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İÇİNDEKİLER

LITERARY ANTHOLOGIES
AND THE MAKING OF AMERICAN LITERATURE

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ABSTRACT

Literary anthologies are publicly available and historically significant bodies of writing, not only because they present a fine collection of the nation's belles letres and artistic tendencies at a certain time in cultural history but also because they represent national and social interests, which characterize imaginary totalities of art, conveying the notion of cultural evolution and hierarchy. The historical, and to a great extent political, significance of anthologies merely lies in the selection processes during which the intellectual elite deemed worthy of being collected and handed down to the next generations as cultural heritage. This paper, therefore, will discuss the significance of anthologies and literary selections in the making of American literary tradition. The discussion will necessarily focus on the ideological and political decision making procedures that intersect and intervene with the literary production and consumption networks. It will be further stated that literary canons often refuse to stay as monolithic structures but instead they endlessly circulate and perpetually modify themselves in accordance with the current ideas and inclinations of the readers and shifting power hierarchies and changing the criteria for selection can't mean in any way overthrowing the canon and ideology because each and every paradigmatic selection reinstitutes the process of canon formation and power relations that are strongly embedded in the process of production and consumption of art. Consequently, it will be shown that selection of texts as the linguistic capital never represents a consensus of a community of readers or literary elites but it is a product of power relations that created the hegemony of educational institutions, publishing houses and literary intelligentsia. American literary tradition, in this context, was shaped under the leadership of New England intelligentsia derived from historical and political functions of the region dominated by Puritan culture and values. The American character in literature, therefore, became a continuum of Puritan nativism and elitism, which was apparently a political and ideological project that aimed to establish a form of government, laws, private manners and pursuits and a certain type of people.

Keywords: Literary Anthologies, American Literature, Canon Formation, İdeology

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EDEBİYAT ANTOLOJİLERİ VE AMERİKAN EDEBİYATININ İNŞASI

ÖZET

Edebiyat antolojileri, tarihsel ve kültürel olarak önemli bir yere sahip kamusal metin derlemeleridir. Yalnızca bir ulusun "edebi zevkini" ve sanatsal gelişimini temsil etmezler aynı zamanda, kültürel hiyerarşinin hayali genelleştirmelerini betimleyen ulusal ve toplumsal çıkarlarının da temsilidirler. Antolojilerin tarihsel, ve bu sebeple dolaylı olarak da ideolojik önemli, entelektüel seçkinlerin derlemeye ve bir sonraki nesle aktarmaya uygun gördükleri eserlerin seçiminin hangi ölçütlere göre yapılacağının belirlenmesinde yatar. Bu makale, bu bağlamda, Amerikan edebi geleneğinin oluşumunda antolojilerin ve edebi seçkilerin önemini tartışacaktır. Bu tartışma kaçınılmaz olarak edebi üretim ve tüketim süreçleri ile kesişen ve bu süreçleri biçimlendiren ideolojik ve politik karar verme süreçlerine odaklanacaktır. Tartışmanın ilerleyen bölümlerinde, edebi geleneğin/geleneklerin bütüncül bir yapı arz etmediği, daha ziyade toplumsal ve kültürel dinamiklerin değişen yapısı ile birlikte kendini değişen koşullara uydurduğu tartışılacaktır. Bu nedenle, edebi geleneğin oluşumu, okur ve aydınların seçim ölçütleri ve dünya görüşleri doğrultusunda vücut bulmuş statik bir süreç olarak değil, daha ziyade sürekli değişen ve kendini yenileyen hegemonik iktidar yapısının bir yansıması olarak ele alınacaktır. Bu tartışmaların ışığında, Amerikan edebiyat geleneğinin kuruluşunda, Püriten New England aydınlarının etkisinin yıllar içinde nasıl biçimlendiği, değiştiği, ve yeni koşullara uyum göstererek varlığını gösterdiği farklı kuramcılar ve edebiyat eleştirmenlerinin metinlerinden alıntılarla ortaya konacaktır.

Anahtar Kelimeler: Edebi Antolojiler, Amerikan Edebiyatı, Edebi Geleneğin Oluşumu, İdeoloji

Literary anthologies are publicly available and historically significant bodies of writing, not only because they present a fine collection of the nation's belles letres and artistic tendencies at a certain time in cultural history but also because they represent certain national and social interests, which characterize imaginary totalities of art, conveying the notion of cultural evolution and hierarchy. The historical, and to a great extent political, significance of anthologies merely lies in the selection processes during which the intellectual elite deemed works of literature worthy of being collected and handed down to the next generations as cultural heritage. Whether they are early canonical Hebrew scriptures or the Victorian collections of fine art, the major criteria of selecting literary texts to be read and taught in public have often been based on a struggle to gain power over the signification processes rather than the aesthetic or pedagogical preferences. Anthologies and literary selections, therefore, mirror the dominant social order that affirm and sustain aesthetic forms and hierarchies besides creating and reforming canonical constructions, establishing literary

culture, and helping institutionalize the national culture and language (Mujica, 1997, p. 203-4). Based upon an ethnocentric and homogenous set of norms and values, literary anthologies are not meant to voice a nation's intellectual history and heritage but instead to serve as a way of dehistoricizing and tranquilizing the cultural legacy. Construction of literary anthologies, in this sense, begins with a process of elimination and restructuring historical and textual contexts.

The primary concern underlying the nature of selection was an attempt to discipline the reading activity and manipulate the possible interpretations so as to monopolize diversification and classification of the meaning. Scholarly elites have characteristically been both the operator and the receiver of ideology, which reflects upon the selection, sacralization and institutional evaluation of literature and textual signification (Foucault, 1995, p. 5). Universities have served as the major agents in the circulation and accumulation of particular forms of cultural capital, and any definition of teaching literature intersects with the political realm because "teaching as a profession is part of the system of reproduction for a society highly dependent upon its agents' abilities to hierarchize and discriminate by way of recognizing, reading and 'appreciating' various legitimated cultural marks and symptoms" (Smith, 2001, p.165). Historically, the fundamentals of academy were based on two basic premises: measuring consistency and conventionality and reinforcing the hermeneutical referentiality in accordance with the hierarchical construction of the aesthetic authorities. The idea of university as the generator of the aesthetic and critical meanings and norms started even before Plato who believed that schools and education were the sole means of creating humble citizens dedicated to the truth based on the texts of philosophy refined from linguistic and fictitious deviations. The Roman Catholic Church took a similar view of the world as signs. The world as a text, God's book, was full of messages set out for Christians to read. The need to find ways of bringing the Jewish Old Testament into harmony with the New Testament and Christ's own method of using allegories drove Christians to closely read the Bible to interpret. The only criterion limiting possible interpretations was Augustine's "principle of charity" according to which all interpretations had to be consistent with Christian teaching, the idea that originated the roots of modern canon. Despite relative secularization of education and the diversification of literary understandings and critical perspectives, it is obvious that the project of literature education was the hermeneutical monopolization of knowledge and justification of hegemony.

