brings us back to White’s proposition according to which history can be systematically distorted as per the requirements of the present, for history is “*a continuous process of interaction between the historian and his facts, an unending dialogue between the present and the past*” (Carr, 1990, 30).

To substantiate further, Aunt Cevriye, a Turkish history teacher, has been “*so accustomed to drawing an impermeable boundary between the past and the present that for her, anything that has happened before the genesis of the new regime in 1923 was the issue of another era and another people*” (Shafak, 2007, 164). The Turks of Shafak’s world have accepted the turning points of the history of the Republic as an ‘altogether new era’, by burying all ‘pre-modern’ history into the abyss of darkness. Moving further, it is ironic that being a History teacher, Aunt Cevriye has no knowledge about the Armenian genocide which reiterates the point that standardised modern Turkish history represents a ‘cleaned version’ of the past. In totalitarian states, the paranoid effort to suppress the possibility of any independent reference to the past is necessary as the residues of the past have the potential to crush and challenge the official versions of history. In the same way, the despotic Kemalist regime of Turkey obliterated the emergence of any dissident voices through silence, amnesia, and lawful repression.

The experiences of the non-Turkish and non- Muslim communities were wiped out during the foundation of the Turkish state. Asya, the grandchild of the Turkish family questions the Turk’s ignorance towards a critical reading of their past as she says:

What do we know about 1915? How many books have you read on this topic? How many controversial standpoints did you compare and contrast? What research, What literature? . . . I bet we have read nothing . . . Aren’t we just swallowing what’s given to us capsules of information, capsules of misinformation. (Shafak, 2007, 210)

Asya's comment makes us question the deficit of information about the mass killings of Armenians in post-independence Turkey. Asya Kazanci's family has been forced to consume the 'capsules of mendacities' in the guise of official history, for "*certain [real] events, chronologies, and perspectives about the past have been officially relegated to the realm of the forgotten*" (Bryant, 2006, 109). In this context, Shafak's text tries "*to brush history against the grain*" in an effort to represent the echoes of voices that were suppressed or overlooked by the ruling establishment. She attempts to bring forth the quasi-factual nature of Turkish history, which has deliberately fictionalized certain historical realities and historicised certain fictional narratives. It echoes White's idea which exhibits that history propagated in a particular time is just an interpretation or a retrospective reconstruction of the past as per the needs of the present.

To enumerate further, education was used as a "*vehicle for the reproduction of oblivion in Turkey,*" making contemporary Turks ignorant about their multi-ethnic history (Kadioglu, 2007 as cited in Bryant, 2006, 2008). It is apparent from Asya's statement that the ordinary Turks have read nothing about the Armenian genocide and the Armenian history as the schools and colleges have been directed to follow the Turkish curriculum to its fullest, leaving no space for any research on the non-Turkish minorities and their histories. Furthermore, it also reflects on the idea that the Armenians and the Turks of Shafak's oeuvre have contrasting ways of looking at their past. For the Armenian community, "*time was a cycle in which the past incarnated in the present,*" and for the Turkish community, "*time was a multihyphenated line, where the past ended at some definite point and the present started anew from scratch, and there was nothing but rupture in between*" (Shafak, 2007, 165). It implies that Turkish society is an amnesiac society, with inadequate memory and an extremely limited sense of 'historical continuity'.

HISTORICISING THE NATION

Whenever a new nation is established, there exists a need to create and promote a specific form of historical representation in order to influence the way a nation defines itself. Aleida Assmann believes, "*the modern nation-states . . . try to define itself primarily through a new concept of identity based on language, territory, history and the arts*" (Aleida Assmann, 2015, 83). Turkey as a nation, in particular, tried to define itself by constructing a new censored national history that contained more political myths than historical facts. With the advent of a new regime in power, Turkish history became a tool to create coalesced national identities. In an interview with Pinar Batur, which later got published as an essay entitled "Author in the Classroom," Orhan Pamuk(2007) has pointed out that — "*we needed a sense of the past to invent a nation as nationalism requires that you invent a sort of a past*" (7). The idea of the invented past is crucial for our understanding here as it represents how certain events from a country's past are romanticised and historicised while certain others are deliberately forgotten and further pushed into the labyrinth of collective amnesia. Furthermore, the political elites of the Republic of Turkey tried to create a 'usable past' in order to legitimise the unified identity of the Turkish nation after its genesis in 1923. In simple words, national history of a nation helps to develop and perpetuate a shared national identity by essentialising a particular way of belonging to the nation.

Mark Donnelly and Claire Norton (2011) in *Doing History* maintain, "*at times of intense nation building, when new nations are working both to define their identity and to legitimise their existence to their own people and other nations, historians and their histories are often co-opted to help in the endeavour*" (121). Additionally, in all the nation-states, history is either 'used or abused' for nationalist purposes. However, to develop a fixed definition of a nation, the elites long for a '*tabula rasa,*' a clean slate, on which they can write a new official history that can be used to historicise the existence of a newly formed nation. Under such circumstances, historians, the "*pedagogues of the nation,*" fabricate national master narratives

to 'frame and legitimise' the nation-state's existence (Brüggemann, 2015, 155). These national master narratives are heavily imposed through the official channels of history and memory and are instrumental in establishing the longevity and integrity of a nation-state. As memory is a fundamental part of "*identity formation and social cohesion*," it is considered vital to the politics and survival of groups (Minarova-Banjac, 2018, 10). The Nationalist political elites, therefore, use the official history to craft a nation-state's memory in its desired shape by pressurising the historians to create biased and maneuvered historical narratives. These 'constructed' historical narratives are often based on the principle of exclusion, negation, and suppression. For instance, the representation of violence committed against the Armenians in Turkey was consciously suppressed from the mainstream official history of Turkey.

'RHETORIC OF DENIAL'

The atrocities committed against the Armenians and the existence of any such event in the year 1915 have long been denied by the officials of the Turkish nation. The Turkish state's officials have tried to negate the genocide and the cultural presence of the Armenians by misrepresenting and manipulating the collective memory and official history of its nation. As Ayse Kadioglu puts it, the institutionalised oblivion in Turkey paved the way "*to an official rhetoric of denial*" (Kadioglu, 2007, as cited in Bryant, 2016, 208). Despite these numerous attempts at negating the occurrence of the Armenian genocide, writers like Orhan Pamuk and Elif Shafak had openly challenged the hegemonic 'narratives of denial' propagated by the nationalistic authorities. In an interview, Orhan Pamuk, a prolific writer of Turkish descent, was quoted as saying, "*thirty thousand Kurds and one million Armenians were killed in these lands and nobody but me dares talk about it*" (Sakr, 2011, 240). In simple terms, Pamuk's statement is an asseveration regarding the systematic killing of Ottoman Armenians and a testimony to the significant number of attempts that have been made in recent times to question the 'sanctity' of Turkish official history.

FORGETTING AS A 'MNEMOTECHNIQUE'

Renan (1882) once proclaimed that "*forgetting is an essential factor in the creation of a nation*," in a way demonstrating the connection between the birth of a nation and memory's counter; forgetting as a technique used in the establishment of a nation (Minarova-Banjac, 2018, 21). The dialectical relationship between remembering and forgetting is essential to the formation of a nation. For each nation there are "*historical events which, due to political and ideological reasons continue to constitute a sort of national emotional burden, a real trauma which is consciously or unconsciously, is too often removed and forgotten from the horizon of a nation's past*" (Fortunati & Lamberti, 2008, 132). While building a new homogenous national identity, nation-states exterminate the heterogeneous population through acts of violence. It alludes to Renan's assertion that when a new nation-state is formed, its "*unity is always effectuated by brutal force*" (Renan, 1996 as cited in Assmann, 2008, 59). Considering these acts of violence play a fundamental role in shaping our national identity, nation-states tend to eradicate such violent and traumatic events of the past from the collective memory of their nation by using forgetting as a tool of oblivion. Similarly, the violent acts which took place at the 'inception of the political formation' of the Republic of Turkey had to be deliberately forgotten. It is further enumerated that violence, direct as well as symbolic, is instrumental in not just forming one's own memory but in destroying the memory of the 'other' as well (Weedon & Jordan 149). Forgetting and remembering thereby hold a significant position in relation to the construction of one's own memory and the destruction of the memory of the other. The proclamation of a new nation-state ensues in the erasure of the presence of the 'other' religious and ethnic communities to the extent of completely forgetting them. In the case of the Turkish Republic, memories of the problematic 'Other' or 'counter-memories' which could dismantle the official history of Turkey were

“destroyed by the dominant group to exercise public control” over the historical consciousness of Turkish nation (Minarova-Banjac, 2018, 6).

The text in the present study explores the different ways in which a political catastrophe impacts the narration of a nation. National narratives which exhibit a particular way of belonging to the past are sometimes monitored and controlled by those in the power to manipulate, distort, and silence the memories of the other. These narratives, therefore, play *“a critical role in establishing the ‘credentials’ of a nation”* (Donnelly & Norton, 2011, 121). Through her text, Shafak argues for the need for a truthful historical memory that otherwise has been neutralised by the ‘pact of forgetting’ during Turkey’s transition. In this context, it can be inferred that the destruction and silencing of a targeted group’s history and memory is the central part of the formation and historicisation of a newly established nation state as it is only by imposing what Ugur Umit Ungor called the *lieux de silence* [‘sites of silence’] that a unified identity of a nation can be established.

‘MEMORY AS A TOOL TO BOLSTER DIFFERENT AIMS AND AGENDAS’

Assmann demonstrates, *“Cultural [collective] memory preserves the store of knowledge from which a group derives an awareness of its unity and peculiarity”* (Assmann 1995, 130). Although the collective memory of a nation is usually understood as an accumulation of all the knowledge, even then it can be claimed that collective memory is not the manifestation of all the memories; rather, *“it represents a societal construction of normative and formative versions of the past”* controlled and propagated by the social architects of a nation (Erlil, 2011, 30). The idea of collective memory is quintessential to the proliferation of an imposed past —a past created by the nation-states in the name of fostering National (ist) unity. Minarova-Banjac(2018) proclaims, *“memory practices show that rather than simply storing and reproducing the past, memory involves reconstruction according to the group’s present needs, conditions, and constraints”* (11). On the basis of this, it is suggested that memory, like history, has the potential to be used as a weapon for collective instruction.

POLITICS OF COLLECTIVE FORGETTING

While it is often acknowledged that the river of memory involves both remembering and forgetting, but even then, the majority of research undertaken under memory studies has mostly focused on remembering and overlooked forgetting as if it is simply ‘memory’s negative other.’ Aleida Assmann argues that *“when thinking about memory, we must start with forgetting”* (Assmann, 2008, 97). Hirst and Stone describe forgetting as examples of *“making pasts difficult to access”* (Minarova-Banjac, 2018, 7). Forgetting can also be understood as *“selective remembering, misremembering, and disremembering”* (Douglas, 2007 as cited in Minarova- Banjac, 2018, 24). In the past few years, some salient works by Jan Assmann, Aleida Assmann, and Paul Connerton have established forgetting as an integral part of memory studies. While discussing the significance of forgetting vis-à-vis collective memory, Aleida Assmann says:

Forgetting is an integral part of memory and that unraveling what is omitted and deemed as not worth remembering is essential to understanding how groups define their histories and identities. In telling one story of the past, other stories or versions are excluded, rejected, or misrepresented, possibly leading to security dilemmas, existential crises, and historical animosities. (Assmann, 2008 as cited in Minarova-Banjac, 2018, 7)

Aleida Assmann's proposition suggests that the key issue in the field of cultural memory is not how societies remember but how 'societies (learn to) forget' well. On a collective level, collective forgetting refers to "*how states and citizens selectively remember, misremember, or sometimes disremember to silence and exclude alternative views and perspectives that counter the official discourse*" (Minarova-Banjac, 2018, 3). Whenever a new nation is formed, collective forgetting is used as mnemotechnique by the elites to produce a 'quasi-natural state of reality' that restricts the emergence of alternative histories and memories. It means collective forgetting unleashed by the state creates an amnesiac cultural framework according to which people retrieve their recollections and memories. Shafak's text throws light on the same idea as she tries to unravel the different ways in which collective forgetting is first imposed and then naturalised in Turkish society.

ARMENIAN GENOCIDE AS A DELIBERATELY FORGOTTEN 'FIXED POINT' OF THE PAST.

Jan Assmann (1995) in "*Collective Memory and Cultural Identity*" insists that "*Cultural [Collective] memory has its fixed point, . . . these fixed points are fateful events of the past, whose memory is maintained through cultural formation(texts, rites, monuments) and institutional communication(recitation, practice, observance)*" (129). All these events are fixed in the immovable figures of memory but still "*every contemporary society relates to these [fixed points] differently, sometimes by appropriation, sometimes by criticism, sometimes by preservation or by transformation*" (Assmann, 1995, 131). This suggests how, on one hand, in a particular era certain fixed points of the past are preserved by cultural formation and institutional communication while on the other hand, deliberate attempts are made to forcefully erase some fixed points from the horizon of a community's past. Jan Assmann, while commenting on this process of selection undertaken by the powerful people of society argues that "*which past becomes evident in the heritage and which values emerge in its identificatory appropriation tells us much about the constitution and tendencies of a society*" (Assmann, 1995, 133).

Armenian genocide, a 'fixed point' of the Turkish memory, has been forcefully renegaded into the caverns of oblivion. Now, the question arises what happens when a society chooses to deliberately erase or forget these 'fixed points' from the horizon of the past. It was in this light that Assmann introduced the concept of deliberate forgetting, which as per him, is committed according to the socio-political interests of those in power who '*control and appropriate*' cultural memory in order to create a condition of collective amnesia. Assmann alludes to cultural memory as a social construct in which the tools and procedures of retrieval and forgetting are carefully handled to propagate a particular idea of collective memory among the masses. Collective amnesia, therefore, causes a deeper sense of 'epistemic injustice' in the minds of the communities whose 'histories' and 'memories' have been forced to sleep behind the dark and crumbling walls. The major aim envisioned by an incoming regime is to enforce a sense of mental enslavement over its people, which commences when their memories are taken away. The taking away of memories by enforcing a culture of oblivion over its people becomes even more problematic "*when a state apparatus is used in a systematic way to deprive its citizens of their memory*" (Connerton, 2009, 14). Thus, the propagation of a 'usable' or 'invented' past through the official history of a nation results in the enforcement of a censored cultural memory. In a way, it could be argued that in countries like Turkey, what has been passed and projected as 'objective history' turns out to have been a biased and distorted 'construction of political memory' which helped in normalising a 'culture of amnesia' in Turkey.

FORGETTING AS A 'TOOL' OF MAINTAINING POWER.

In *How Societies Remember*, Paul Connerton (2009) remarks, “when a large power wants to deprive a small country of its national consciousness it uses the method of organised forgetting” (Connerton, 2009, 14). Connerton emphasises the importance of memory control to any incoming government. He further remarks, “the more total the aspirations of the new regime, the more imperiously will it seek to introduce an era of forced forgetting” (Connerton, 2009, 12). Collective memories related to the political catastrophes are institutionally repressed by aggressively erasing the traces of the past or by imposing ‘structural amnesia.’ To accomplish this, the political elites entail a complicated process of inclusion, exclusion, selection, and rejection of memories. Paul Connerton explains how forgetting as a repressive erasure appears in its most brutal form in the totalitarian regimes, where “the struggle of man against power is the struggle of memory against forgetting” (Kundera, 1981 as cited in Connerton, 2008, 60). This repressive erasure can be employed to deny the facts of a ‘historical rupture’ as well as to bring about a ‘historical break,’ a method clearly used by the erstwhile regime in Turkey to draw a neat line between the imperial experiences and the new nation-state.

SHAFAK'S *THE BASTARD OF ISTANBUL* AS A VOICE AGAINST THE STATE- ORCHESTRATED COLLECTIVE AMNESIA.