However modern and "democratic" the educational environment could be, education of literature and critical theory widely functioned within the same mechanisms as the scholastic medieval universities until recently for the reason that education remained as a question of how knowledge was

produced and how subject positions were constructed in historical and political ways as well as how educators constructed the ideological and political positions from which they spoke (Myrsiades and Myrsiades, 1994, p. viii). Literary canon and canonization of literary knowledge including both texts and theories reduced scholarly knowledge to the sterility of technical know-how, masking the fact that educational system, as a state apparatus, needed people who were unaware that they were constituted by existing social arrangements such as race, class, gender, and religion (Zavarzadeh and Morton, 1994, p.90). Therefore, reading as an intellectual activity became a mere apparatus of state ideology and focused on the moral questions and stylistic features and evaded questions about their ideological and political functions as artistic creations.

The first literary collections in America, however, obviously lacked an intellectual power and ideological perspective that were truly American in spirit and formation. Both the model and the measure of the national intellectual heritage reflected the English canon dominated by essentially white and male poets. Puritan elitism of the content, exclusion of all alien elements including racial, ethnic, cultural and religious, and particularly sexist and nationalist discourse of the American texts indeed were rooted in the British canon to a great extent, so "the assumption that American culture and literature was a branch of English writing prevented national aesthetic forms from emerging for a long time" (Shumway, 1994, p.124). The seemingly religious character of the Puritan belles letters, indeed, concealed the ideological and cultural significations, and the collections of American writing were treated as officially historical documents of American civilization, which was confined to the hands of a small number of intellectual elites in Connecticut and Massachusetts. The New England intellectuals revived the study of theology, classical literature, history and modern European hermeneutics and integrated historically anachronical and philosophically controversial elements with American pragmatism. They stimulated the study of Bible as a literary and historical document rather than as a flawless and unquestionable holy scripture. The textual approach of literature they inherited from ecclesiastical tradition perfectly fit into the secular aesthetics of New Englanders based on the premise that writing was self-awareness and calling (berufsmaßig) to serve better to the Godly society, and that a self-accomplished man proved his worthiness and influence for the community by writing about the world around him (Ferguson, 1986, p.2).

Until the mid-19th century, almost nothing memorable in fiction and drama had appeared in American literature except some lyrical poetry under the crushing influence of Anglo-Saxon theological aesthetics. Although all writing was regarded as sacred having a divine privilege for a long time in the history of humanity, with the advent of publishing facilities and relative

democratization of literacy among American people, reading and writing lost its mysterious inaccessibility and became a favorite pastime activity. Concentrated especially in the Boston area, hundreds of practicing fiction writers were spread throughout every New England state, some of whom even became professional artists, earning their living from literature (Buell, 1986, p.23).

Accordingly, literary collections of American literature played a crucial role in creating a popular literature against the high literature adopted by the educational institutions. Indeed, the publication of anthologies and literary collections were mostly carried out by journalists or magazine editors in the nineteenth century and anthologies were printed for the sake of gaining more readers and publicity for the authors. Inevitably, literary anthologies and collections were characterized by the norms and traditions of journalism, rather than those of academy. American literature was not clearly distinguished from journalism, and the literary culture of American civilization was founded upon the only literary institutions of the nineteenth century: magazines and publishing houses. Literature as a field of study was not included in the curricula until the late nineteenth century and literary research and criticism as a scholarly activity was a minor aspect of the literary environment in the universities. Apparently, the professors of language and literature understood literary grains of emerging American nation quite differently from the magazine critics and editors, and they had very little in common with them with regard to "inventing a usable past" and conveying it to the future.

Though Boston and New England were still the centers of intellectual elitism, New York gradually became the national center of literary production, which pointed out the fact that the selection criteria that drew the line between literary and popular writing and high and low culture were determined in line with the needs and structure of the mass market. In other words, the development of a national literature in America heavily relied on the changes in the publishing industry rather than in the origins of authors or aesthetic values. John Seely Hart's Manual of American Literature, for instance, was published in 1872 with the purpose of suggesting a biographical dictionary and encyclopedic samples of poems and prose of American authors for both the public reader and the academia (Csicsila, 2004, p.2). Among many other similar examples compiled with financial concerns, Hart's Manual was a distinctive collection of factual data and biography while lacking historical and interpretive information from a critical perspective. It was apparently intended to be as inclusive as possible so as to introduce the products of American writers which were submitted to the magazines and journals for publication.

Literary critics and literary historians pursued a critical methodology in the formation of American literary anthologies. Two-volume Literary History of American Revolution was published in 1878 by Moses Coit Tyler as an early example of the literary study beyond biography and fact gathering. The second generation anthologies attempted to conduct a critical and comparative analyses of the works included for the next fifty years. The works of American writers were considered to be historical documents that would represent the building stones of American cultural milieu. They were generally designed for classrooms of newly emerging departments of literature, which approached American literature as a selection of the characteristically distinctive material of American intellectual achievement.

The new tendency of critical readings, on the other hand, did not bring a revolutionary transformation in the content and structure. The literary anthologies at the turn of the century were still author-oriented collections of sample texts and greatly excluded the texts which did not have authors. Only the writings of the institutionally affiliated and culturally recognized authors were appreciated, and needless to say, there was no room for ethnically, racially or sexually diverse texts or folk tales, legends, and songs. Based on an Orientalist assumption that oral literature was primitive and unsophisticated and, therefore, had to be converted into written language within certain aesthetic and formal traditions, non-Western forms of literature, oral or written, were not accredited as a valid form of art (Guillory, 1993, p.68). Imposing certain forms of language and forms, American canon also reinforced a hermeneutical assumption that poets were original geniuses who were gifted with the divine mystery of creativity and art, an attitude that successfully combined British neo-classicism and Puritan elitism. Accordingly, literary collections of the nineteenth century not only functioned as a set of inherited rhetorical or poetic practices but also they delineated the future borders of literary production and significations in accordance with the lineage of "the founding fathers of the American canon" (Gorak, 1991, p.55). T.S. Eliot's emphasis on tradition as a bridge between the past and the future at this point highlighted the role of literary collections, defining the heritage of American civilization and sustaining the aesthetic order that stood on the shoulders of giants.