Elif Shafak's *The Bastard of Istanbul* delves into the “discursive strategy of Turkey to obliterate from public memory a state-orchestrated genocide against Armenian community” (Chakraborty, 2019, 57). Shafak through her text brings to light the inherent collective amnesia prevalent in Istanbul by contrasting the Turks' act of “brushing away the dirt and dust of memories” with the Armenians' belief that “our ancestors breathe through our children” (Shafak, 2007, 139). It implicates that if Armenians are trapped in the memory of their past, Turks, on the contrary, have managed to ‘annihilate their past’ and have eventually succumbed to government-induced collective amnesia. The text brings to light the Turks' ignorance in undertaking a critical reading of their history, for as a society they have consciously shut the ‘gates and ghosts of the past’ (particularly in reference to the Armenian genocide) by inculcating a sense of ‘collective amnesia’ in their culture. Elena Furlanetto (2017) contemplates that in Shafak's perception, Turkey has become “a society perfectly capable of envisioning the future but unable to remember the past, suffering from collective amnesia and a sense of rupture in history” (187). Shafak asserts that now is the time to ‘come to grips’ with the gaps in Turkish history and memory and to choose a critical reading of history instead of collective amnesia. Moreover, she refers to her fiction as a “manifesto against the collective amnesia” in Turkey as her texts try to question the perpetual forgetfulness inherent in Turkey as a nation (Shafak, 2005).

Elif Shafak (2006b) proclaims that “societies are distinguished from one another not only by their governmental styles and their economic structures but also by their relations with the past” (para.1). On the basis of this, she classifies the Turkish and Armenian communities as ‘amnesiac’ and ‘memory –bound’ societies respectively. The two communities in the text have different ways of dealing with their past as for Armenians, “it is a crusade for remembrance, whereas in case of the Turks they had no capacity for reminiscence whatsoever” (Furlanetto, 2017, 24). Consequently, it can be established that Turkey is nothing but a ‘nation of forgetters’ and the ordinary Turks of Shafak's world are the products of a society suffering from the effects of collective amnesia. Asya Kazanci, the protagonist of the novel, while objectively talking about her family's technique of coping with problems, mentions that in the Turkish households, “if something's nagging you, well, close your eyes, count to ten, wish it never happened, and the next thing you know it has never happened, hurray!” (Shafak, 2007, 147). It suggests how the Turkish family is nothing but

a 'bunch of clean freaks' who have fallen prey to insidious amnesia. In essence, Shafak criticises the Turkish community who have chosen to settle in "homes with its backdoors closed to the past" (Shafak, 2008, 285).

In the world created by Elif Shafak, "only the memories of a certain group are presented as true, while those versions articulated by members of conflicting memory cultures are deconstructed as false" (Erlil, 2011, 159). The Non-Nationalist Scenarist in the text discards the Armenians' claim regarding their systematic excision from their fatherland as mere 'exaggerations and distortions' and ironically declares that Armenians are suffering from collective hysteria. It is ironic that Turks who are themselves caught in the shackles of collective amnesia and have turned a blind eye to the real happenings of the past labelled the Armenian community as 'hysterical' and their truthful accounts about the past as mere manipulations and groundless distortions.

CONCLUSION

The Bastard of Istanbul counters the insidious amnesia present in Turkish society by demonstrating that the collective amnesia in Turkey is motivated by the nightmare of official history. She uses her fiction as a medium to refigure culturally prevailing versions of memory and history, for her fiction "penetrates into zones of existence that have been closed to fiction hitherto" (Shafak, 2003, 70). Shafak's text offers an alternative, culturally diverse and contradictory, account of official Turkish history and cultural memory. In the process of giving space to the voices that have been muffled and cloaked behind a perceived veil of silence, she seeks to recover the 'hidden and suppressed histories' of the 'Other' which have been left out of the mainstream official Turkish history. Shafak wants her novel to refer to the forgotten, ignored, and repressed aspects of Turkey's past so that Turkey as a nation is "no more ignorant of the atrocities committed against the minorities in the past" (Shafak, 2006a, 26). She asserts that "through words and stories, newspapers and novels, we Turkish writers can uphold the cultural, ethnic, and religious diversity that was dismantled but never completely lost" (Shafak, 2006a, 26). Thus, *The Bastard of Istanbul* is a testimony of Shafak's act of denouncing "the agents of oblivion, the shredders of documents, the assassins of memory, the revisers of encyclopedias, and the conspirators of silence" (Yerushalmi, 1989 as cited in V.J. Cheng, 2018, 23).

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CULTURAL MEMORY AND IDENTITY IN THE POST-1974 POETRY WRITTEN IN BOTH SIDES OF CYPRUS

MARIA SIAKALLI

ABSTRACT

After the violent conflicts of 1963 and 1974, large numbers of Cypriots (Greek-speaking and Turkish-speaking) were forced to flee their homes and become refugees on their own island. The division of the island is referred to as "the Cyprus problem" both in the arena of international politics and by the Cypriots themselves. The new situation had shattered any remaining cohesive links between the two communities. However, in the years following the events, despite the fact that nationalist discourse prevails on both sides, a new alternative narrative emerges, based on Cypriotism, the common place of origin, the common past and the common cultural elements. At the same time, a series of reconciliation processes and peace-building efforts are taking place. Among them, the efforts in the field of literature have an important place. As is often the case in conflict and post-conflict societies, literature is a means of resolving conflicts. The traumatic separation of the island permeates in many ways all the modern Cypriot (Greek Cypriot and Turkish Cypriot) literature. Cypriot voices are in a literary quest to redefine and reproduce a divided Cyprus in favor of a unified Cyprus. After the separation initially of 1964 and later of 1974, a multitude of writings, movements, publications and translations take place, which define "Cypriotism" within a framework defined by a united Cyprus. This paper focuses on the role played by post-1974 Cypriot poetry (Greek-speaking and Turkish-speaking) in building peace by promoting a collective cultural memory and a common Cypriot identity. At the same time, it will address the ways in which poets approach issues such as violent conflict, reconciliation, and the remnants of a traumatic and violent history. The present paper aims to investigate the forms of cultural memory as well as the Cypriot identity, as presented or even shaped in Cypriot poetry, that is written after the de facto division of Cyprus in the summer of 1974 in both sides of the division, and which is based on the concept of Cypriotism, seeking to move away from the nationalist narrative; through a comparative analysis of the poetic product of the generation of poets who lived and have their own memory of the events between 1963 and 1974 and for the purposes of this work from now on will be called the G/C (Greek Cypriot) / TC (Turkish Cypriot) Generation of Memory and the generation of poets who were not born or were very young during the events but carries the experiences and the trauma of the previous generations, and for the purposes of this work from now on will be called the G/C (Greek Cypriot) / TC (Turkish Cypriot) Generation of Postmemory.

KEYWORDS: Cypriot poetry, cultural memory, identity, peace literature

The great Turkish poet Nazım Hikmet in 1951, in a message to the Cypriots, called on Greek Cypriots and Turkish Cypriots brothers and sisters, as he calls them, to fight hand in hand to win the freedom of Cyprus (Αμπντουλλάχ 2018, p. 82). Then the poet, expressing his love for Cyprus, says that "your island can and should become the garden, where the life-giving peace will flourish, without the fear of attack and destruction" (Ριζοσπάστης, p.1).

The Cypriots did not listen to the poet.

The London-Zurich agreements of 1960 enabled the guarantor powers - Britain, Turkey and Greece - to impose a settlement on the Cypriots (Calotychos 1998, p.6), by which Cyprus experienced a troubled transition from British colonial rule to the post-colonial situation. The Republic of Cyprus became an independent country, which, paradoxically, developed a problematic and uncontrollable dependence on its nationalisms. In fact, the independence of the island itself was undesirable by members of the Greek Cypriot and Turkish Cypriot communities (Karayanni 2011, p.230). When Cyprus gained its independence, the political space on the island was already framed by the terms of ethnocracy (Bryant 2004, p.3). With the advent of the new Constitution, neither the demand of the Greek Cypriots for the unification of Cyprus with Greece ceased to exist, nor the belief of the Turkish Cypriots that their maximum security could be achieved only through division. (Calotychos 1998, p.7) At the same time there was no concrete fact that would form the basis of Cypriotism or Cypriot citizenship. In other words, getting rid of the British colonial rule did not pave the way for a state-building project that would embrace the different ethno-religious segments of the Cypriot society. Instead, the newly established state acted as a buffer to prevent the conflict of different socio-political views expressed by the two communities (Canefe 200, p.278). The period between 1963-1974, was a period during which inter-communal conflicts broke out; conflicts that led to hostility, atrocities and great pain. Also, during those years, many members of the Turkish Cypriot community took refuge in enclaves or in larger Turkish Cypriot villages. The same nationalism eventually led to the events of 1974, resulting in the de facto division of the island. After the violent and bloody conflicts of 1963 and 1974, large numbers of Cypriots (Greek-speaking and Turkish-speaking) were forced to flee their homes and become refugees on their own island (Karayanni 2011, p.230).

The new situation had shattered any remaining cohesive links between the two communities. One of the most unfortunate consequences of the lack of progress in the process of reaching a political settlement in Cyprus is the growing distance created between the two communities, leading to a distorted image of the other, growing distrust and growing differences in culture and mentality (Broome 1998, p.47). The fact that the two communities with distinct linguistic and religious backgrounds have been geographically separated for almost half a century, resulted to different social representations in each community, especially regarding the Cyprus problem. Various political elites and state mechanisms in both communities have from time to time manipulated these performances and narratives, through the systematic use of rituals, national symbols, memorials, museums of national struggles, the media and the education system, mainly aimed at creating different social representations of the past (Psaltis 2016, p.21). Undoubtedly nationalism has been the dominant political ideology in the modern history of Cyprus (Mavratsas 1997, p.717). Despite their different and opposing political goals, the two nationalisms that emerged in Cyprus were based on ethnic nationalism, emphasizing the common history, origin, language, culture and religion with the people of the "motherland", Turkey and Greece respectively. On the Greek Cypriot community, the history of Cyprus has been presented as an extension of the history of Greece, and on the Turkish Cypriot community as an extension of the history of Turkey (Papadakis 2008, p.131). Needless to say that when history is interpreted on the basis of nationalist principles, it creates images of eternal enemies and fundamentally irreconcilable differences (Mavratsas 1997, p.733). Thus in the years following the events of 1974, the two communities, which have become even more alienated from each other, not only lose the ability to create a common

culture, but also develop a negative attitude towards people of different religions and ethnicities (Günel 2011, p.57).

Collective memory has the ability of maintaining and also constructing social hegemonies, ideologies, and political agendas (Çiftçi 2018, p.153). In the case of collective memories of war, by maintaining a coherent narrative for the causes and conduct of the war they provide affected parties with a predetermined interpretation of the reasons, the nature and the consequences of the war. At the same time, they determine the victims and those who are to be protected, remembered or honoured (Canefe 2002, p.2). Since no physical violence has been used since 1974, the conflicts in Cyprus are taking place on the ground of history, using memory and descriptions of specific acts as weapons in battle (Bryant, Papadakis 2012, p.23). The fact that for almost half a century the two communities have been geographically divided has resulted in the creation of two distinct collective memories, especially regarding the Cyprus issue and its history. These collective memories are based on the rhetoric of victimization and are channeled into the official historical narratives, which are reproduced over time through the separate educational systems of the two communities (Charis, Cakal 2016, p.230). In both cases, this call to remember is primarily a call to the young people in each community, that have no first-hand memory of the events and they have no other choice but to remember in accordance with the dictates of older generations. Their parent's loss has to become their loss, and so on. This is an example of postmemory, which suggests an imposition of a based on traumatic memories remembering by the old upon the young (Bryant, Papadakis 2012, pp.19-20).

Since 1974, one of the goals of the Greek Cypriot education system has been to ensure that the younger generation remembers the territories in the north part of the island and to maintain the struggle for a united country. This educational goal, known as *Den Xehno* [I do not forget], was integrated into the school curriculum and became part of school activities and ceremonies. The teaching of Den Xehno circulates the Greek Cypriot community's narratives of the 1974 events, while excluding the perspectives of the Turkish Cypriot community or making no distinction between Turks and Turkish Cypriots (Zembylas 2013, p.19). Den Xehno became a symbol that had a prominent place in the daily life of Greek Cypriots, for example on school notebooks and generally on photos of villages in the north part of the island (Broome 1998, p.122). In the case of the Turkish Cypriot community the main slogan for memory *Untumayacağız* (We Won't Forget) referred to the events during the period from 1963 to 1974, urging Turkish Cypriots not to forget the sacrifices of the martyrs who sacrificed their lives in the struggles against the Greek Cypriots, the Greek Cypriot brutality and the ever-present Greek Cypriot threat. In this context there is a series of commemorative events called the *Şehitleri Anma ve Mucadele Haftası* (Martyrs' Remembrance and Struggle Week), a week dedicated to the remembrance for all those who lost their life during those years (Papadakis 2003, p.265). *Unutmayacağız* (we will not forget) bestows a duty to the present generations to honor the sacrifices of the martyrs and heroes by continuing their struggle and not abandoning what they died for, meaning mainly the territory in the northern part of the island. On the other hand, the declaration of the territory in the northern part of the island, which is under their control, as an independent state requires two kinds of social oblivion: the Turkish Cypriot must now forget their life and homes in the south and at the same time forget that the Greek Cypriots used to live where they now do (Zembylas, Karahasan 2006, p.144). As a result, in both communities the "other side" becomes demonized, homogenized, and excluded from the prevailing narratives, while each side believes the other is the aggressor, who is ready to again resort to violence if given the chance. Another feature of these narratives is that they are characterized by strategic omissions, leading to partiality, latent perceptions and prejudice. Without a doubt, the majority of people on both sides know only one side of the story, which reflects their own position and perspective, while ignoring, diminishing or distorting the experiences of the other (Broome 1998, pp.119-121).

However, on the other hand, the need for the reunification of the island became the main political priority, creates the need for a new movement, that of Cypriotism, an ideology that pledged support to the political independence of the island (Mavratsas 1997, pp.718 -719). It focuses on the idea that Cyprus has its own unique character and, therefore, Greece and Turkey - which, in addition to being defined as guarantors by the Constitution of the Republic of Cyprus, have the role of the motherland of the two main communities respectively - should consider the island as an independent entity. The independence or autonomy of Cyprus concerns a historical, political, social, cultural level - but rarely (and only in its most extreme expression) does it take the form of complete disengagement from Greece and Turkey. Therefore, Cypriotism does not deny the Greek or Turkish ethnicity of the inhabitants of the island, however it emphasizes that their ethnic identity and therefore their culture has also acquired unique characteristics, which on the one hand differentiate them from the Greeks and the Turks respectively, and on the other create a common ground between the two communities of the island (Mavratsas 1997, pp.721). In other words, it supports the idea that "the history of the island on which we live is a common history, and is interested in both Greek Cypriot and Turkish Cypriot cultures" (Yaşin 2000, p.152). The Cypriotists in both sides aim to create an island that is more open and inclusive of social and spatial practices and differences, yet they only read and construct through Cypriot-centric practices that produce a unified place with a Cypriot-centric wholeness, that is anti-partition, against any kind of ethnic exclusivity (Kemal 2020, p.162). Thus, in the years following the events of 1974, a series of rapprochement processes between the two communities is taking place. A great number of intellectuals from both communities agreed on the need to get out of this situation and started to discuss the issue on the intellectual platform. Knowing that the universal language of art would help them overcome this difficulty, the artists chose to use art as a form of communication and indeed art activities and initiatives over time, started to neutralize the prejudices against the "other" to some extent (Günel 2011, p.62). "Strange as it may seem, some interest began to form around the 'other side's' high culture and literature only a few years after the physical separation of the two communities." (Yaşin 2000, p.151). The first meetings between the Cyprus Writers Union (based in the southern part of Cyprus) and the Turkish Cypriot Artists and Writers Union (based in the northern part of Cyprus and in 2017 renamed to Cyprus Artists and Writers Union) Cyprus) took place on 13th of January and 3rd of March 1990. However, the first official contacts took place in December 1990, on the occasion of the arrival of the Turkish writer Aziz Nesin in the southern part of the island on 17 December, as a guest of the Cyprus Writers Union. In September 1992, after many difficulties the necessary permits were obtained and members of the Turkish Cypriot Artists and Writers Union cross to the south, where they meet with members of the Cyprus Writers Union, in order to organize a poetry evening with the participation of ten poets from each community on the 31st of October 1992. At the end of the meeting a joint proclamation was issued, according to which regular meetings and events would take place (Yaşin 2000, p.151). According to the Greek Cypriot poet Giorgos Moleskis, "In those meetings we used the few Greek that some of the Turkish Cypriots knew or the English that each of us knew and we tried to communicate. Sometimes we also asked from translators to translate poems and other texts. Such meetings took place in Cyprus, with several difficulties, or abroad. In our communication, in addition to language, we often used grimaces and gestures, the language of facial and body expressions. We still use such means of communication when we meet with Turkish Cypriot poets." (Μολέσκis 2010, p.12).