The emphasis on the order and tradition beginning from the early years of the republic through the post Civil War era was repeatedly associated with the construction and preservation of an American civilization, merely focusing on determining the fundamental characteristics of a literature as the expression of American people. The debate over a national literary language and form stormed the American literary culture, which was also a struggle about how national identity and ideology were to be constructed. American literary criticism in the 19th century was functioning on political grounds rather than aesthetics and apparently was

more concerned with issues of identity and community and less with issues of form. Edgar Allan Poe (1999) referred to the political grains of American literature in his Marginalia and remarked that "that an American should confine himself to American themes or even prefer them is rather a political than a literary idea, and at best is a questionable point" (25).

On the other hand, some others already celebrated the idea of a national literature. Margaret Fuller (1999), for instance, was boasting of "the journals which monthly, weekly, daily send their messages to every corner of this great land, and form at present the only efficient instrument for the general education of the people" (45). For Fuller (1999), American literature was addressing America rather than Americans (47). Cornelius Mathews (1999) went one step further and claimed that "history shows that wealth, power, science, and literature, all follow in the train of numbers, general intelligence and freedom. The same causes which transferred the civilization from the banks of Egypt must carry it to the shores of America" (60). Mathews (1999) represented a majority of writers and critics of the time who full-heartedly believed that

> the literature of a country should reflect the physical, moral and intellectual aspects of the nation. Other nations and later ages should look to the writers of the land for the lineaments of its people, and to trace the influence of institutions, of civil and religious polity, upon the condition, the manners and the happiness of individuals, and upon the strength, the power, and the permanency of the state. The literature of a people should be its written thought, uttered 'out of abundance of its heart', and exhibiting its interior as well as its exterior life (62).

Editors of the literary anthologies of American literature looked for selections that pictured the American way in all its characteristics and literature, in this sense, became a mere tool of illustrating intellectual, sociological or national tendencies of the scholars. Franklin B. Synder and Edward D. Synder edited A Book of American Literature in 1927 with a view to reflect the evolutions of American national thought and civilization in different eras. Similarly, editors Norman Forster and Jay B. Hubbell openly underlined their motivation in compiling their anthologies as inventing a usable past and elucidating historical and social development of American civilization (Csicsila, 2004, p.10). The definitions of American civilization as sampled in the anthologies belonged to the literary critics and scholars who called for an appreciation and recognition of literature as an art form, a demand that primarily served to bolster their position and power in building up an American civilization, if ever possible.

The main criteria of literary criticism in 1920's were fundamentally connected with the potential of writers for representing the American character. While the aesthetic criticism related the prominent figures of American literature, Emerson, Thoreau, Whitman, Poe, Twain and Hawthorne, to a more universal and artistic lineage (Whitman was suggesting seeking a national literature based on national archetypes in Democratic Vistas), the nationalist and moralist grain emphasized the Americanism and the American character in the works of these writers. However, both the aesthetic wing and the nationalist wing critics agreed that literature was an expression of the collective mind of a nation and considered "the tradition and the canon" as an evidence of the nation's success or failure as the successor of the great civilizations of history. Literature of any kind, according to the literary critics of the time, always had a historical and national dimension in both its production and consumption. It was the national character that gave a literary work a cultural value. The literary anthologies combined the aesthetic and nationalist functions of literature in their claim to be the representative of a civilization since a civilization by definition was considered to produce literature of high aesthetic value.

Nevertheless, one problem was that the United States of the 1920's lacked such a unified experience of being a nation and civilization. American culture as a project apparently failed to produce a transnational civilization and imposed a racist, sexist and moralist Anglo-Saxon elitism. So how could literature possibly "invent a usable past", a tradition to unite the nation and carry it away into the future? An ancient way of accomplishing this was to use education and schools whose significance and efficiency were proved in creating nation states by dissolving feudal bonds of local cultures and reattaching personal loyalty to an imaginary unity of nation (Guillory, 1993, p.42). The history of Western modernity, especially that of the United States, was the history of creating a nation out of desperate immigrants, slaves and native peoples who were urged to leave their authentic culture and traditions behind particularly through education and acculturation. The schools of America were the nation's line of defense for many and therefore should teach Americanism. The classroom texts and collections of literary works were regarded as the tools of raising a nationalistic self-consciousness. Literary imagination, creativity and spirituality were illustrated to symbolize the character of Anglo-Saxon civilization, which suggests that the "philistines" should be refined and elevated through teaching the Western aesthetics. Such an Arnoldian perspective demanded from literary texts to reflect social and cultural assets of a society and also reshaped and manipulated them so as to prevent cultural anarchy that could be produced by the deviant un-American masses. Accordingly, the Arnoldian influence over the intellectual realm of the

American academy sought for the ways to manufacture an imaginary cultural unity through appreciation of the literary texts. This tendency, indeed, started with the foundation of the Modern Language Association of America in 1883 and reached its peak with The Cambridge History of American Literature that excluded all native and non-English works of literature and only included "imaginative works of great value" produced by Anglo-Saxon (almost all male) writers (Shumway, 1994, p.130).

It seems quite reasonable to assume that the selection suggested by The Cambridge History of American Literature shared an ideological standpoint that the educated elite openly assumed the right to impose over "the barbarian everyone else" whose cultural literacy and heritage they brought from their homelands were totally disregarded to a great extent. The tendency for dominant bourgeois intellectuals in American academy to map out the limits of a nation was not associated only with racial and ethnic prejudices. Although women writers, for instance, had produced fine pieces of literature since the very early days of New England colonies, they were never allowed to make public appearances until the 19th century when they were allowed to edit gift books and womanish magazines but not "serious" literary journals or collections. As a matter of fact, the structure of the male marketplace and editorial power networks isolated them as limited contributors than editors, reinforcing the Victorian domesticity and encouraging the women writers to write about their immediate surroundings but nothing more (Buell, 1986, p.54). Moreover, social classes and class conflicts were one of the taboo topics, and even when social criticism of "special American conditions" could find a niche in the literary collections, it did not take laborers and class conflicts as their subject. Naturalist or realist writing was evaluated in terms of their aesthetic value or philosophical references, but it was never considered as the representation of a struggle between the rulers and subordinate classes. While it is true that access to the works of art has always remained as a significant form of class distinction and teaching literature as the appropriate sense of taste has reinforced bourgeois culture, bourgeois intellectuals of the American academy did their best to keep class conflicts out of the classroom, turning this attitude as a fundamental element of the imaginary concept of American nation along with racism and sexism. Therefore, the process of selecting texts was considered as a way of manufacturing consent and legitimizing the bourgeois norms. The title chosen for one of the prominent anthologies of the time, The Reinterpretation of American Literature, not only referred to the interpretations of the readings of the texts and their writers but also redefining American culture and history as a whole. The Reinterpretation of American Literature, like other literary collections and journals of the 1920's, suggested a kind of hochsprache, a literary language of the elites that claimed its supremacy over not only the written language and linguistic