Writers from both sides participate in joint events both in Cyprus and abroad. In 1999, thirty Greek Cypriot and Turkish Cypriot artists participated in a meeting that took place on the Swedish island of Gotland and lasted eight days. "This meeting offered the opportunity to those who participated to have long daily contacts and to cultivate the very culture of communication." On the 6th of December 2002, members of the Cyprus Writers Union and members of the Turkish Cypriot Artists and Writers Union, in their meeting at the Ledra Palace Hotel, located in the dead zone, held the founding meeting of the bi-communal artistic

group "Artists & Artists". The group, through the events it held both on the island and abroad, aimed to create a model of coexistence and mutual respect for each other's diversity and technique, to promote acquaintance with each other's art and literature, to create for artists and writers to work on joint projects, to promote a culture of peace through art and literature, to highlight the multicultural character of Cyprus, to serve in harmony and unity against division and conflict, to contribute to the restoration of trauma in Cyprus through art and literature (Öncül 2020, p.18).

The traumatic separation of the island permeates in many ways all the modern Cypriot (Greek Cypriot and Turkish Cypriot) writings, which increasingly look like a broken mirror that reflects the multiple transformations of memory, national-cultural consciousness and identity in the passage of time. Division is still one of the main issues in the poetic rhetoric of Cyprus, as the Cyprus issue remains unresolved so far and Nicosia is the only European city still separated by a dividing line. According to the Turkish Cypriot scholar and poet Mehmet Yaşın "Both Turkish-Cypriot and Greek-Cypriot literary circles are dominated by their so-called motherlands. In order to be considered 'real' Turks and Greeks, Cypriots need to be peripheral in the fictional national identities, which caused the division of their country." (Yashin, 2012). There can be observed impressive structural similarities and convergences in the two communities when it comes to the self-definition towards the respective mainland literature. "The traditional and nationalistic device of both Hellenocentric and "Anatolian-centered" literary rhetorics consists in seeking its root in the origin from (and dependence of) an idealized and rather abstract 'motherland'." (Kappler 2007, p.50). When language needed literary mobilization in the service of nationalist expression, the community dialects of Cyprus were most often rejected in favour of the grandeur and political agency conferred by the languages of the presumed motherlands of Greece and Turkey (Stephanides, Karayanni 2015, p.xiv). As far as the Greek Cypriot community is concerned, we see that after 1974 the literary canon has been constructed by state publications and prizes, translations and anthologies, as well as organizations that emphasize the Greek tradition (Yashin, 2012). The Turkish Cypriot official narrative, on the other hand, considers Turkish Cypriot literature as a part of Turkey's "legitimate" canon (Kemal 2019, p.286).

However, the desire for rapprochement, peace, social security and the creation of a unified community living in harmony is reflected in the narratives of several Greek Cypriot and Turkish Cypriot writers (Katsigianni 2009, pp.31-32). After the separation initially of 1964 and later of 1974, a multitude of writings, movements, publications and translations take place, which define "Cypriotism" within a framework defined by a united Cyprus (Kemal 2020, p. 172). Especially after 1974, identity becomes a decisive issue in defining literature in a new context of "Cypriotness" (Kappler 2007, p.52). In a period when Cypriot identification was at risk of elimination, authors from both communities engaged with Cypriotist formations, which eventually gained prominence within Cyprus's unofficial literary scene. Focusing on the dangers posed by partition, they apply common literary practices focusing on Cypriotness in relation to the place, with the main quest of a rebirth that replaces ethnically defined literary production with a Cypriot-centric literature, fully inclusive of Cypriots, and the entire culture, history and nature of the island. At the same time, numerous anthologies, newspapers and journals published in Cyprus claim the name "Cypriot literature", which first gained prestige during the period 1965-1986, when collections of Cypriot literary works in Greek or Turkish and even in English translation were published on both sides of the division (Kemal 2020, p.172). After the partition, since new generations have already grown up and as now a few Greek Cypriots and a few Turkish Cypriots speak each other's language, communication is based mainly on English as lingua franca and as a language for mediation in translation. Many poets play the role of the translator and translate the work of the "other", mainly through the mediation of English, thus creating an experimental literary dialogue and a literary post-cultivation (Stephanides 2011, pp.51-52). More specifically, poetry has played an important role in Cypriot culture and has played a clearly politicized role in shaping the collective Cypriot memory (Adil 2015, p.333).

Turkish Cypriot poet Neshe Yashin, a poet well known in both sides of the island, combines the erotic element with the tragedy of the island. In her poem “The Big Word”, the poet talks about the strength of poetry and the strength of love, and the belief that one day the poetry of peace will be able to reverse the state of war and all its tragic consequences; that one day love will be beyond nationalities. The poet also declares that she is ready to betray the one half of the island, hence the division that the nationalist narrative promotes, so that she can have her entire homeland back.

“When the poem utters the big word
all the weapons will hush at once
the word that is the voice of
the spilled blood and the cry of suffering
the word that's uttered by the chorus of the dead
and by the exiled crowds of history.

[...]

That day, a new love will emerge
from the foam of the sea
that is indistinct in nationality.

[...]

If being disloyal to a half
will bring me the whole native land
your nationalism will be a cuckold's egg
I shall betray you
even with your bloody armies after me
I shall make love with all the enemies
I shall betray you
on all the continents of this earth.” (Stephanides, 2009)

Greek Cypriot poet Meletis Apostolides, in his poem “Can’t remember how it started”, describes how the two communities, without realizing exactly what was happening, one summer found themselves facing each other with a gun in their hand. The poet, by let the reader know that he does not remember how the whole situation started and how the two communities were filled with wounds, wants to emphasize that the ordinary people of Cyprus were not aware of the political situation and that they had no involvement in the events that led to the conflicts. He then notes that the pain that Cypriots are experiencing is stronger than the order given to them to kill each other. According to the poet, eventually the two communities move away from each other and now each community lives separately in its own labyrinth, where, lost, it seeks in vain to find a way of escape.

“Can’t Remember How It Started,
or how we came to be groping
the fresh wounds of last summer.
Then, we searched
or each other
from a distance
of two hundred meters,
through the peep sight on our rifles.
Now,
tearful eyes
see neither target nor sight.
With our hands well tied
to the thread of Ariadne
we set off
each to his own labyrinth. ” (Tamer, Siakalli 2019, p.78)

Turkish Cypriot poet Tamer Oncul dedicates the poem he wrote in 1997 entitled "Our Wall", to Turkish Cypriot Niyazi Kizilyurek and Greek Cypriot Paniko Chrysanthou, who in 1993 co-produced the documentary "Our Wall", which presents the stories of Cypriots who live on both sides of the dividing line, at a time when communication between the two communities was almost impossible. The poet addressing the imaginary wall located between the two sides, highlights the fact that Cypriots now had to go through passport control to visit their home, which they were forced to leave, fearing for their lives. At the same time, he accuses the wall, that is, the division of the island and its people, of serving the interests of other countries.

“I heard your story
from a young man
who went to water his roses
by passport...

Look! We are alone...
Confess it all and tell me...
Tell, who nourishes you?
Tell, how many flags do you serve,
how many people’s vampire ?”

Translated by Ali Zeki (Provided by the poet)

Greek Cypriot poet Georgios Moleskis, in his poem “The Water of Memory”, published in 1998, also refers to the imaginary wall that divides the island. In this poem, children are asking about the wall. These children represent the generation born after 1974 and therefore does not have any direct memory of the events that led to the division of the island, and at the same time never saw the other half of the island, nor people from the other community, since the passage from one side to the other was not allowed until 2003. The

poet talks about both the positive but also the negative events of the past that led to the creation of the wall, but also expresses the hope and the belief that in the end the good will win, the hero will bring the water of memory, the people of Cyprus will remember the time before the conflict, when they lived together peacefully, and thus they will throw down the wall.

“And to the children that always ask about this wall

I tell a story

about the good, about the bad

and as always in fairy tales,

good triumphs over all,

the hero enters the palace,

or,

fetches at the minute

the water of immortality or the water of memory.” (Stephanides 2007, p.33)

Greek Cypriot poet Niki Marangou, in her poem “Street Map of Nicosia”, walks around the southern part of Nicosia, the divided capital of Cyprus since 1963, and walking with the reader in all the main streets of the old city, reminds us through the names of the streets, that once the city had a cosmopolitan character, its streets had Greek and Turkish names and Greek Cypriots and Turkish Cypriots used to live together in its neighborhoods.

“Looking at the street map

of Nicosia and its suburbs

Fuat paşa Street ends on Dionysou and Herakleitou Defne Yüksel on Hermes Street

Yenice Şafak on Leontiou Makhaira.

in the vicinity of Flatro bastion

on old maps the river cut through the town

but Savorniano, the Venetian, changed the flow

to fill the moat with water.” (Stephanides, 2009)

Turkish Cypriot poet Jenan Selchuk, who was born in 1974, thus a poet that belongs to the generation of postmemory, in his poem “The Date-Palm”, that was written in 2002, he becomes a date-palm, which was transported to Cyprus from Egypt. Through the story of the date-palm, the poet unfolds the multicultural history of the island, from antiquity until today, a history that embraces as his own past, thus as his identity. The poet also refers to the relationship of the two communities with their "motherland", Turkey and Greece respectively, describing this relationship as a paranoid one. In this way, the poet promotes one of the basic principles of Cypriotism, that of the independence of the island.

“I am a tree, a date-palm

in some Mesaoria cemetery.

Many civilisations buried in my shade,

their bones are my roots.

We have been brought from Egypt, by ships

Where forty curly-haired slaves were rowing the oars.
A Hellene with an earring was my godfather
my circumciser, a fold up Ottoman barber pederast.
Springs to Aphrodite,
winters to Zenon, I have been apprenticed.
Maybe you didn't realize.
I was the model of the Lusignan architects.
A heritage from Venetian merchants is
the delightful talk of mine, chasing pleasure
Roman Byzantium...

A British invention
are these split personality syndromes
that I exhibit. From time to time
presuming my self a human being, lying more
when licked. My paranoias
a straightjacket stitched from flag cloth,
made in Greece, made in Turkey:

I see war
when I look in the water!" (Stephanides 2007, p.34)

Poetry contributes to the mutual understanding and reconciliation of the two largest communities of Cyprus, since through the poetic dialogue both the formation and evolution of inter-communal relations, as well as the space of the "other" are defined. Cultural dialogue and cultural osmosis are cultivated more and more systematically between the two communities. The exchange of cultural capital between poets and readers is an attempt of communication between the two communities. In this case, poetry functions as a catalyst for the removal of racial, ethnic, linguistic, religious, historical contradictions and differences. In the rhetoric and ideological extensions of poetic discourse between Turkish and Greek Cypriot writing, many common elements are identified, such as Cypriot mythology and anthropogeography, Cypriotism, the trauma of memory and the ardent desire for peace (Katsigianni 2009, p.32). Cypriot poets, who consciously choose to distance themselves from the official literature and therefore from the nationalist narrative, are in a literary quest to redefine and reproduce a divided Cyprus in favor of a unified Cyprus.

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CAN HORROR MOVIES AFFECT US SPIRITUALLY?

JAYANT ATHAVALE, SEAN CLARKE

Background On streaming platforms around the world horror films were popular over the past year. Their popularity has continued to rise over the past 20 years. In fact, 2020 was the year where the horror genre took home its largest share of the box office in modern history. What is driving this rise of interest in horror is not entirely clear. While the tangible impact that horror movies have on the human psyche is known, their subtle impact is largely unknown. **Methodology** With 40 years of spiritual research experience, the team at the Maharshi University of Spirituality has studied the subtle impact of various genres of entertainment, including horror. This research has been conducted by using aura and subtle energy scanners along with the advanced sixth sense of its research team. **Results/Findings** It was found that after watching a horror movie, the viewers' subtle energy and aura showed significant increases in distressing vibrations, which lasted for hours. People with severe spiritual distress were impacted to a greater extent after watching such movies. Also, on analysing the subtle vibrations from the photographs of a few directors and actors who had taken part in popular horror movies, it was found that they emitted a high level of distressing vibrations. Distressing subtle-vibrations lead to negative side-effects on the human psyche. **Conclusion** There is a spiritual principle that like attracts like. When one is exposed to media that has distressing vibrations, one is more likely to attract distressing energies from the Universe. If one has to watch a horror movie, then it is suggested that one use spiritual techniques to regain one's positivity.

WHY DID THE BOSPHORUS DRY UP?: RUMMAGING THROUGH THE OTTOMAN SITES OF MEMORY IN ORHAN PAMUK'S *THE BLACK BOOK*

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ABSTRACT

Orhan Pamuk in his novel *The Black Book* narrates the metamorphosis of Ottoman Memory into dilapidated “sites of memory” through the post-Ottoman era of the new Republic which was marked with tumultuous and dramatic shifts in terms of collective memory and collective amnesia. Pamuk in his novels as well as in his prose pieces is more concerned with the lost Turkish identity which has been merely preserved in some artifacts, archives, classical monuments, and shapes of *Nastaliq* script which was once the medium of articulation and representation in the erstwhile Ottoman Empire. Pamuk’s *The Black Book* is therefore a mnemonic “re-representation” of a culture that has lately been pushed into deliberate amnesia; however, fragmented parts of Turkish cultural memory have been used and revived by the political elite through different eras of their rule after the birth of the new Republic. *The Black Book* searches for the lost Turkish identity through “shapes of letters” carved into the faces of common westernized Turks and their pictures in magazines and newspapers—a kind of *hurufi* spiritual quest for identity. The novel through the character of a lovelorn lawyer Galip takes us to a detour of archives, mystic *derwish* scripts, historical tracts, among other sites of memory, while searching for his lost wife and her mysterious columnist cousin Celal. This search leads to a larger revelation of the lost Turkish memory and identity “crystallized” in the ruins. This paper proposes to present a detailed analysis and explanation as to how Orhan Pamuk sees Turkish memory and identity embedded in the ruins and sediments of the Bosphorus, the mannequins, images and artifacts which the novel *The Black Book* presents through metaphorical imagery in a metafictional narration of a quest within a quest. The present paper will analyse: Why the writers like Pamuk feel a need to go for a “re-representation” of a culture that had a glorious past—what has happened to the glory?; How Pamuk’s novel narrativises the Turkish identity lost in the forlorn ruins and dried straits; What literary strategies the novel uses for the quest of cultural memory and collective identity to counter the imposed collective memory and amnesia; What the re-imagining of the lost memory and history has to offer to address the conundrum of Turkish identity in the modern globalised world.

KEYWORDS: Cultural Memory, Collective Identity, Sites of Memory, Amnesia, History

INTRODUCTION

Remembering the past collectively is as old as the civilised world is. We remember together a shared past that has bearings on our collective identities as particular groups, communities and nationalities. As Astrid Erll and Ann Rigney (2006) maintain, "*Over the last decade, 'cultural memory' has emerged as a useful umbrella term to describe the complex ways in which societies remember their past using a variety of media*" (111). Jan Assmann (1995) maintains that cultural memory preserves a store of knowledge from the past which determines unity and peculiarity of a group—that is, its collective identity. It is the reconstruction of the past for "*no memory can preserve the past,*" as the past is always constructed "*within its contemporary framework of reference*" (129-130). Assmann (1995) believes that certain historical events, which he calls 'fixed points' or 'figures of memory', are turned into cultural memory when they are 'crystallised and objectivised into texts, sculptures, architecture, rituals, cyclic celebrations and commemorations. In cultural formation, "*a collective experience crystallizes, whose meaning, when touched upon, may suddenly become accessible again across millennia*" (129-130). Remembrance of the shared past therefore stretches beyond the contemporary generations, and hence the act of remembering has to go beyond the limits of time and life of a particular contemporary generation. What is needed by each generation of any culture is the 'crystallisation and objectivisation' of the collective memory in various sites of memory which include all the forms of art, documents, museums, artifacts, monuments, dress codes, sculptures and literature. Pierre Nora (1998) defines 'sites of memory, [*les lieux de memoire*]' as "*any significant entity, whether material or nonmaterial in nature, which by dint of human will or the work of time has become a symbolic element of the memorial heritage of any community.*" (xvii)

Literature is one of the most accessible and widely used sites of memory which discusses the existing sites of memory and yet itself becomes a site of memory for posterity. Literature not only represents the contemporary social and political scenario, but it also rummages through the archives of history and tries to dig out and re-interpret the past/history of its respective locale. Such aspect of literature has to be looked into so that we may get alternative narratives of history with new perspectives about those "*periods . . . [that] are blank pages in history*" (Hegel, n.d. as cited in White, 1980, 15). Greeks and Romans preserved their cultural memory in their texts, sculptures and monuments; Egyptians, in their mummies and pyramids; Indian civilizations, in their texts, idols and temples; and so on and so forth; in fact, propagating cultural memory entails propagating the uniqueness of a community, that is, its collective identity and shared values. However, collective memory can never be innocent and free of alterations by the ruling elite. Memory is more flexible than the official history and yet it is to a great extent altered and controlled according to the needs of the present; controlled by those in power who alter it both on the prospective as well as retrospective planes:

Rulers usurp not only the past [retrospect] but also the future [prospect] because they want to be remembered, and to commemorate their own deeds by monuments, ensuring that their glory will be narrated, sung, immortalized or, at the very least, recorded in archives. Power legitimizes itself retrospectively and immortalizes itself prospectively. (Assmann, 2011, 54)

Such retrospective and prospective usurping of certain important aspects and parts of collective memory has been witnessed in Turkey and many other postcolonial nations during the tumultuous years of the twentieth century and onwards. In view of the Turkish context, the present paper attempts to explore the cultural memory and the sites of memory in Turkish author, Orhan Pamuk's novel *The Black Book*. The main concern, therefore, of this paper remains on the frameworks of history, cultural memory, and identity as reflected in Orhan Pamuk's *The Black Book*, and how Pamuk's fiction serves as a site of Turkish cultural memory.

TURKEY AND CULTURAL MEMORY

In Turkey, history has been reconstructed and cultural memory reoriented around the political requirements of the new Republic of Turkey that took birth in 1923 coinciding with the disintegration and death of the Ottoman Empire. The new Kemalist regime undertook an extensive history-writing project attempting to erase the Ottoman legacy. The Turkish State gave special importance to research in history, and “*worked very hard to ensure that a standard history was provided to the students and to the society;*” any alternative history was “*either closed out or subsumed to the broader narrative*” of Turkification (Cinar, 2015, 18-23). State institutions were formed to “*produce and popularize a usable past,*” and they “*popularized state sponsored historical narratives*” (Cinar, 2015, 18-23). Moreover, the cultural revolution of 1923, in line with Western cultures, needed Turkification and extreme secularization. Persian script was banned in favour of Roman script in the 1928 Language Revolution; Literature and public speeches in local languages, especially Kurdish, were outlawed. The adoption of modern surnames under the Surname Law of 1934 aimed at “*standardizing Turkish surnames and erasing traces of ethnic differences by prohibiting non-Turkish surnames;*” and the 1934 Law of Settlement “*sought to build cultural unity by destroying the social bases of non-Turkish cultural groups and scatter them throughout the country*” (Cinar, 2015, 39). The rejection of the Islamic tradition of the Ottoman culture was a reaction against the Orientalist stereotyping of the Turks by the West. Ataturk and his aides were “*disturbed by the inferior representation of Turks in Western historiography and social sciences*” (Inan as cited. in Cinar, 2015, 17). Ataturk therefore abolished all that was ‘Ottoman’ and hence in Kemalist terms, ‘backward.’

The relation of modern Kemalist Turkey to the old Ottoman history and culture seems to be ambiguous: On one hand, the cultural linkage to the Ottoman period was denounced and rejected as to be backward, yet on the other hand ‘usable’ Ottoman past was produced and popularised by the state institutions. Such attempts at selective propagation and [re]creation of the past in accordance with the needs of the state ideology was [and still is] aimed at remaking and reshaping the collective memory of the Turkish people. The purposive aim of homogenizing the varied social groups into a monolithic Turkish identity “*made critical characteristics of the minorities irrelevant to the debate of nationhood.*” (22)

THE BLACK BOOK—AN ANALYSIS

The Black Book [in Turkish, *Kara Kitap*] first published in Turkish in 1990 and translated by Maureen Freely (2005) is a postmodern novel which deals with history, culture, mysticism and political crisis in a fragmented and metafictional narrative. The plot of the novel is set against the political turmoil of the 1960’s Turkey characterized by political rivalries and crisis. This novel can be read as the site of cultural memory interpreted and re-imagined through a postmodern fictional narrative structure and historical leitmotifs. It portrays Celal as an influential Left-Wing newspaper columnist who is believed to have underground hideouts all over the city and to be involved in political conspiracies that he provokes through coded communication in his columns. Himself being physically absent throughout the plot, Celal influences his communist readers and other characters of the novel through his writings. The novel takes a detective plot wherein Galip, a lawyer, searches for his missing wife Ruya as well as for the hiding columnist as he suspects his wife of hiding with Celal. Galip rummages through the columnist’s hidden archives, going through his old columns and other historical texts. His search for Ruya ultimately develops into a larger quest for collective memory and narrative identity through mystical and symbolical interpretation of history.

Orhan Pamuk in the novel juxtaposes the Ottoman history with the 1960s’ historical and political transformations in Turkey. Through Galip’s search, the readers are acquainted with the glimpses of Ottoman Turkish culture, history, and identity right from the Sultanate through the turn of the twentieth

century. The novel re-interprets and reconfigures the Turkish identity calls an 'imaginative understanding' of the past (Carr, 1961, 24). Pamuk narrativises those "*blank pages of history*" which Hegel argues are "*deliberately left un-narrated by the historians*" (Hegel as cited in White, 1980, 15). Pamuk is critical of the idea of Turkification disseminated by the Kemalists and the post-Kemalist 'neo-Ottomanism' propounded by contemporary Islamist political powers, and therefore seeks for cosmopolitan identity of Turkey.

QUEST FOR COLLECTIVE MEMORY AND IDENTITY

Galip first visits Celal's office after the latter's disappearance, and then finally steals into the columnist's secret apartment and remains hidden there; all the while, reading all the books and columns that the Celal has archived in the apartment. Rummaging through the left-wing documents which he finds at Celal's empty newspaper office, Galip begins his journey into the past through the archived manuscripts and journals:

Just to leaf through them was to return to the tense but heady days when liberation, victory—the Day of Judgement!—was around the corner. When exactly had he lost the faith? He could no longer remember. From time to time he'd return to the list he'd made on the back of Ruya's goodbye letter and phone a few of her old friends, and afterward more memories returned to him. . . . Hoping to acquaint himself further with the black-and-white fairytale world of little left-wing splinter groups that Ruya and her first husband had once inhabited, he rang an old friend who kept the archive of political journals. (Pamuk, 2015, 67)

Through the mystic narrative, the novel uses the theme of quest for 'self' hidden in each person, a self that always wants to become someone else—be it Galip's quest for his wife or Celal's quest for secret meaning of words and letters he reads on the faces of people symbolising some deeper mystic meanings of identity. This theme of quest makes the novel seem like a *hurufi* text which calls for the deeper second meaning, a symbolic history, resisting the collective amnesia exercised by the official history. Pamuk's novel unifies the historical with mystical in order to search the Turkish identity that has a long history of mimicking 'others' and identifying with the 'other'. The 'other' as described in the novel has both mystic as well as existential significance. Rumi's search for his beloved Shams after the latter's death has symbolic significance—although he knows that Shams is dead, yet he roams throughout the city to find him. His search for Shams—his other self—leads him to the search of his greater self, God. Reading the hidden meanings of letters on his own face, Galip is relieved to see his other self in his own self, his identity which he recognises after reading much as to identify himself; he seems to discover what in E.H. Carr's term is called his own 'narrative identity' through the narratives and hidden letters:

He felt at peace with the world; he walked as if in a dream. . . . As he walked past the long row of glittering jewel shops, he told himself that the peace he now felt in his heart came from the secret he'd read in the letters in his face—the secret that had brought him such terror—but now he'd read the letters, now he'd left behind that piteous creature he'd been before reading the letters. . . . What made the world mysterious was the second person each of us hid inside ourselves, the twin with whom we share our lives. (Pamuk, 2015, 339)

This mystery of identity is apparently not solved, so to say, in a concrete way in the novel. However, the novel is itself about "reading" and finding meanings. Galip represents those modernised Turks who are deprived of their history and cultural memory. Pamuk suggests that the meaning is to be sought after and it is just interpretations of interpretations that we encounter in the search for identity. The "meaning" of identity both individual and collective is sought in the novel in certain 'sites of memory' where history and collective memory are preserved. *The Black Book* using the theme of quest, narrates through detective plot in which the story develops from the personal quest to a larger quest for collective identity and cultural memory. Galip's journey begins with his personal search for his missing wife, but ultimately, he forgets

about his personal quest and gets intrigued by the cultural history and collective identity. Through Galip's odyssey, the author narrativises the Turkish cultural and collective memory through various 'sites of memory' ranging from the letters, museums, books and columns, Sufi history, symbols and mysteries.

THE WASTELANDS AND LABYRINTHS—SITES OF MEMORY

Pamuk figuratively creates in Celal's column a fictional 'site of memory, that is, the imaginary drying up of the Bosphorus as a wasteland. The imagery in the dried Bosphorus is a metaphorical reference to Turkey's 'lost identity' and cultural memory sedimented in the debris of the strait. Celal imagines Bosphorus strait as a wasteland, a bog in which the centuries of Anatolian history are buried. He imagines himself rummaging through artifacts and remnants of the centuries-old history which range from the Byzantine coins, "thousand years old wine corks and soda bottles," Ottoman skeletons of "orthodox priests clutching their staffs, . . . the palace intriguers of yesteryear still doubled in sacks in which they drowned," to the warships drowned during the World War I and II (Pamuk, 2015, 117-19). The description of the wasteland is full of vivid yet dreamlike images of the centuries of Anatolian historical artifacts deposited on the bed of the Bosphorus, which are, the 'sites of memory' where history 'secretes' itself and is remembered through generations (Nora, 1998). The description of the dried up Bosphorus is rendered in T.S. Eliot's pastiche style mixing the traditional age old historical imagery with the modern postindustrial modern wreckage. In addition, Celal's Bosphorus is a site where "a collective experience crystallizes, whose meaning, when touched upon, may suddenly become accessible again across millennia" (Assmann, 1995, 129). Imagining the Bosphorus dried up overnight, Celal's column goes thus:

As this new civilization grows up amid mussel-encrusted Byzantine treasures, tin and silver knives and forks, thousand-year-old wine corks and soda bottles, and the sharp-nosed wreck of galleons, I can also imagine its denizens drawing fuel for their lamps and stoves from a dilapidated Romanian oil tanker whose propeller has become lodged in the mud. But that is not the worst part of it, for in this accursed cesspool watered by the dark green spray every sewage pipe of Istanbul. (Pamuk, 2015, 17)

Some of Celal's columns are concerned with the underground labyrinthine museum of a mannequin master called *Bedi Usta*. Celal mixes facts with fiction in the description of the mannequins. Like a historian, Celal records the beginning of the mannequin making in Turkey under the aegis of Abdulhamit, the last Ottoman emperor (Pamuk, 2015, 59). The "patron saint of mannequin making" was a master craftsman named *Bedi Usta*, whose son shows the mannequins to Celal. The mannequins inciting fury of the Islamic clerics were also rejected by the Westernising people who preferred Western dummies on the shop windows, as these mannequins were made imitating Turkish people and their 'gestures' ranging from commonest workmen, seamstresses, famous billionaires to encyclopedists. The people didn't want "these Turks, the fellow citizens" because "Turks no longer wanted to become Turks; this was why they'd gone along with the 'dress revolution,' shaved their beards, reformed their language and alphabets." *Bedi Usta's* son remarks, "the special thing that makes us what we are' was buried inside these strange and dusty creatures." (Pamuk, 2015, 61)

Referring to the collective forgetting of the past and of Turkish collective historical identity exercised by the new Republic, the master mannequin maker believed that those Turks who wanted to become someone else, wanted to imitate Western culture, failed in their attempt because they could not change their 'gestures' that made them who they are. *Bedi Usta* believed that "a nation could change its way of life, its history, its technology, its art, literature, and culture, but it would never have a real chance to change its gestures" (Pamuk, 2015, 62). The mannequins of *Bedi Usta* whom he called his 'children' are the repositories of the shared identity and collective memory which the Master *Usta* longed to preserve against

the Westernisation drive of the nation. The narrator identifies himself with the mannequins in their shared gestures and memories:

I saw myself in these uncles and aunts, these friends and acquaintances, these grocers and working-men; these mannequins' eyes bored right into my heart, for they were made in my image; I felt I too were a mannequin wasting away in this hopeless moth-eaten darkness; . . . they were deities mourning their lost innocence. . . . They like me, like all of us, had once upon a time, in a past so far away it seemed like heaven, caught by chance a glimpse of an inner essence, only to forget what it was. It was this lost memory that pained us, reduced us to ruins, though we all struggled to be ourselves. (Pamuk, 2015, 64)

MYSTERY, GESTURES AND FACES—SIGNS OF MEMORY

Celal later roams across the alleys and market places to read the signs and gestures of lost history and identity on people's faces to see in these faces of his "*fellow citizens . . . the city's long history—its misfortunes, its long lost magnificence, its melancholy and pain . . . they came from a shared defeat, a shared history, as shared shame*" (Pamuk, 2015, 218). The mannequins serve to Galip as the 'cultural formations' or the 'figures of memory' in which the cultural memory and the historical consciousness are 'crystallised and objectivised.'

The novel using symbolic images of faces and letters suggests the meaning of identity hidden in the faces of common people which are riddled by letters—and hence a hidden symbolic collective history. Celal writes his columns suggesting the other 'second meanings' of letters and faces as would be the belief of the mystic *hurufi* order. Galip reads the photographs which Celal had marked with Persian letters across the faces stretching from eyes and noses down to the chins and across the ears, symbolising the stories of the past inscribed on them. He realises that "*some faces did not yield anything other than what was immediately apparent; the other faces looked calm and quiet when he first set eyes on them and then, when he least expected it, launched into stories.*" (Pamuk, 2015, 279)

In the chapter "Discovery of Mystery," Pamuk introduces a fictional author F.M. Ucuncu and what he had written about meaning in the mystical letters which he saw carved in human faces. Drawing from "*forgotten Hurufi pamphlets, Anatolian folk art . . . he demonstrated the 'values' accorded to various sounds when they were translated from Arabic and Persian into Turkish . . . each individual letter could be found on human faces*" (Pamuk, 2015, 317). Galip, therefore, reads the "*localised collective memory*" within its "*framework of language*" that he discerns on the faces of the common people (Halbwachs, 1992). This figurative linguistic and *hurufi* symbolic reading of words and letters, is a metaphorical suggestion to the individual stories of the common people which according to Halbwachs (1992) combine to make a social framework of memory, a symbolic history. According to this fictional author Ucuncu, there is a hidden meaning in these human faces with letters on them. The identity could be discerned once the meaning of these letters is deciphered. Galip then goes on looking through the photographs of various random readers at Celal's apartment to find the solution to the mystery of identity through the letters on the faces. Pamuk quite playfully handles this 'mystery' of letters and identity through the philosophy of this fictional author. According to Ucuncu, the letters on the faces lead to another layer of secondary and tertiary hidden meanings. Ucuncu suggested that: "*through interpretation, glean a third meaning from the second, and the fourth from the third, ad infinitum—so there are in fact an infinite number of possible interpretations of any given text,*" therefore suggesting that all collective and cultural memory is a social construct, an interpretation of the past. (Pamuk, 2015, 318)

The letters and texts inscribed on the Turkmen's faces are nothing but history and the long tradition of Anatolian collective memory hidden and repressed through deliberate 'collective amnesia.' The letters,

faces, and gestures symbolise the racial identity of the Turks whose features can't be altered permanently no matter how perfect they imitate 'others.' Pamuk therefore suggests that the history and cultural memory are always inscribed on the faces of 'the fellow citizens' in the form of gestures and letters with secret meanings which reflect collective identity. To follow the mystery of these letters on the faces is an attempt to revive the cultural memory and history, and therefore to understand one's own collective identity.