traditions but also the spoken, everyday language and culture (Guillory, 1993, p.71), a language erasing all differences and transforming cultural diversity into "the brave new world of a melting pot". The collections of literature and critical theory have meant the teaching of an imaginary aesthetic and political order in which people of different racial, ethnic, religious or political origins were not able to discover the reflection of their cultural images (Guillory, 1993, p.7).

It may be suggested that formation and production of literary anthologies and canonical norms cannot be associated with ideological forces only, and it can equally be true. Ideology and hegemonic power relations cannot characterize the whole process of selection and evaluation of literary texts, and there may be some aesthetic concerns that guide the scholars in all ages while selecting literary texts and writers to be carried into the next generations. But on the other hand, a pure aesthetic and philosophical approach to the selection procedures like that of Frank Kermode will remain as naïve attempts to underestimate the significance of the modes of literary production and hegemonic constructions. As opposed to Kermode who believed that canon formation may be considered as a matter of fine taste or individual pleasure, it seems more reasonable to assume that the field of literary study has never been a domain of cultural production with clear-cut definitions and predefined magical remedies; in contrast, it varies in respect to the demands and prerequisites of zeitgeist and ideological formations. Literary texts are historical documents rather than products of the fancy imagination of the authors, and that decodification of historical and ideological heritage that any text has taken over is only possible through a criticism of cultural and historical functions of these texts.

On the other hand, decodification and transformation of the literary curricula and the revision of literary history apparently will certainly demand for developing multi-racial, multi-ethnic, multi gender and multi-class new anthologies which are intended to unmask racial, social, political and ideological biases (Gottesman,1984, p.69). The Heath Anthology of American Literature, for instance, has been hailed as an attempt to achieve such a diversity and multicultural perspective that raises the voices of the civil rights movements and egalitarian politics in postwar American culture. Furthermore, 1991 edition of Prentice Hall Anthology is known to focus strongly upon the connections between American literature and its historical, political, economic, religious, intellectual and international contexts (Csicsila, 2004, p.14).

However, it must be kept in mind that literary canons often refuse to stay as monolithic structures, but instead they endlessly circulate and perpetually modify themselves in accordance with the current ideas and inclinations of the readers and shifting power hierarchies. Changing the

criteria for selection cannot mean in any way overthrowing the canon and ideology because each and every paradigmatic selection reinstitutes the process of canon formation and power relations that are strongly embedded in the process of production and consumption of art. Canonicity does not stem from the individual works compiled in the anthologies but instead interrelations of the texts to one another, particularly to those which are not included in the collection (Lerer, 2003, p.1252). It would be reasonable to remind once again that selection of texts as the linguistic capital never represents a consensus of a community of readers or literary elites but it is a product of power relations that created the hegemony of educational institutions, publishing houses and literary intelligentsia. American literary tradition, in this context, was shaped under the leadership of New England intelligentsia, which was derived not from a more developed state of artistic discipline but from historical and political functions of the region dominated by Puritan culture and values. The American character in literature, therefore, became a continuum of Puritan nativism and elitism, which was apparently a political and ideological project that aimed to establish a form of government, laws, private manners and pursuits and a certain type of people. This project was reflected and characterized by literary collections and anthologies through institutionalizing and commercializing the norms of artistic production that, in turn, was supposed to bolster the hegemonic constructions as well.

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JOHN MUIR AND THE NATURAL SUBLIME IN THE YOSEMITE

Mehmet BÜYÜKTUNCAY[1]

ABSTRACT

An ecological thinker, Romantic prose writer, mountaineer, conservationist, and a man of diverse personas, John Muir is first and foremost remembered for his ardent love of the Yosemite Valley, his vigorous attempts at establishing Yosemite National Park and founding the renowned Sierra Club, and finally for his battle against damming the most precious Hetch Hetchy Valley. In the guidebook he wrote for travellers and walkers, The Yosemite (1912), Muir fashions a narrative in the mode of a Romantic ode on the sublime features of the wild scenery in his most beloved natural surrounding. While rigorously describing and cataloguing the diverse peculiarities of the Valley, such as the streams, waterfalls, rock formations, glaciers and the flora, he at the same time glorifies nature out of a profound reverence for the divine harmony which marks the landscape. However, his particular approach and use of metaphors demonstrate that he undermines the classical opposition between 'the beautiful' and 'the sublime' that lies at the core of the aesthetic philosophy of the eighteenth century. Hence, mainly informed by Immanuel Kant's transcendental inquiries of the concept of the sublime, this paper aims to highlight Muir's style of hiding the natural sublime beneath the beautiful and to analyze his way of invalidating the binary towards a neo-Platonic/Christian notion of natural sublimity.

Keywords: John Muir, Immanuel Kant, Yosemite Valley, Ecology, The Beautiful, The Sublime, Purposiveness

JOHN MUIR VE THE YOSEMITE ADLI ESERİNDE DOĞADAKİ 'YÜCE' KAVRAMI

ÖZET

Bir ekoloji düşünürü, Romantik nesir yazarı, dağcı, çevreci ve kendinde farklı kimlikler barındıran bir şahsiyet olan John Muir, bugün öncelikle Yosemite Vadisi'ne beslediği coşkun sevgi, Yosemite Ulusal Parkı ile ünlü Sierra Klübü'nün kurulması yönünde sarf ettiği yoğun çaba ve bunun yanı sıra çok kıymet verdiği Hetch Hetchy Vadisi'ne yapılmak istenen baraj projesine karşı yürüttüğü mücadele ile anılmaktadır. Muir, gezginler ve yürüyüşçülere yönelik olarak kaleme aldığı The Yosemite (1912) adlı rehber kitapta, en sevdiği doğal çevre olan vadinin yabani manzarasındaki yüceliğin unsurları üzerine, Romantik bir güzelleme biçimine sahip bir anlatı oluşturur. Akarsular, şelaleler, kaya oluşumları, dağ buzulları ve bitki örtüsü gibi Yosemite Vadisi'nin kendine has özelliklerini betimleyip sınıflandırırken, Muir aynı zamanda bu doğa parçasına damga vuran ilahi uyuma duyduğu derin saygıdan dolayı doğayı yüceltir. Ne var ki Muir'un bu yaklaşımı ve

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kullandığı eğretilemeli ifadeler aslında onun on sekizinci yüzyıl estetik felsefesinin merkezinde yer alan 'güzel' ve 'yüce' kavramları arasındaki klasik karşıtlığı zayıflattığını göstermektedir. Bu nedenle, Immanuel Kant'ın 'yüce' kavramına yönelik transandantal sorgulamalarını temele alan bu çalışma, Muir'un doğadaki 'yüce'yi 'güzel'in ardına gizleme tarzını aydınlatmayı ve doğanın yüceliğini neo-Platonik/Hristiyanca bir anlayışla kavrama doğrultusunda güzel-yüce ikili karşıtlığını geçersiz kılma biçimini incelemeyi amaçlamaktadır.

Anahtar Kelimeler: John Muir, Immanuel Kant, Yosemite Vadisi, Ekoloji, Güzel, Yüce, Ereklilik

INTRODUCTION

This study intends to clarify John Muir's employment of the terms 'the beautiful' and 'the sublime' loosely and interchangeably in his nature writing. Such a clarification of Muir's use of these terms will illuminate his overall view of nature, which borders on the idea of nature as the purposeful creation of a transcendent God. In this attempt, the German idealist Immanuel Kant's views are acknowledged as the most adequate historical and intellectual source to elaborate on Muir's views. Kant's treatment of the beautiful as a positive aesthetic experience and his treatment of the sublime as a negative experience of the aesthetic judgment that strain the mental capabilities of human understanding underlie the basic distinction between these two concepts. The sublime is always associated with the uncanny in nature, with the grandeur of natural objects and with awe evoked by the forces of nature in contrast to the experience of proportion and harmony in the beautiful. Furthermore, Kant's connection of the natural sublime with a sense of morality will also serve as a stepping stone to comprehend Muir's conception of divine harmony and his understanding of the purposiveness of natural objects for the perceiver. The idea of purpose in nature can both be found in the traditional monotheistic outlook on nature as the purposeful creation of God and similarly in the sacred harmony of nature-as-God. Muir's fluctuating convictions between these two poles is obvious in his writing; however, it will finally be contended that Muir is neither bounded by the ideology of traditional Christian orthodoxy nor should he be regarded as a full-fledged Romantic pantheist. His writing style is functional in this attempt of critical reading to find clues about his perception of the sublime and the source of sacrality in nature.

Born in 1838, in Scotland to a Calvinist family, John Muir left his homeland in 1849 for the Wisconsin frontier, which introduced him to the charm and grandeur of wild nature as well as to a world of strenuous farm labor (Holmes, 1999, pp. 39, 43). He enrolled at the University of Wisconsin in 1860 to have a career in natural sciences and chemistry; however, as a side benefit, this made him closely familiar with the world of ideas,

especially those of English Romantics and American Transcendentalists (Nash, 2001, pp. 123-124). After he left university, he settled in Indianapolis in 1866; and in the following year he undertook a thousand-mile hiking trip from Indiana to the Gulf of Mexico with the intention of witnessing the 'divine harmony' reflected in the book of nature (Holmes, 1999, p. 162). His reflections on his walk later appeared under the title A Thousand-Mile Walk to the Gulf. Heavily infected with malaria, he had to quit his plan and head to California. After his arrival in California in 1868, he was mesmerized by the beauty of the Yosemite Valley where he spent about six years for the study of the flora, rock formations, waterfalls and the other features of the landscape. His sketches and journals about the valley, dating back to his stay in 1869, came out as My First Summer in the Sierra (1911). After years of work in various states, he travelled back to California in 1880 and made it his permanent home. Spending year after year in the appreciation and the study of the land, he was busy with mountaineering, hiking, and field journaling about the streams, peaks, big trees and natural history of the glaciers in and around Yosemite Valley. He was also an ardent advocate of the creation of Yosemite National Park, which came into being in 1890, and was the founder of the Sierra Club in 1892 (Nash, 1989, p. 40).

The Yosemite, published two years before Muir's death in 1914, is the account of a naturalist's amazement before nature's wonders and, as he saw it, the manifestation of God's glory in natural objects. As a continuation of the journaling and romantic prose writing about the Sierras, which he first undertook in My First Summer, The Yosemite consists of the story of his approach to the Valley for the first time in 1868, and of the mighty windstorms and floods that sweep the valley basin, as well as accounts of snow banners, ground-forming earthquakes, glaciers, streams and the races of the big trees in the Yosemite forests. Muir also included in his volume numerous pages of excursion tips for hiking enthusiasts and of the natural history of the valley's formation, along with stories from the lives of earlier Yosemite settlers and mountaineers, such as Lamon and Galen Clark. Last but not least was the final section of the book, which he spared for his advocacy against the damming of the Toulumne River in Hetch Hetchy Valley within Yosemite National Park. Therefore, over the course of the book, the readers encounter an amalgamation of scientific information, ecological meditation, lyrical musings and ethical defense of the rights of nature. In other words, in Muir's style, as McKusick (2000) notes, "[r]ational inquiry and aesthetic appreciation are complementary, not mutually exclusive" (p. 179); and hence his rigor of cataloguing natural formations and plants never turns into a pure, scientific enterprise, but mainly goes together with an intuitive appreciation of the natural richness that leaves ample space for the aesthetic experience of natural beauty and the sublime. In an emphatic reception of all nature as animated being and as an

autonomous entity that is exempt from the utilitarian interests of human beings, Muir employs a number of rhetorical devices and figures of speech such as metaphors and personifications that can be exemplified by his figuration of streams as "chanting" hymns (1962, p. 40), rock boulders and taluses as "groaning and whispering" (1962, p. 60), and yellow pines "singing in worship in windstorms," with the needles of their leaves "thrilling and shining with religious ecstasy" (1962, p. 66). Muir's diverse personas, including the scientist, the romantic traveler, the mountaineer and the environment activist, enhance his project to express the value of nature as an object in-itself, an object quite different from a mere bed of resources to be conserved for wise use.