THE MYSTIC SUFI AND THE POLITICAL—A JUXTAPOSITION

The novel juxtaposes the modern Turkish political history with the centuries old mystic history of *derwish* orders. During his pursuit of his missing wife, Galip happens to rummage through the library of one of his friends called Saim that again turns out to be a repository, a site of memory. Reading through the books and articles at Saim's library, Galip reads about the Sufi orders of Bektasis, Alevi and Hurufis and about the close association of the Hurufi order with Marxism and Leninism. Looking through the archive of Communist pamphlets, Saim and Galip find a photograph showcasing Chairman Mao sitting with Enver Hoxha [Hodja], an Albanian Communist leader who served as the head of Albania from 1944 until his death in 1985. Galip was surprised not by the photograph but by the caption "*which made pointed reference to 'twelve columns;'*" the twelve columns refer to the Alevi Sufi belief and faith in twelve *imams* or religious leaders in Shia Islam. Galip, while looking at the photograph closely, addresses the readers, saying:

Stranger still, all the new recruits had chosen aliases like Hasan, Huseyin, and Ali—as you probably know, these are all Alevi names—and as I was soon to discover, they were not just Alevi names but names of famous Sufis, Bektasi sheikhs. . . . I read every book I could find on the Bektasis, the Janissaries, and the Hurufis—you know about the sect, I am sure, they're the ones who divine secret meaning from the works in the Koran. I also read up on Albanian communism, and I put it altogether I had unraveled a conspiracy that dates back a hundred and fifty years. (Pamuk, 2015, 79)

Pamuk throws light on the historical figures of the mystic orders, and the repressed Sufi memory, suggesting the ill fate of the mysticism/Sufism right from the Ottoman times through the contemporary political scenario. However, the Mevlevi sect of Rumi's Sufi order was gradually accepted by the Ottoman Empire. Niki Gamm (2011) in her article in *Hurriyet Daily News* says that "*several mystic sects were prominent in the Ottoman Empire, including the Bektaşi, Halveti, Mevlevi, Rifai, Qadiri, Naqshbandi and Bayrami. Of all of these, the Ottoman rulers were probably closest to the Mevlevi, undoubtedly from the time of Osman*" (para. 4). At the newspaper office, Galip listens to an old columnist in a long discussion on Hurufism and Celal's secret association with the sect. Suggesting Celal's imminent untoward fate, the old columnist tells Galip:

All Hurufis come to a bad end. Fazlallah of Astarabad, the founder of Hurufism, was killed like a dog; they tied a rope around his feet and dragged his body through the market. Did you know that he first made his name—six hundred years ago—analysing dreams, just like Celal Bey? Not for a newspaper, though; he practised his art outside the city, in a cave. (Pamuk, 2015, 104)

Through the Hurufi-Bektasi columnist Celal Salik's columns, Pamuk re-interprets the life of the thirteenth century Sufi poet of *Mewlevi* Order Jalal al Din Rumi [in Turkish, Celalettin Rumi]. Celal's interpretation narrativises alternative collective memory, which Jan Assmann calls "a form of resistance" to the conventional history, and thus, in Carr's view, a "reconfiguration" of Sufi history (Assmann, 2011; Halbwachs, 1992). In the novel, the columnist Celal who shares his first name with Jalal-al-Din Rumi provides yet another interpretation of the relationship between Rumi and Shams of Tabriz despite, as Galip narrates, "*the tens of thousands of treatises in the seven hundred years since he had walked on earth*" (Pamuk, 2015,

254). Celal considers Rumi as a man “*plagued by sexual and spiritual anxiety*” and what [Shams] “*found most interesting about Rumi was the ‘sexual and mystical’ intimacy he enjoyed with certain men*” (254). Celal’s interpretation coincides with Coleman Barks’s (2005) initial interpretation of the Rumi-Shams association for which Barks later regretted and declared it to be a misjudged one: “*Gay lovers hear Rumi’s poetry as gay. I don’t agree, though I’m certainly guilty of previously loading Rumi’s poetry with erotic fruit.*” (1)

POSTMODERN NARRATIVE AND THE CULTURAL MEMORY:

Whatever the interpretation, the columns about mysticism, its origin, and popularity/infamy of various sects of Ottoman mysticism, are the critical alternative sites of memory which rummage through the forgotten mystic history and attempt to revive the tradition in all its aspects. Celal’s argument in his articles about Rumi and Shams relationship implicates the alternative postmodern interpretations of history. His columns are symbolic of the texts which mix fact and fiction and re-invent the past with an altogether a new perspective that challenges the age-old narratives, especially the narratives of Turkish history as ‘projected’ by the Kemalist nationalist elites after the birth of the Turkish republic in 1923. In this regard, Halbwachs (1992) and Assmann (1995) discuss cultural memory as past reconstructed in the present suggesting that the past is fictionalised as well as fiction is sometimes passed off as historical fact in order to re-create the historical sense. It is a memory that is collective and ‘real’ that derives its “*force more from verisimilitude than from any objective truth*” (Hutcheon, 2004, 105). Celal in his columns not only discusses the historical but also invents some fictionalised events and personages: For instance, the wasteland of Bosphorus, the Mannequin museum, the fictional author F.M. Ucuncu, the mannequin master Bedi Usta among others are all fictionalised but put into the historical narrative of the novel. The novel therefore tends to be both historical fiction and a fictional history—a symbolic interpretation of the past. “*Rather than raise our eyes to the concrete minarets,*” says Pamuk, “*we should look instead into the dark, dry, snake-and soul-infested wells of our submerged and forgotten past*” (Pamuk, 2015, 352).

Orhan Pamuk offers interpretations to the altogether forgotten and forbidden history through narrativising the historical facts in postmodern fictional memory. The fictional narrativity of history and historicity of fiction intend to find verisimilitude in both fiction as well as history; and the verisimilitude is drawn by the novel’s focus on the contemporary Turkish political and cultural scenario along with the cultural memory as embedded in Turkey’s Ottoman and Republican history, culture, mythology and literature that stretches through the centuries-old literary traditions. M. K. Bhatnagar (2002) explains the intermingling of history and fiction as a result of the need of the verisimilitude and narrative identity: “*A novelist opts for a factual background only with a view to find an order in the seeming welter of history. . . . It is here that one understands the real import of what otherwise has been reduced to a mere cliché: ‘In history nothing is pure but names and dates; in literature everything is true but names and dates’*” (113). Linda Hutcheon (2004) further remarks that:

. . . recent critical readings of both history and fiction have focused more on what the two modes of writing share than on how they differ. They have both been seen to derive their force more from verisimilitude than from any objective truth; they are both identified as linguistic constructs, highly conventionalized in their narrative forms, and not at all transparent either in terms of language or structure; and they appear to be equally intertextual, deploying the texts of the past within their own complex textuality. (Hutcheon, 2004, 105)

To re-invent and re-discover the cultural identity through memory, fiction, and history, it is necessary to narrativise the past into literary form of stories; to narrativise untold and symbolic stories hidden in the

faces and riddles. Therefore, Celal sees “every letter of every untold story swimming on their faces, and all signs of silence, dejection, and even defeat” (Pamuk, 2015, 269). The ‘cure’ to this ailment is to “pick up the pen and scribble something down—and somehow manage others to read it . . .” in order to resist the collective amnesia (269). Pamuk reinvents the cultural memory through the postmodern techniques of narrativity which according to Hayden White (1980) blurs the line between history and fiction. Pamuk employs pastiche, intertextuality, and historiographic metafiction in order to juxtapose history, fiction, and mythology together to re-invent the Ottoman cultural memory and identity. A Postmodernist novelist, Pamuk uses fragmented and alternating narrative techniques to make the novel more dreamlike, like the characters of Ruya and Celal who dominate the story yet do not appear in it. Celal remains in hiding from the beginning till the end; Ruya appears in a dreamlike manner in the beginning chapter and then disappears. By the end of the novel, the narrator addresses directly to the readers suggesting the metafictional narration:

Reader, dear reader, throughout the writing of this book, I have tried—if not always successfully—to keep its narrator separate from its hero, its columns separate from the pages that advance its story, as I am sure you will have noticed . . . there are pages on some books that affect us so deeply that they remain imprinted in our minds forever, not because the author has displayed extraordinary skill but because “the stories seem to write themselves. (Pamuk, 2015, 442)

CONCLUSION

Orhan Pamuk’s novel can be read as a ‘site of memory’ replete with historical themes and interpretations of the past. It also refers to various other ‘sites of memory’ which can be found in the motifs used—that is, archives, libraries, columns, dreams, mannequins, labyrinths, and most importantly, the fictionalised wasteland of the dried up Bosphorus which reveals many more sites and artifacts of the past. Mystic history is also interpreted mingling the facts and fiction in a manner of a standard postmodern narrative on history. The need to go for history and cultural memory through various symbolic sites of memory arises from the cultural shifts in Turkey beginning in the late 18th and early 19th centuries—the shifts which imposed a homogenised identity on the otherwise diverse culture of Turkey. These cultural shifts mandated homogenisation, Turkification and westernisation at the cost of regional, linguistic and cultural identities of various peoples of Turkey. The state-sponsored collective amnesia as well as the selective use of the past could not be well accepted by various intellectuals and authors like Orhan Pamuk and Elif Shafak both of whom were charged with sedition—of disrespecting Turkishness—under the Turkish laws of the time, because of their critical stance against the politically motivated erasure of history and collective memory. Pamuk goes back to every possible aspect of history, not only to glorify the collective memory and original cultural identity but also to highlight the dark sides of the Ottoman past. What one can understand in Pamuk’s fiction is that the author holds the historical identity dear and yet wishes for an inclusion of all cultures of both East and the West, local and cosmopolitan, an identity which is diverse, shared, historically informed, which is accepted not as something to be ashamed of, but as a legacy to be cherished.

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DODGING NOSTALGIA: FILMING AND DEALING WITH FACTS IN INDUSTRIAL HERITAGE SITES

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Abstract

Documentary film is commonly seen and defined as a genre with social engagement ambitions. In fact, many directors and critics view it as a form of social history by giving central roles to individuals or communities that tend to be rendered invisible or voiceless by mainstream media. This perspective gains relevance when one considers films which deal with labour relations in manufacturing plants which, often, expose forms of psychological violence inflicted by those in power positions towards the underprivileged. Filmmakers such as Luc Decaster, Michael Moore as well as Steven Bognar and Julia Reichert, to mention but a few, have all worked on film narratives that explore the process of deindustrialization in their countries of origin. While exposing the complexity and disturbing effects of the dismantling of an industrial order, the adopted stance is one that refuses to glorify the outgoing paradigm.

Inspired by the work of the aforementioned directors, the authors of this paper have seized the opportunity to work on a film about the extinction of a paper producing industrial node in Tomar (Portugal) and on the repercussions for the region. During the course of filming, however, they felt the need to produce a theoretical reflection on the negotiating process adopted to reach a balance between the perspectives of elements of former managerial and technical staff. With that in mind, this proposal aims at sharing their musings as well as the difficulties found during the research and shooting periods to distance themselves from an industrial sublime nostalgic narrative that effaces the complexity of class conflicts, along with the violence of manually assembled work, by focusing on the grandeur of the buildings and of the machinery. Special emphasis will be placed on the difficulties of dodging a nostalgic industrial sublime narrative. Firstly, because this narrative is still very much ingrained in a prevailing industrial heritage protection discursive trend and, secondly, because it was a narrative shared by white and blue collar-workers alike. Hence, the sanitizing and violent features of the dominant nostalgic discourse will be analyzed by resorting to a work still in progress.

INTRODUCTION

The documentary film *Watermark* is being developed within the context of an international project, entitled *PAPER TRAILS: Post-industrial histories, technical memories and art practices in Tomar*, that results from a research partnership between the R&D unit TECHN&ART, which is based at the Polytechnic Institute of Tomar (Portugal) and the Valais School of Art – EDHEA (Switzerland). This project aims at establishing a set of dialogues with similar European initiatives concerned with conceiving reconversion and reconfiguration solutions for obsolete industrial settings by analysing their potential for hosting cultural activities. Likewise, it envisions to reflect upon the role of art practices in reconversion ventures.

Projects such as this have been triggered by the deindustrialization process that has been afflicting the Western world since the 1960s. Variables attached to the construct of certainty, such as job security, employee rights and community identity have been called into question in these transitional times. Therefore, it is no wonder that the past keeps being revisited as a sight of comfort and safety. Nostalgia is, then, summoned as a way to fill the void, to ward off the anxiety of uncertainty and to hold on to an idealized recollection of things past. This is particularly true in small cities, such as Tomar, where the closing down of long-established industries has had a severe impact on the livelihood of the population and has pushed the city towards an urgent reinvention process.

Focused on Tomar's paper industry, once a notorious industrial node in Portugal, *Watermark* ties together footage from home videos, interviews, photographs and b-roll to tell a number of stories that mirror the effects of deindustrialization in the region. Having decided to adopt a cinematic stance akin to that of Luc Decaster as well as Steven Bognar and Julia Reichert that favours people over machinery, *Watermark* intends to give the lead role to those who have witnessed and endured the effects of deindustrialization in Tomar. However, with the filming process already under way, the film crew is realizing just how hard it is to curb the social actors' urge to narrate accounts of pleasant remembrances while neglecting to expose the grievances of blue-collar tasks. A propensity that is also manifested by sponsors and collaborators of the project alike, since the industrial heritage label that graces sights such as these is filled with nostalgic sublime undertones that somehow interfere with a more factual approach. In the pages that follow, the authors of this paper, which accumulate the roles of director (Luz) and producer (Sol), will describe the negotiation processes in which they are engaged in order to be true to the stories *Watermark* wants to tell while simultaneously avoid betraying the other actors' involved expectations.

SEARCHING FOR A VIEWPOINT

Given that the main focus of PAPER TRAILS project is Tomar's, now extinct, paper industry, it was clear from the beginning that this should also be the theme of the documentary. Despite the fact that the paper industry in Tomar goes back to the 18th century -- due to the existence of an abundance of raw materials at hand as well as water supplies in the shape of the river Nabão (Barbosa & Genin, 2019, p. 586) --, it started to crumble in the second half of the 20th century. A symptom of the gradual collapse of the industrialization paradigm initiated in the 1960s and felt more intensely in the Western world. The closing of the last plant of the compound, *Fábrica do Prado*, took place in 2017 and signalled the end of the paper industry in Tomar. However, its massive and unoccupied industrial structures which, in some cases, were quickly taken over by nature, bear witness to the industry's ghostly presence.

In recent times, several artists have taken an interest in the remnants of industrial heritage as they embody a sense of resilience while complying with an aesthetics of decay that glorifies the industrial past and is very much in vogue in the urban explorer movement (Strangleman, 2013, p. 24). Photographers such as Edward Burtynsky, Yves Marchand and Romain Meffre as well as the duo Bernd and Hiller Becher have all developed

artistic projects based on industrial landscapes, with the vast majority adopting an ironic and critical stance towards their topic of interest.