John Muir's Ecological Thought and Style of Writing

The variety and range found in Muir's style can partly be explained by the richness of the influences which shaped his thought. His thought was widely informed and enriched by masters such as John Milton, William Wordsworth, Samuel Taylor Coleridge, Ralph Waldo Emerson and Henry David Thoreau. Muir's unique style of Romantic prose, blending wide-ranging influences, marks the distinction of his writing from those of other Transcendentalists. None of these influences on his thought can individually bring an adequate clarification for Muir's idea of the sublime in nature. However, the conceptual guidance should be taken from Kant's distinct treatment of the concepts of the beautiful and the sublime in his Critique of Judgment because his clear schematic explanation of these concepts provide the most adequate framework to apprehend Muir's treatment of them. Kant's structural explication of the two types of cognitive experiences, labeled by these two concepts of aesthetic judgment, supplies the standards by which Muir's own treatment of these concepts and his deviation from a standard understanding of them can be appreciated. What is more, the influence of the English Romantics on Muir are not going to be elaborated in what follows so as to leave more space for the direct contact Muir had with Emerson and Thoreau.

As Stoll (2008) notes, Milton's paradise, rather than the exact Biblical imagery, was a main influence in Muir's prose and depiction of Yosemite as the Garden of Eden. Miltonic Eden was largely acknowledged as a shared cultural heritage for his readership, which was made up of "Reformed Protestants (Congregationalists, Presbyterians, Unitarians) with Calvinist roots in Puritan New England, Scotland, and England" and their descendants (Stoll, 2008, p. 238). Muir was also a life-long admirer of Emerson and his ideas although he was disappointed when Emerson, upon his visit to Muir's cottage in Yosemite, kindly refused his offer to go on camping together. Independent of his deep reverence for Emerson, Muir's

thought was philosophically different from his Transcendentalism and from Thoreau's thought as well (Nash, 2001, pp. 126-127). Metaphorically, Muir's bearing as a man of the earth was a dominant feature whereas Emerson's and Thoreau's inclinations were heavenward. In other words, while these Transcendentalist thinkers had a firm belief in a transcendent God and approached His manifestations in nature with such an established belief, Muir seemingly reaches the idea of God through the gradual encounter with the divinity inherent in wild nature. That is, out of his natural style of prose and empirically oriented mindset, he developed a distinctive appreciation of God's divine being and His work in nature, which means to say, as Max Oelschlaeger (1991) suggests, that Muir could overcome the subjectivist idealism of Transcendentalists and their scripture-based philosophizing (pp. 179-180). Nature, in his perception, is never merely a mirror to reflect abstract ideas or a transcendental subjectivity; rather, his direct encounter with nature as an Other allows him to focus on his practical intuitions, which were not imposed on him either by universal categories or by moral-religious thought. Indeed, his appreciation of the beautiful in nature and his experience of the natural sublime is principally based on his empirical approach to nature. "One must labor for beauty as for bread, here as elsewhere," (1962, p. 20) says Muir during one of his many ascents to the mouth of a waterfall, indicating his arduous willingness to establish his own personal connection with the beautiful in nature and work his way up to an understanding of the sacrality of the beautiful. As it will be explained later on, Kant can be shown to serve as the main intellectual support for appreciating Muir's aesthetic experiences of the beautiful and the sublime since he was the major influence as much on the British and German Romantics as on American transcendentalists, especially on Emerson. And it is Kant who elaborates the idea of purpose in connection with the aesthetic judgment of the beautiful and the sublime in nature.

From the moment Muir enters the valley, following countless times of sauntering on plain meadows, of climbing upward on taluses and of descents down to the bottom of the valley, he experiences innumerable instances of perceiving the colossal size of rock walls, monstrous heights of giant sequoia trees, the excessive power of waterfalls forcefully striking and spraying the granite rocks, the scary depths of precipices, roaring gales, "the sublime darkness of storm-nights" (1962, p. 33) and "sublime assemblage of ice-born rocks and mountains" (1962, p. 136), and feels grateful for being able to enjoy the majestic repose of stern but softly adorned rocks, floods of water and light (1962, p. 4), the natural music of thundering waves, the tunes and poetry of rock avalanches (1962, p. 65), the attractively "polished glacier pavements" (1962, p. 133) and so on. In other words, the moment he comes across the sublime features of the landscape on the grandest scale and "gaz[es] overwhelmed with the multitude of grand objects" about him (Muir,

1962, p. 6), he is also at once aware that this sublimity bears in itself the soothing caress and harmony of God's creation. Beauty and grandeur are intertwined in his perception of the landscape. That which appears as uncanny and solemnly powerful in the first place is merrily clad with numerous subtle peculiarities that add up to a calming effect and hint at the harmonious whole of which sublimity is only a part. Muir's ruminations on the ancient history of the formation of the landscape and its primeval forms of life simultaneously help him comprehend the impersonal forces of nature independent of human perception and at the same time its evolutionary welcoming of the human existence. Thus, it is never out of place to claim that natural beauty and the sublime are not totally dissociable and more often than not overlap in the impressions they bring about in Muir's prose on the Yosemite. That's why Muir's manner in expressing his first encounter with the canyons in the early pages of the book indicates the convergence of these two sources of aesthetic pleasure in nature, namely the beautiful and the sublime:

> Though of such stupendous depth, these canyons are not gloomy gorges, savage and inaccessible. With rough passages here and there they are flowery pathways conducting to the snowy, icy fountains; mountain streets full of life and light, graded and sculptured by ancient glaciers, and presenting throughout all their courses a rich variety of novel and attractive scenery – the most attractive that has yet been discovered in the mountain ranges of the world (Muir, 1962, p. 3).

In the excerpt above, Muir is far from ignoring the magnitude of natural objects or the terrifying forces of nature. Yet, he deliberately aims to embed the sublime aspects of nature within his perception of the beautiful and to resolve the terror that nature may arouse into the natural harmony that is created by the same divine will that also allowed for the violent ways of nature. Consequently, one should also consider Muir's use of the word 'sublime' loosely in that it refers at times to the immensely destructive and immeasurable forces of nature and at other times bears a close affinity to what is beautifully designed on purpose for human perception. His way of envisioning the "sublime rock scenery" around the Nevada Falls (1962, p. 12), the respectful way he listens to the "sublime psalm" of The Yosemite Fall (1962, p. 16), the sight of the "sublime surroundings" of the Sentinel Cascades (1962, p. 27), and the "terribly sublime spectacle" of a rock storm that swept down the south wall of the Sentinel Rock with a tremendously deep sound (1962, p. 59) are among the many instances where Muir employs the adjective true to its core definition, namely with reference to any natural object or force that does violence to the ability of human cognition or understanding to measure it adequately. Yet, there are also quite many

instances where Muir apparently connotes 'the beautiful' while ostensibly depicting some sublime scenery. For instance, just a couple of lines after his account of the terrifying but impressive downpour of boulders from the Sentinel Rock, Muir further writes about what comes out of this spectacle as "an arc of glowing, passionate fire, fifteen hundred feet span, as true, in form and as serene in beauty as a rainbow in the midst of the stupendous, roaring-rockstorm" (1962, p. 60). So, the sublime is mostly enmeshed with what is beautiful in effect for Muir. Another significant case where he almost uses both terms interchangeably is in his depiction of Hetch Hetchy Valley.

> It appears, therefore, that Hetch Hetchy Valley, far from being a plain, common, rock-bound meadow, as many who have not seen it seem to suppose, is a grand landscape garden, one of Nature's rarest and most precious mountain temples. As in Yosemite, the sublime rocks of its walls seem to glow with life, whether leaning back in repose or standing erect in thoughtful attitude, giving welcome to storms and calms alike, their brows in the sky, their feet set in groves and gay flowery meadows, while birds, bees and butterflies help the river and the waterfalls to stir all the air into music [. . .]

> . . .

> Sad to say, this most precious and sublime feature of the Yosemite National Park, one of the greatest of all our natural resources for the uplifting joy and peace and health of the people is in danger of being dammed [. . .] (Muir, 1962, p. 197; emphasis added).

As far as it's been revealed in the extracts and quotations, Muir's reception of the sublime is definitely attached to a sort of positive pleasure or joy and, thus, it is deeply entangled with the beautiful.

Immanuel Kant on the Beautiful and the Sublime

Immanuel Kant, however, as the major philosopher that influenced both German Idealism and American Transcendentalism, has a very clear schematization of these two terms, which is missing in Muir. But, what is interesting is that Kant's explanation of these two terms is further relevant to an understanding of a natural teleology and could be connected to a higher order of morality, which is also affirmed in Muir's writing. In The Critique of Judgment, Kant treated the concepts of the beautiful and the sublime as two distinct types of aesthetic judgment and quite strictly demarcated the sort of pleasures they give the perceiving subject. Kant's transcendental

account goes far beyond the previous empirical explanations, such as Edmund Burke's, of the sense of sublime found in natural or artificial objects, for it claims that these concepts are only rooted in the subject's cognition, not in any external object. In § 23 of 'Analytic of the Sublime', Kant (1790/1987) posits that the beautiful and the sublime agree in giving specific types of pleasure, albeit of different types. Both depend on 'reflective judgment', in which case the particular aesthetic experience is given and the subject aims to reach its universal concept, contrary to 'determinative judgment' which subsumes the particular experience under a given universal principle. Neither in the beautiful nor in the sublime does pleasure depend on mere sensation or on a pre-given universal concept. Apart from these common features, Kant sees significant differences between them. Whereas the beautiful in nature is bound by a definite form, the sublime is evoked by the formlessness and unboundedness of the object of experience. Hence the difference of what they exhibit. Whereas the beautiful is an exhibition of an indeterminate concept of 'understanding' (the cognitive faculty working on the categories that characterize the appearing object and provide the structures of experience), it is an indeterminate concept of 'reason' (the source of moral law) that is exhibited in the experience of the sublime. Imagination gives pleasure in judging the beautiful in harmony with understanding; and it gives pleasure in the judgment of the sublime that simultaneously harmonizes and conflicts with reason. As Kant puts it, while the beautiful is compatible with charms and imagination at play and causes a feeling of the elevation of the subject's life, the sublime "is a pleasure that arises only indirectly," that is, it is produced "by the feeling of a momentary inhibition of the vital forces followed immediately by an outpouring of them that is all the stronger" (1790/1987, p. 98). Kant, therefore, insists that sublime is the source of a 'negative pleasure' due to the seriousness in imagination whereby the subject's mind is repelled by the object unlike the 'positive pleasure' of the beautiful where imagination is far from serious emotions and the human mind is playfully attracted by the object.

Another major source of difference derives from Kant's insistence on the idea of 'purpose' in nature. For him, natural beauty bears a sense of purposiveness in relation to the form of the object by which it seems 'as if' it is determined for the subject's judgment and designed by an external power (God or Nature) for his taste. It is as if a divine mind beyond our own bestowed these forms on us. And hence, according to Kant, though such purposiveness cannot be purely attributed to nature, the idea of purpose is a presupposed a priori concept that is manifest when we are inclined to handle the manifold of empirical natural laws within a higher level of harmony. In contrast, what arouses the feeling of the sublime in us never bears a trace of purposiveness for our power of judgment and is incompatible with our

imagination due to lack of objective principles or forms. Thus, the sublime in nature indicates a relation to the chaotic, the disordered and the ravaging power. So long as the human mind cannot reach any purpose in nature itself through the experience of the sublime, the mind seeks this purpose only in the way it makes use of this experience to comprehend and appreciate its own powers of imagination, though negatively, through blockage and incapability. Kant notes: "For the beautiful in nature we must seek a basis outside ourselves, but for the sublime a basis merely within ourselves and in the way of thinking that introduces sublimity into our presentation of nature" (1790/1987, p. 100). Hence, the objects that arouse the feeling of sublime in us, by doing violence on our understanding and straining our imagination, necessitate our consultation of a higher power in ourselves capable of comprehending the infinitely grand objects and the devastating forces in nature. In that sense, sublimity exists in the subject when he feels empowered in his confrontation, for instance, with boundless oceans, giant rocks or thundering waterfalls. To the extent these objects raise the mental strength and emotional endurance in us by allowing us to discover the ability in ourselves to resist the overwhelming displeasure inflicted on us and to transcend nature's omnipotence, we call them sublime (Kant, 1790/1987, p. 120). In fact, the sublime is closely related to the elevation of the idea of humanity in us and its capabilities which is the actual source of respect and the ultimate destination of purposiveness. Therefore, the negative pleasure of the sublime, in Kant's understanding, is associated with the feeling of respect for 'reason' and with the consequent recognition of moral law. As Kant explains, "what we call sublime in nature outside us, or for that matter in nature within us (e.g., certain affects), becomes interesting only because we present it as a might of the mind to rise above certain obstacles of sensibility by means of moral principles" (1790/1987, p. 132; emphasis in the original). The power we find in ourselves to judge things of infinite magnitude in external nature is eventually the source of reverence for the idea of humanity inherent in the particular human subject. And this idea is almost always accompanied with a moral feeling (whereby reason exerts dominance over sensibility) that liberates one's judgment from simple sense experience and asserts one's superiority over natural influences.