At the same time, deindustrialization has also caught the eye of prestigious American publishing houses which have decided to capitalize on the public's nostalgic cravings for smokestack industrial America by publishing long-format "past and present"-type books. The fact that they "make extensive use of the high-quality corporate photography that documents the industrial heyday of the post-war period" (Strangleman, 2013, p. 26) makes for their bestseller status. While most readers tend to see these publications as a quick fix for dealing with the uncertainty of the present and, simultaneously, holding on to an extinct reality that needs to be memorialised for old time's sake, there are others that regard it with suspicion arguing that such books tend to present a sanitised and idealised version of the impact of industrial dynamics in people's lives (Arnold, 2015; Strangleman, 2013; Strangleman, Rhodes & Linkon, 2013). As observed by Strangleman, they do so by presenting an uncritical version of the past "where tensions of gender and race, if not always class, go unnoticed, one where the destructive impacts of industry on health and environment are obscured" (2013, p. 33). Moreover, in many cases, it is also possible to witness an erasure of the human element in the photographs, thus giving full prominence to machines and, as a result, to the crude capitalist system in which they emerged without ever revealing the length of its crudeness and traumatizing effects in war contexts (Strangleman, 2013, p. 25; Soye, 2013). In addition, this nostalgia filled and "urban decay imagery" is also pernicious in the sense that its "emphasis of the decay of the city negates the many positive efforts and reformative measures that work towards sustaining and improving the experiences of those in residence" (Arnold, 2015, p. 328). In other words, due to its highly fetishized yet alluring aesthetics, this type of imagery becomes the prevalent discourse while alternative viewpoints tend to be disregarded as they disturb the industrial mystique.

While engaged in the research process, the decision to not follow a nostalgic framework in the film was not an easy one to make as the authors were aware that the vast majority of those which are cooperating in the making of the film are rooting for that kind of approach. Including former workers as they aspire at returning to a period of certainty in their lives through the film. As one of them mentioned during the interviews "this [the paper factory] provided for us and our families. It put food on our tables and paid for our children's education".

At the same time, it must be stated that this nostalgic attitude that finds expression in the industrial sublime is far reaching. It pervades local and national administration policies and even mainstream heritage preservation outlooks and practices which tend to regard industrial heritage as a political asset and/or as a fun fair opportunity. In a way, it seems to be a means to stop the course of ruination. Yet, this strategy presents deindustrialization through the lens of place. However, both the director and the producer have decided to take on an approach that incorporates those who worked in the now abandoned premises and that is revealing of their contribution and illustrative of the complexity of class and gender relations in an industrial plant [fig. 1]. In order to better understand the complexity of the labour relations that the authors seek to display they have had to populate an already depopulated industrial site. In other words, the social actors were invited to meet the film crew at the plant where part of the shootings took place.



Figure 1. Former worker being interviewed at what was once his working place, 2021.
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METHODOLOGY

This film project resorts to *in loco* interviews so as to collect real-life experiences of those who were directly involved with the paper industry in Tomar. By adopting an oral history approach, the authors wish to promote the perspective of those who have witnessed facts first-hand, but that history tends to neglect. At the same time, by including first-person narrations they expect to trigger empathy and a better understanding of the magnitude of the gradual erosion of this industry in the region. As observed by Andrew Hatcher, narrative-sharing fosters emotional connection and makes the past tangible and relatable enough for the public to sympathize with the memories being told (2015, p. 287). As the film crew is made up of outsiders to the focus community, it has decided to work closely with a former community leader who has been working as mediator between the director and producer to make it easier for them to gain the trust of those that are being interviewed.

Concurrently, in-depth research on paper industry and on paper technology is also being done in order to have a better grasp of the subject but also to better convey it in the narrative. As such, besides spending time at the library and at special archives, the authors have been regularly consulting paper technicians and a paper historian under whose guidance they have been developing the more technical aspects of the storyline [Fig. 2].

A photographer is also documenting the whole of the film process as the photographs are also helpful in analysing details that may be included in the film. Besides the photographs being taken during the multiple shooting sessions, personal photographs present in family albums of the interviewees will also be included in the narrative. With this in mind, a call for locals to come forward with memorabilia, mementos, home-

videos, personal histories and anecdotes from the heyday of the industry in Tomar was posted using social media and the Town Hall's newsletter.

Being a project that deliberately started without a predetermined script, it largely depends on the stories that are going to be narrated by the social actors. The collection of raw data – video, audio, and photographic material – entails its recurrent analysis through the viewing and annotation of segments which, as a whole, are going to shape the film's narrative structure.

As far as interviews go, a decision was made to trust the immediacy of the first take as it better conveys the first-time-on-camera impact. Meaning, the social actors' reaction to a new-found agency as historical sources is more spontaneous. Moreover, their propensity towards digression and contradiction is finer captured, thus allowing for the emergence of a film structure laden with facts and subjectivities alike. This filming method will make for a truer characterisation of the deindustrialization story being told while also contributing for a quicker rapport between the public and the social actors during the close-viewing experience.



Figure 2. Paper-making session with paper historian Maria José Santos, 2021.

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DISCUSSION

The idea of doing a documentary on the decline of the paper industry in Tomar emerged out of the need to fill a gap as far as film narratives on the topic are concerned. Mention must be made to two previous cinematic ventures on the topic of the paper industry undertaken by two Portuguese directors Faria de Almeida (*Como se faz o papel*, 1968 [trans. *How paper is made*]) and António Ruano (*Árvore – Papel*, 1970

[trans. *Tree – Paper*]). These, however, fall into the genre of industrial documentaries given their overall instructional mission, easily discernible in the titles given (Martins, 2011, p. 351-2).

The recent closure of the last plant still standing along with the existence of a large number of living witnesses were decisive cues to set the documentary into motion. The work of filmmakers like Luc Decaster (*Rêve d'usine*, 2003), Michael Moore (*Roger & Me*, 1989), Steven Bognar and Julia Reichert (*American Factory*, 2019) on deindustrialization narratives served as reference. However, the realities portrayed are quite different from the one that *Watermark* is to disclose. For instance, contrary to *Rêve d'usine*, the public does not get to witness the closing process. Instead, the industry depicted in *Watermark* has already been pronounced dead and the story will be told in *media res* by those who have observed the end of its life cycle. None of the plants is working and there are no plans for them to ever going back to work as paper factories again. They are empty industrial spaces whose only hope is reconversion. In other words, and using other European cases as example, the adoption of a set of post-industrial practices seems to be a good way to surpass obsolescence and avoid ruination.

Moreover, their mark in the region is undeletable as they position themselves solemnly along the river Nabão, given that water is an essential resource for paper production. While reflecting upon the relation of paper and water the authors began to realize that this industrial compound is itself a symbolic watermark, in the sense that it stubbornly defies invisibility and stands as an industrial fingerprint to the region.

Having summoned several workers to the premisses where some worked their whole lives, the film crew was able to witness their reaction to the place. In bodily terms this return to home testified to the experience of a double discomfort. On the one hand they were undergoing a trip to a place and time of harshness. Yet, on the other hand, this same trip also took them back to a time of certainty and of industrial grandeur of which they can claim a piece. This was plainly perceived in the mementos they have chosen to share with the film crew. Paper samples and fountain pens are just a few examples of the objects that surrounded them daily and that are now material evidence of the work they once produced (Strangleman, 2013, p. 32) [fig. 3].



*Figure 3. Former worker sharing paper samples with the film crew, 2021.
© Hugo Malainho*

As the shooting of the former-workers' testimonies progressed, it was possible to sense the emergence of two discursive lines: 1) one on camera very much based on the good memories of the good-old labouring days at the plant; and 2) another one off-camera, most likely out of decorum, where labour accidents, difficulties as well as funny episodes were mentioned. This led the authors to recognise that their control over the narrative was limited not only due to ethical reasons as they cannot manipulate the content of the interviews, but also because they could not force the social actors into disclosing information that they were not comfortable unveiling before a camera. Therefore, they established that the best course of action would be to respect what every single actor presented his or her memories and try to find a common denominator when revisiting the totality of the interviews. While this is still a work in progress, it is already possible to infer that the nostalgic discourse prevails. Overall, the past is a good place for both managerial and working staff because it is a memento itself of "an industrial culture built on, and out of, the illusion of permanence" (Strangleman, Rhodes & Linkon, 2014, p. 10).

CONCLUSION

Faced with the dismantling of a way of life they had taken for granted, social actors tend to put aside the hardships resulting from the strictness of class relations and hierarchy in favour of the illusion of stability. With this in mind, and wanting to pursue a narrative line that dodges nostalgia and challenges the dominant tropes of industrial pasts in the West, the authors will probably have to intertwine the social actors' testimonies with context regarding the problem of relying too much on memory as it tends to be selective. Nonetheless, and not wishing to betray the documentary's goal of contributing to working-class history

heritage and history in Tomar, blue and white-collar workers will be given the same amount of relevance in a story that does not have a happy ending and where certainty is championed over reality.

Moreover, and as a way of further exploring documentary film's capacity for social engagement, a Janus-faced approach will be adopted as far as Tomar's industrial past is concerned. Hence, while allowing screen time to the past, the future will also be given some consideration for its reformatory potential. Rather than focussing on loss, *Watermark* aspires at pointing towards regeneration, for cities and communities are dynamic and as such they tend to adapt and create their own resolves. In other words, they move on!

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COLLECTIVE MEMORY AS METAPHOR: PROBLEMS IN THE STUDY OF COLLECTIVE MEMORY

PREMJIT LAIKHURAM

One foundational worry in collective memory research concerns the ontological status of collective memory. Collective memory is often viewed as something not existing in itself but represents a way in which groups construct shared representations of their past. That is, it is not really memory in the real sense of the term, but only a metaphor. This paper argues that if collective memory is a mere metaphor a collective memory studies runs into severe problems. First, the practice of transferring conceptions from individual level memory research into collective memory becomes suspect. On what ground do we use concepts like “retrieval” and “constructive”, which are terms from individual level memory research, when we speak of collective memory? Second, we cannot talk about a relationship between individual and collective memories. Important question such as “Is collective memory an aggregation of individual memories or it is emergent?” becomes superfluous, as we are speaking of two completely different types of entities here. Thus, for collective memory studies to be a proper field of study, collective memory has to be literal in some sense. I argue here that recent developments in area of philosophy of mind, such as studies on collective intentionality and the extended mind and related areas, seem to open up the possibility for the existence of a genuine collective memory. This makes the study of collective memory quite a relevant and an interesting field right now. We need to properly look into the relation between the “I” and the “we” if we want to bridge the largely felt conceptual and theoretical gap which currently lies in the heart of collective memory studies. The paper concludes by calling for the involvement of more philosophers in collective memory research as some of the field’s more fundamental theoretical worries require tools of analysis only they can provide.

A QUALITY IMPROVEMENT PROJECT: TO IMPROVE THE CARE RECEIVED BY PATIENTS WITH DEMENTIA IN A RURAL GENERAL PRACTICE IN IRELAND

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INTRODUCTION

Dementia is a syndrome symbolised by progressive cognitive impairment causing inevitable decline in global intellectual, social and physical functioning and in many cases, is correlated with behavioural and psychological symptoms.

There may be memory loss frequently related to short-term memory, communication difficulties, changes in personality or mood and problems with spatial awareness. Difficulties performing activities of daily living independently may emerge, with instances such as forgetting the names of familiar objects, times and places, missed appointments and issues around medication compliance. People with dementia may exhibit responsive behaviour and demonstrate impaired insight and judgement. Neuropsychiatric symptoms by its nature presents as psychosis, anxiety and depression.

Dementia is one of the most common and serious disorders in later life with a prevalence of 5% and an incidence of 2% per year in people over 65 years of age (Hoffman, 1991; Launer, 1992). The prevalence of Dementia is rising. Ireland is predicted to have the largest growth in the older population of all European countries in the coming decades (Trepel, 2011) estimated population growth of 1.2%. In 2018, there was a total diagnosis of 55,266 cases of dementia out of which 11,175 cases suffered serious functional impairment and 1,876 patients were chair bedbound There has been a notable rise in incidence up to approximately 7,752 cases per year. (Pierse et al 2019)

Due to the evolutionary nature of dementia, costs of dementia care in Ireland may become astronomical. The ARCH study (Regan, 2014) approximated the total baseline annual cost at approximately €2.32 billion, with relatively half of this cost determinable to the cost of care provided by family and friends. Costs associated with dementia care are more than for stroke, heart disease and cancer (Regan, 2014).

THE GENERAL PRACTITIONER CASELOAD

General Practitioners are often the first healthcare professionals to be cogitated when dementia is suspected. Currently, the average GP diagnoses one or two new patients with dementia each year (Iliffe et al., 2009).

Antiquated recognition is not straightforward because of the insidious and variable onslaught of symptoms. 'Timely' diagnosis of dementia and early intervention is advocated by clinical guidelines and national strategies, notwithstanding a diagnosis gap has been analysed and it is estimated that half of all cases of dementia are not formally diagnosed. Corroboration of the diagnosis can yield up to 4 years.

The formal diagnosis and contact often ensues late in the illness and/or in crisis when contingencies for harm prevention and maximisation of quality of life have been established. GPs experience difficulty in diagnosing and disclosing a diagnosis of dementia to their patients citing difficulties differentiating physiological ageing from symptoms of dementia, lack of confidence and concernment about the impact of the diagnosis on the patient (Foley et al. 2017). Reasons given for delays included lack of confidence, lack of time, 'therapeutic nihilism', lack of education and personal responsibility. Indeed, a small minority of GPs saw no value whatsoever in early diagnosis. Long-standing relationships between the GP and patient, and stigma associated with dementia were also identified as barriers by rural GPs participating in focus groups, who additionally reported that they believed GP training to be insufficient (Cahill et al., 2008)

THE IRISH NATIONAL DEMENTIA STRATEGY

The National Dementia Strategy in Ireland sets out a number of fundamental principles to underpin the accoutrement of care and supports for patients with dementia including:

- Strengthening the participation of people with dementia in society and in their own communities as fully as possible and for as long as possible;
- Transcending the process of end-of-life care in an appropriate setting for those with dementia;
- Appropriate training and supervision for all those carers for or providing services to people with dementia;
- Directing resources to provide the best possible outcome for those with dementia, and for their families and carers.

AUDIT

Aim

To improve the care received by patients with dementia at a rural primary care centre in Ireland.

Objectives

To identify patients with a current diagnosis of dementia;

To obtain a profile of people with dementia and suspected dementia in the practice

To ensure that all people with dementia and those suspected with dementia in the practice receive the flu vaccine.

Our SMART Aim Our rural Primary Care centre team decided to reach a target of 75% in line with the recommendation in the ICGP Flu Audit Toolkit.

75% patients (regardless of age) with a confirmed or suspected diagnosis of dementia living in nursing home will receive an annual flu vaccine.

Methodology

This data will be collated manually from patient records, using a bespoke data collection tool that we will design to collate the data, and it will be collated electronically via our record management system.

Our audit data will include current / recent patients. Our exclusion criteria includes the following:

- Patient going on holiday / living abroad for a significant time
- Patient not consenting to a treatment
- There is a contra-indication to administration of the vaccine

In the event that a diagnosis of dementia has not been made, it will be possible to detect people with suspected dementia through prescription of certain medication e.g. Cholinesterase Inhibitors.

Data Collection – Criteria

demographics of patients coded with dementia

the number of patients prescribed antipsychotic medications in the last 12months

the number of patients prescribed Cholinesterase Inhibitors in the last 12 months

smoking status

flu vaccination in the last 12 months

alcohol consumption

No. of consultations in the last 12 months

The quality improvement ideas agreed by our Primary Care team specific to increase flu vaccinations agreed included the following:

- Analyse and interpret our data via comparison with our target
- Decide on the changes that need to be made and implement these changes
- Re-audit our practice to determine if an improvement has been made

Our improvement initiatives includes the following:

1. A surgery notice on the door of the waiting room to remind patients to discuss the flu vaccine with their GP or practice nurse.
2. A letter to all patients with dementia to remind them about their flu vaccination.
3. A notice on the cupboard where the vaccines are stored to ensure GPs document administration of the vaccine on the practice software.
4. Liaise with staff in the nursing homes to ensure flu vaccination records are communicated to the GP. The audit cycle will be completed following the 2020/2021 flu season to assess whether this simple and cost effective method has any effect on increasing vaccination uptake rates.

Results

Table 1. Total number of patients diagnosed with Dementia in a rural primary care centre

Total No. of Patients Diagnosed with Dementia	Total No. Males	Total No. Females
218	99	121

Figure 1. Total number of patients diagnosed with Dementia in a rural primary care centre

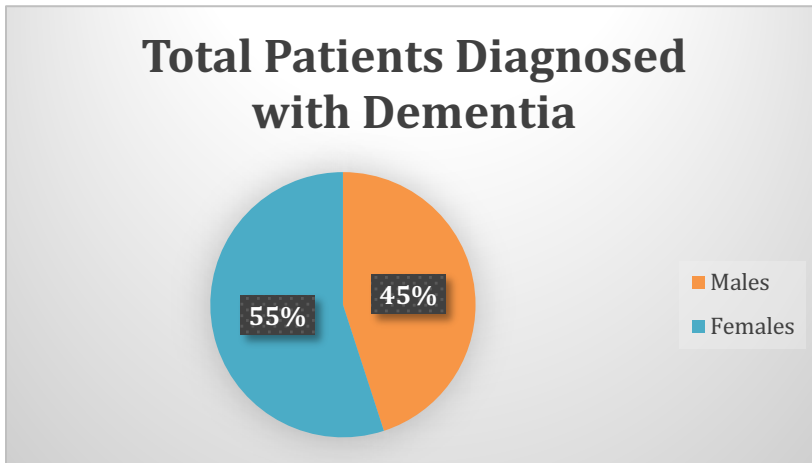


Table 2. Number of patients on Antipsychotic treatment

The total number of patients on Anti-Psychotics	Total No. of Males	Total No. of Females
43	18	25

Table 2. Number of patients on Antipsychotic treatment

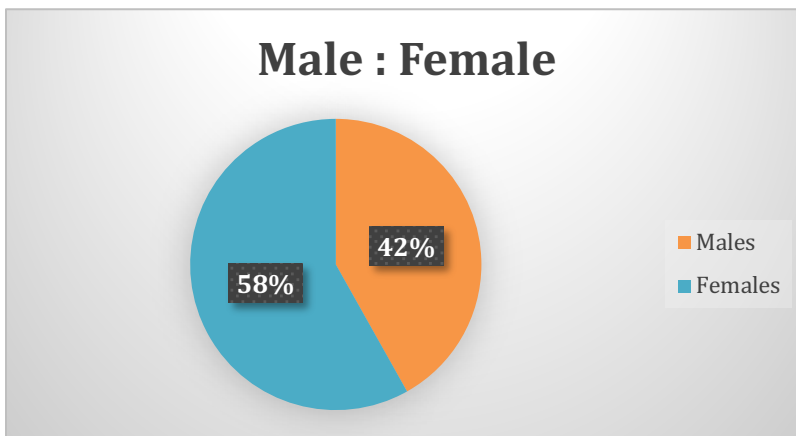
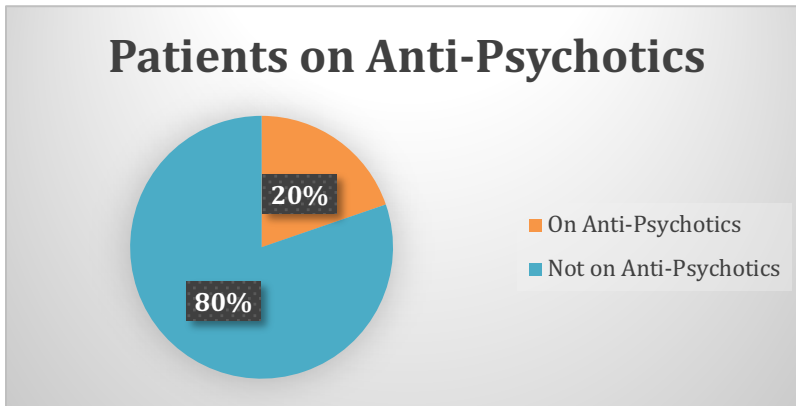


Table 3. The number of patients on cholinesterase Inhibitors

Patients on Cholinesterase Inhibitors	Total Males	Total Females
193	92	101

Figure 3. The number of patients on cholinesterase Inhibitors

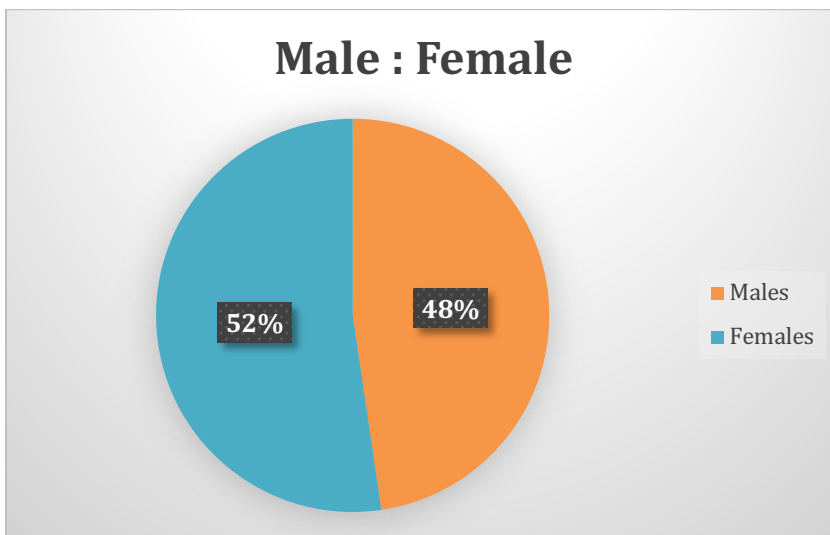
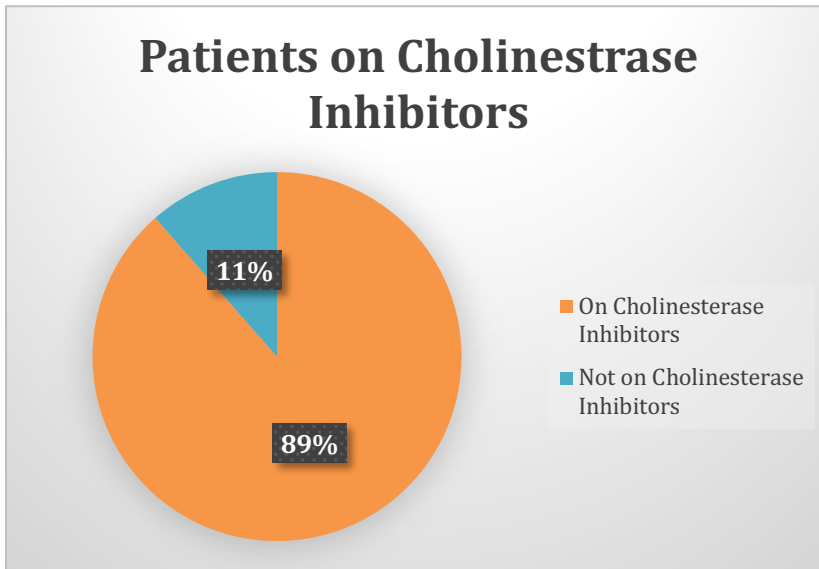


Table 4. Smoker Status

Smoker	Non-Smoker	Unknown
37	72	109

Figure 4. Smoker Status

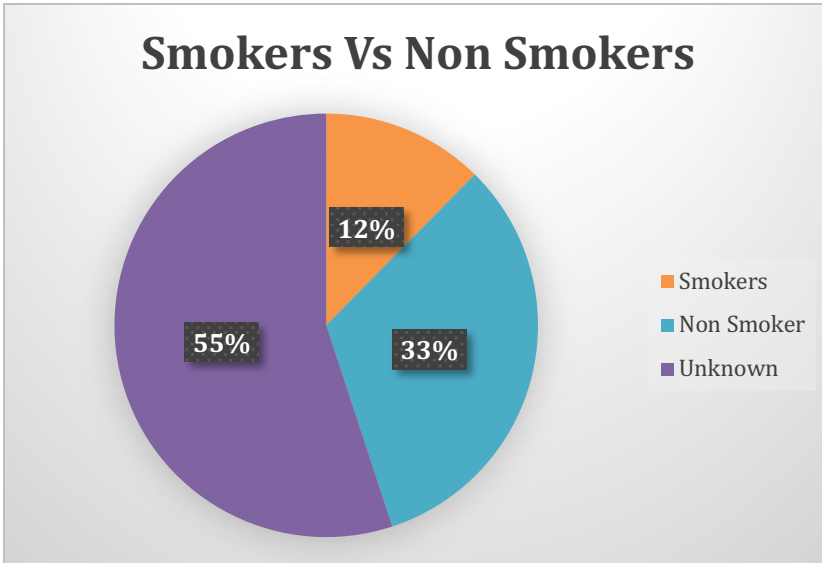


Table 5. Alcohol Consumption

Yes	No	Unknown
78	44	96

Figure 5. Alcohol Consumption

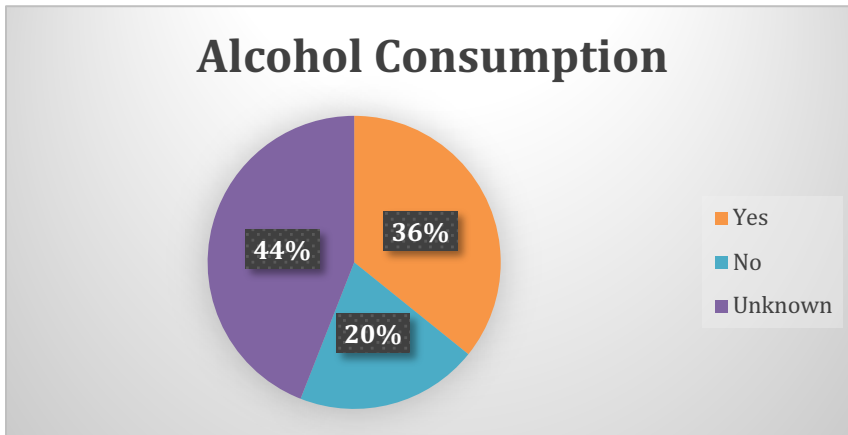


Table 6. Dementia Patients: The total number of consultations per year

No. of Consults	No. of Patients
0-2	21
3-4	76
5-6	42
7-8	63
>9	16

Figure 6. Dementia Patients: The total number of consultations per year

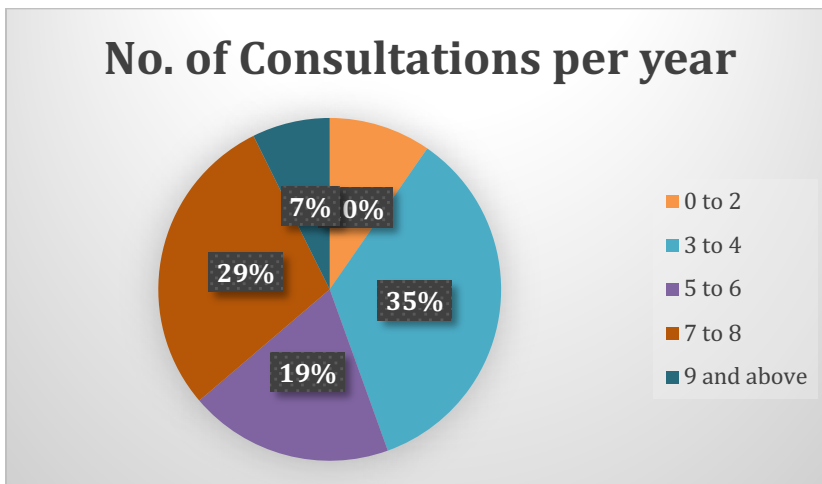


Table 7. The number of dementia patients who had received the annual Flu Vaccine in 2019

The number of patients who had received the annual Flu Vaccine	Total Males	Total Females
166	76	90

Figure 7. The number of dementia patients who had received the annual Flu Vaccine in 2019

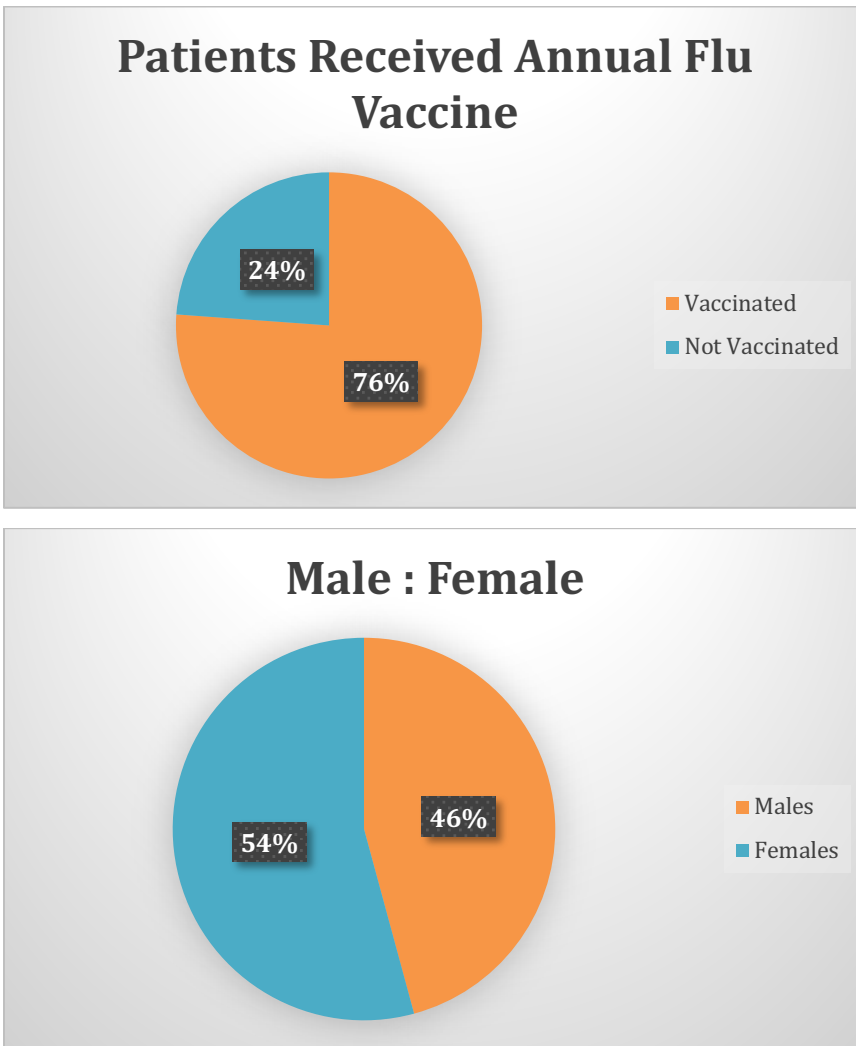
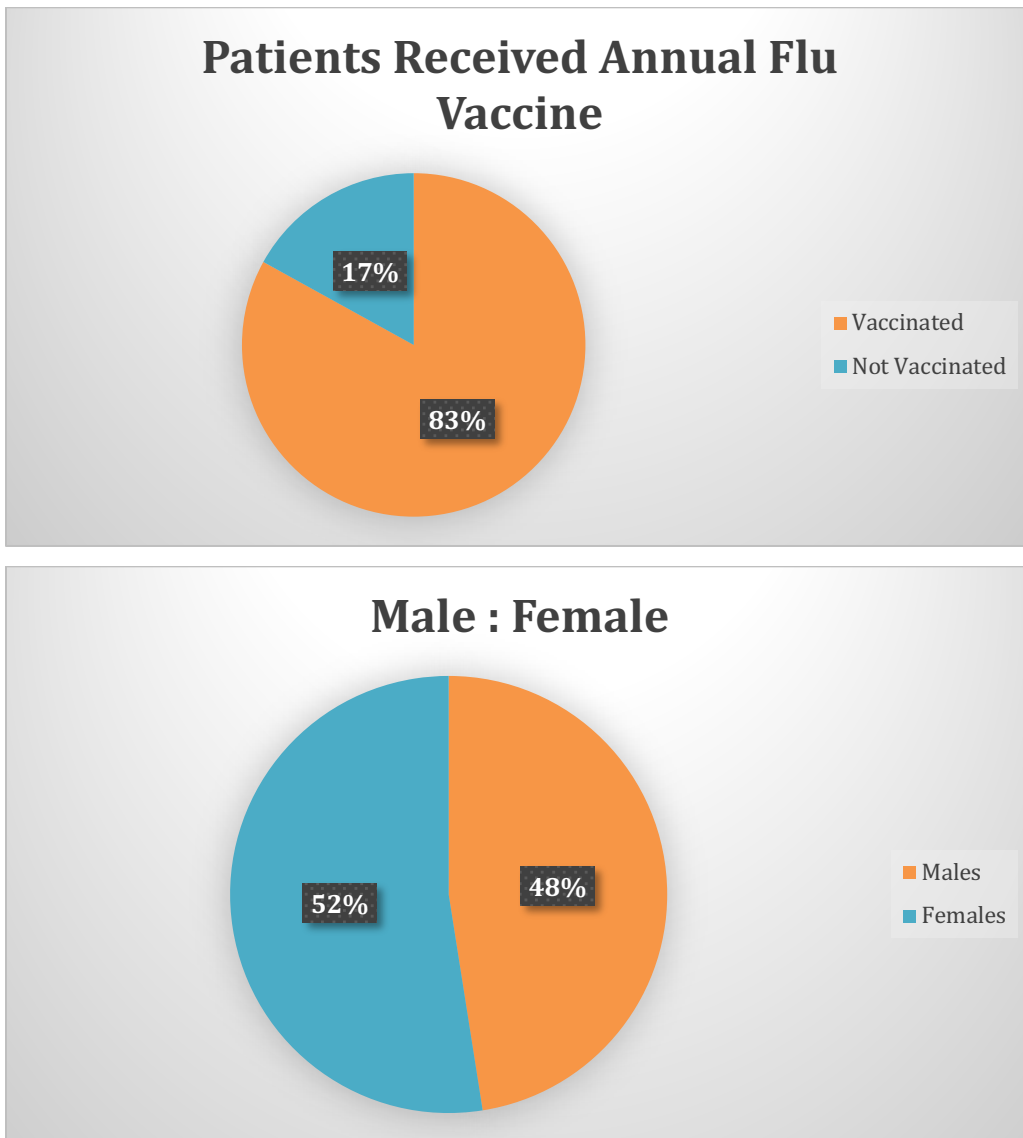


Table 8.The number of dementia patients who had received the annual Flu Vaccine in 2020

The number of patients who had received the annual Flu Vaccine	Total No. of Males	Total No. of Females
181	86	95

Figure 8.The number of dementia patients who had received the annual Flu Vaccine in 2020



Learning Points/ Conclusion

This study provided a greater appreciation and understanding of the following key points:

-Improvement changes occur slowly at first, but by testing potential improvements in small areas before spreading the changes are deemed the most appropriate.

-A run chart gives a temporal picture of changes in what is being measured and allows attempts at a change in a process have actually made an improvement. If there is no improvement then the change should be stopped. It is much better to admit to failure and learn from it rather than pursue an idea that just does not work.

Messages for others:

-Introducing this culture of Quality Improvement takes time and effort and is not accomplished quickly

-Our talented staff have many ideas on how to improve dementia care and whilst working with patients and using the methodologies we have learnt we can further harness their ideas.

Conflict of Interest

The authors declare that the research was conducted in the absence of any commercial or financial relationships that could be construed as a potential conflict of interest.

Acknowledgments

We would like to thank our rural Primary Care Team for their endless efforts, and in improving patient care.

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DIRTY AUTOBIOGRAPHICAL DRAWINGS: ALDO ROSSI'S INVENTORY SURFACE AS A TRIPTYCH OF MEMORY

BILGE BAL

Memory is a constructive process of a highly personal confrontation with things to collect experience whereas bringing former memories together over time is an imaginal, creative and reconstructive process out of fragments to produce a multiplicity of meanings, rather than the singularity of a totality. Associated with the accumulation of ideas, objects, events, places, people and time, architecture has been a part of history of human-beings for centuries. Therefore, evoking memory to assemble new narratives from old is a long tradition in architecture. Drawing the line gives architects the capability to operate as a medium that transform experience into memory through interpretation of the gaze, and recall memory as fragments of imagination to assemble large-scale constructions for world-making and architectural action. Architects' fertile sketchbooks exemplify the ability to create an autobiographic collection of surfacing and re-surfacing made of cyclical incidents which overlap with another: "An inventory surface" for visual images of memories as abstractions and new possible combinations as play-space of drawing. This presentation approaches memory through Aldo Rossi's inventory surface in company with his autobiographical drawings. " 'Something between memory and an inventory' of the things he had already seen elsewhere – both in reality and his mind's eye." To do so, Rossi's dirty drawings as a speculative site evoking a hypothetical 'album' will be disarticulated into the elements and forms — which combine an inventory of his architecture of memory: Geometrical forms, urban types and domestic objects. Then, this triptych of memory will be rearticulated as montages in order to uncover combinatorial logic, compositional principles of his constellation-like drawings — which give form to analogical thought, toward the collective formal knowledge of architecture. His gestural drawings are in dialogue with absence and presence, remembering and forgetting, matter and memory, surface and situation, memory and imagination, building and erasing, past and present, hand and eye, architecture and city, built and unbuilt, new and former buildings, poetry and criticism.

THE DESIRE FOR SIGNIFICANCE & MEMORABILITY IN POPULAR CULTURE: AN INTERDISCIPLINARY STUDY WITH A COVID POSTSCRIPT

ISRAEL B. BITTON

“Memory” is associated with various phenomena, from physical to mental, personal to collective, historical to cultural. As part of a broader exploration of memory studies in philosophy and science (slated for academic publication October 2021), this specific study employs analytical methods of cognitive psychology and philosophy of memory to theorize that A) the primary human will (drive) is to significance, in that every human action and expression can be rooted in a most primal desire to be cosmically significant (however that is individually perceived); and B) that the will to significance manifests as the will to memorability, an innate desire to be remembered by others after death. In support of these broad claims, a review of various popular culture “touchpoints”—historic and contemporary records spanning literature, film and television, traditional news media, and social media—is presented to demonstrate how this very theory is repeatedly and commonly expressed (and has been for a long time) by many popular public figures as well as “everyday people.” Though developed before COVID, the crisis only increased the theory’s relevance: so many people were forced to die alone, leaving them and their loved ones to face even greater existential angst than what ordinarily accompanies death since the usual expectations for one’s “final moments” were shattered. To underscore this issue of, and response to, what can be considered a sociocultural “memory gap,” this study concludes with a summary of several projects launched by journalists at the height of the pandemic to document the memorable human stories behind COVID’s tragic warped speed death toll that, when analyzed through the lens of Viktor E. Frankl’s psychoanalytical perspective on “existential meaning,” shows how countless individuals were robbed of the last wills and testaments to their self-significance and memorability typically afforded to the dying and the aggrieved. The resulting insight ought to inform how government and public health officials determine what is truly “non-essential” to human health, physical and mental, at times of crisis.

REFUGEES AND FORCED IMMIGRATION

POETRY OF WITNESS: BECOMING A VOICE FOR THE SILENCED

DIANA WOODCOCK

Ph.D., VCUarts Qatar

ABSTRACT

The purpose of this paper and presentation is to demonstrate through the reading of poems inspired by refugees and people living under oppressive regimes—individuals I have encountered as I lived and worked in Tibet, Thailand and Macau—how the poet can become a mouthpiece for the silenced among whom she lives, as well as for those who are absent (having become refugees, immigrants or martyrs), suggesting that her voice is a valid one.

Introduction

The poems I will share, focusing on those who endure, portray the profound dehumanizing effects of political, religious, racial and other types of injustices. They are the poet's attempts at peacemaking that hopefully move the listener towards freedom and a more grounded, sober approach to life. The primary questions I had to ask myself before I began crafting poems of witness were: Why poetry instead of journalism or photography? Why me—an American who has always enjoyed free speech? Why my voice? Why English? The obvious answers presented themselves immediately: because poetry—with its lofty knack for economical and sensual word play, coupled with its subversive and powerful potential—touches the reader in a way journalism may not; because the skilled poet can value and incorporate into poems the same degree of clarity and directness that are the hallmarks of good journalism; because poetry at its best is an action—a way to participate in the creation of the present; because I had begun to believe that fellow poet William Carlos Williams was right when he wrote in his poem, *Asphodel, That Greeny Flower*, "It is difficult to get the news from poems, yet men die miserably every day for lack of what is found there."

Poetry of witness

But why me—an American who has always enjoyed free speech? Precisely because I do enjoy free speech; because I have access to media that is willing to publish the poems; because English is the international language; and because "to whom much has been given, much is required." And so I wrote the first poem as a protest against those who did not teach me—those who censored the school history books—about an escaped slave from my hometown in America—Richmond, Virginia:

HENRY BOX BROWN

The idea came to me one day as I twisted
tobacco in the factory, grieving for family
sold and sent away to North Carolina,
remembering the slave coffle leaving
Richmond—heavy silence broken now
and then by a low whimpering and a clang;
my wife chained to the gang, holding her head
high; the wagon hauling away our children,
their eyes swollen with tears:
Go get a box and put yourself in it.
I decided I'd rather suffocate
in a crate three feet by two
and be settled in my grave
than go on living as a slave.
The trip by rail, if it went well,

would take nineteen hours or more
Richmond to Philadelphia.
If I survived, I would rise
up singing.

A large man, nearly two hundred pounds,
I climbed into that pine crate like one
about to be hung. I brung along crackers,
water in a beef bladder, my hat
for a fan, a small gimlet for boring air holes,
the memorized words of my favorite hymn,
my fear of dark, cramped spaces.
Prayed harder than I'd ever prayed as they
nailed down the lid and wound five hoops
of hickory wood around that box.

Chin resting on my knees, eyes peering
into the void, I faced my fear of
suffocating, drowning. Endured
strange pains suffered on the upside-down
journey to trainside, the clumsy transfer
to the wooden side paddlers at Aquia Creek,
eyes nearly swollen out of their sockets,
choke of my swallowed screams,
the slightest bit of air through pinpoint holes,
cold sweat on the steamboat journey—
wrong side up again, the tumble to the ground
as stevedores tossed me down, the crack
of my neck, another darkness—
inside my head. I suppose I slipped away,
breaking the mortal chains as I lay scrunched up
in my tomb, my spirit rising then and there
to possess the Promised Land.

Finally, the barge transfer: fishy smell
of the Susquehanna and Delaware; a voice
announcing my arrival in the north where
freedom tolled for every man. I heard
whispers—they thought I might be dead.
A tapping on the box, All right?
All right, sir, I said. I heard the saw and
hatchet, the cutting away of five hickory hoops,
the prying off of the lid.

Wet with sweat, I rose up
from that pine box, singing,
Out of the miry clay!
After that day, everyone called me
Henry Box Brown.

I was 25 when I moved overseas the first time to work in Macau, a tiny Portuguese enclave/gambling mecca of the Far East/footstool of China (since then it has become part of the Mainland). In the late '70s, it was full of refugees (many illegal) from Burma, Indonesia, China and other countries. At that time, I was writing journalistic pieces—not poetry; the stories of the people I met there so influenced me that I returned home to the U.S. to teach English to refugees in my hometown. As they were learning to speak basic English, I was learning to transcribe their experiences into poetry. The following poem is one result:

ENGLISH AS A SECOND LANGUAGE

They come after a long day
spent working in the sun,
smiling unremittingly as if
they still believe they've done
the right thing. I teach them
the basics, they teach me
about escape and new identities.

Weary of their brave facades,
I've asked them to share something

from their countries that defines them.

Antonio from El Salvador offers us
shards of shrapnel taken from his side
the day he nearly died. Jose from Argentina
holds up a photograph of his father missing
for decades, and a memory that never fades.
As he slips back into Spanish, I remind him
gently, Speak only English here.

Khema from Cambodia's brought a wooden
spoon and her mother holding it over the fire
the day Pol Pot's men came at noon to rape
and kill her while the children sat hidden
behind the rolled-up sleeping mats.

After they've each had a turn, I say,
Tonight let's look at adjectives and practice
describing your dead and missing relatives.
The lesson goes quite well—combination ESL
and grief workshop.

When the class is over, I watch them
gather up all they've brought. Each one
has reverted to the first language. I watch
them walking to their cars. Their feet
are made of glass.

After teaching refugees in my hometown for a while, I returned overseas—to the Thai/Cambodian border—
where I worked in refugee camps for a year. Recently I visited Cambodia, and all the memories came
flooding back:

BUFFALO STEW

The confessions:
pregnant women tied to trees,

machetes cutting out fetuses;
children killing their own parents
for stealing food; rats eaten raw.
How could I stomach them?
I listened, I heard like that bird just
there with its blank stare.
Exaggeration? I wish.
The Khmer Rouge, malaria, shadows
of vultures. One day a grandmother described
her childhood lush and wild. Closing her eyes,
she smiled and died. It made me go.

The old man squats in the shade of
Ankhor Wat, ruins rising from the jungle.
Cassia and basho trees sway in the breeze.
Children, women cut open here—so
much that cannot hide under the shadow
of the banana leaf the child carries,
riding his water buffalo, which—
at the end of its life—is sacrificed
for buffalo stew.

While living in Macau, I visited Tibet briefly and was so impressed by the Tibetans that I decided to return and live among them—teaching English at the Tibetan Academy of Social Sciences in Lhasa. When it was time to return to the U.S., I vowed to become a voice for them. The following poems resulted:

INTERVIEW WITH A TIBETAN SURVIVOR

for Ngawang Sangdrol

I was there the year you entered hell.
Could you describe that cell and having
nothing but your life to lose? They say
you sang Tibetan blues in the night.

Weren't you frightened the Chinese guards might
awaken from their drunken stupors?
Did you volunteer, or was it always clear
you were the strong one, too independent
and spry for the role of wife, the one your family
should give to Garu Nunnery?

I was teaching on the outskirts of Lhasa,
just down the dusty road from Drapchi Prison.
I'd ride past on my bike, wondering about the life
inside those walls—the morning wake-up calls,
the bland thin soup, cold cement floor, threadbare
flea-infested blanket. If I heard your screams for help,
what could I do? And now this interview.

Could you describe the cattle prods and other
forms of torture, the sounds that broke the silence:
approaching boots at midnight, chains that kept you
company in the next cell gone silent, first bird song
at dawn? And of you fourteen nuns who sang
your protest songs, how many died?
How did you survive? Why unstoppable?

Yes, you are right but too humble: we are all
survivors—of lost loves, failed marriages, broken
dreams, our own follies and mistakes.
But you have arrived at these golden gates.
Could you tell me about the ones who didn't survive?
Your mother died while you were in prison, yes?
Would you describe her influence, your grandmothers'
lives? How old were you when you realized
your land was occupied by strangers?

There are no guards outside your door now.

Why do you tremble so? Tell me what you hear
down the hall, in the next cell.

HOMESICK

He doesn't mean to be ungrateful,
one of few allowed to come here. But
claustrophobic among Chicago's skyscrapers,
Tenzin craves the taste of yak butter tea,
the melodious sound and pace of his native
tongue, the fire ceremony to smoke out dark
spirits. So he goes back to the skeleton dance,
to fragile mandalas made of sand.
The horse goes on wheels now.

The iron bird flies.
In the furthest land of the
red faces, he still dreams
of the home he's never seen:
Potala Palace, Himalayan peaks
rising above green-clad soldiers.
Exile—India, now America—
lands of the red faces,
fulfillment of ancient prophecy.

This last poem is for those who are not forced out of their countries, but instead are treated like second-class citizens – denied freedom of speech, religion and movement. The doctor in the poem was a student of mine when I taught English in Lhasa:

WISH FOR FREEDOM

From the doctor's window, I glimpse
the autumn sun descending abruptly

behind a snow-crowned pinnacle, but only
after it sets afire the faces of maroon-
robed monks circling the Jokhang Temple.
They move without hurry like mist
hovering above the river at dawn, apart
from the listless throng of pilgrims and peddlers.
The swishing of their robes whispers,
We Tibetans wish to be free.

The doctor tells me they sent him
to the mines north of Lhasa because
he had relatives in America.
Says he treated them equally: Chinese
soldiers and his fellow Tibetan prisoners.
Smiling, he recalls rooms heated by embers.
Here in Lhasa it is colder, he says,
though further south, because there is no
coal, no wood to burn. But here, I remind him,
the sky is clear, the night reveals a barrage of
stars within arm's reach. And he's found
a wife to keep him warm.

Can you hear the wish? he asks me.
I hear nothing else as it ripples across
the plains of the Changtang and back
to the flat rooftops of the Potala where
once the Dalai Lama stood watching
his people play and dance and sing
as maroon-robed monks circled
the Jokhang Temple.

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