Muir's Use of the Beautiful and the Sublime

What is quite interesting in Muir's writing is that his imagination is never totally inhibited or his understanding nullified, as Kant would say, facing natural objects of great magnitude or natural forces of great might. The depiction of his rarest experiences of the sublime is mainly that of stating his contentment with what at first sight appears to be exasperating. He is always at peace with whatever he sees so long as he perceives it in

harmony with nature and God's master plan. That's the reason underlying his willful stylistic selection of words and expressions that very smoothly convey supposedly harsh physical conditions and nerve-racking situations. As Corey Lee Lewis (2005) notes, for instance, Muir refers to the most challenging hardships of mountaineering not with a severe but rather with a soothing vocabulary; and he writes of the steepest ascents as if they are enjoyable strolls, using verbs such as 'to saunter' and 'to ramble' (p. 93). In one case, when Muir ambitiously desires to enjoy the night views of the rainbows of miscellaneous sizes appearing with the effect of the moonlight on the sprays of water, he "saunter[s] along the edge of the gorge" that is "on the plateau between the Upper and Lower [Yosemite] Walls" (1962, p. 28). Arriving at the spot called Fern Ledge after moonrise, he creeps further behind the roaring waterfall just to see the moon and the dimly colored arcs through thundering masses of wind-swayed waters. Standing over a slippery block of ice along the gorge, he is abruptly drenched by the swaying fall at midnight and benumbed by the cold. And still he is able to build a fire to dry himself, to get back to his cabin and be ready again for another midnight venture the next day just after a couple of hours of sleep. Again in a similar case, he traces a stream to its mouth at the back of Mount Hoffman to reach its extreme verge and to have the best view he can of the stream flying through the air. He descends down a rock-shelf that is "about three inches wide, just wide enough for a safe rest for one's heels" (Muir, 1962, p. 15); and afterwards he has to chew some wild leaves so that the bitter taste could keep him from giddiness caused by such a "terribly impressive" moment and a "glorious display of pure wildness" (Muir, 1962, p. 16). Therefore, no matter how deeply is the aesthetic perception of nature embedded within life-threatening or nerve-trying situations for Muir, he moderates his reception of the moment and mitigates the severity of such instances of the sublime, leaving no room for any expression of fright or terror.

Indeed, for Kant, the spectator's "amazement bordering on terror" or the "sacred thrill" that he feels is not "actual fear" but a feeling of agitation connected with "the mind's state of rest" (1790/1987, p. 129). In other words, the spectator of the sublime scenery should be safe and distant from an actual situation of danger for there to arise the feeling of the sublime; otherwise, the instincts to survive would leave no opportunity for any kind of aesthetic perception to occur. Therefore, the writer's expression of the sublime in nature is naturally supposed to be different from a statement of actual fear of death in the face of a life-threatening force. In Muir's case, his being at peace with what he goes through seems quite in accord with Kant's explanations conceptualizing the distance between the spectator and the source of danger. Even in more extreme cases where he is in the middle of actual hazard or perilous situations, he still avoids perceiving them as calamitous. His linguistic mannerism reaches a peak in his account of his

ride on an avalanche down a steep ridge in a canyon as a most "spiritualized travel" (Muir, 1962, p. 50), which he compares to Elijah's flight in a chariot of fire. Furthermore, he writes that his climb up the giant yellow pines, eight feet wide and spiraling up to two hundred and twenty meters in height, "is a glorious experience," bearing no single trace of fear even during gales that are so strong to tilt the trees with a sharp sway and "when they are waving and singing in worship in windstorms" (Muir, 1962, p. 66). Despite the fact that the feeling of fear is not the correct focus for the one to go through a sublime elevation of emotions and mental states, Muir's encounter with such solemn experiences bears even no residue of serious distress or sense of alienation on him in the first place. His experiences, then, are quite different from those of the Romantics and Transcendentalists as they express in ample bewilderment and strain in the face of the dangers posed by nature. Suffice it to say that the difference is readily revealed by a comparison of his experiences to Thoreau's existential anguish during his journey to the summit of Mount Kataadn (Oelschlaeger, 1991, p. 145), as narrated in his book Maine Woods, or to Wordsworth's apocalyptic insights in The Prelude upon the sight of the Gondo Gorge during his travel in the Alps (Shaw, 2007, pp. 99-100). Briefly, the natural sublime for Muir is basically oriented toward the beautiful, and his positive stylistic fashioning of it makes it quite the contrary to what can be called the 'negative sublime' in Thoreau's and Wordsworth's abovementioned pieces.

The idea of interconnectedness of beings in nature lies behind Muir's reverence for natural harmony and epitomizes for him the glory of God's work in creation. This idea inclines his perception of both the beautiful and the sublime toward purposiveness in nature and the sacredness of nature as a harmonious unity. As Nash (2001) points out, "Muir also valued wilderness as an environment in which the totality of creation existed in undisturbed harmony" (p. 128). It is the idea of the interwoven nature of organic and inorganic beings alike that underscores Muir's belief that all natural processes serve deliberately for the well-being of all forms of life, including that of the human being's. Thus, no natural outcome of any seemingly hazardous process like earthquakes or storms is ultimately harmful for humans and leaves Muir in no case awe-stricken. This is also closely related to Muir's gradual rejection of "the catastrophist theory of geology" upon personally figuring out the fact that it was the glacial erosion and not a catastrophe that gave form to the Yosemite Valley (Oelschlaeger, 1991, p. 193). This sort of creative force in inorganic nature also has a certain effect on organic nature as well. Thus, it also amounts to saying that in Muir's writing nature is alive in all its animate and inanimate forms. In that sense, Oelschlaeger (1991) accurately emphasizes that it is the harmony in nature, rather than Bible, that serves as the main source of Muir's epiphanies or his 'wilderness theology' (pp. 176-177). This is most apparent

when Muir appreciates all the water beetles, the fish, the rotten tree roots, and all the hues of the valley floor together with the rock formations: "Even the rocks seem strangely soft and mellow, as if they, too, had ripened" (1962, p. 118). In addition, once the whole universe is envisioned as an interwoven entity and beautifully crafted in sacred harmony, no living organism in nature is deemed purposeless or harmful in itself by Muir. Neither poison oaks nor snakes work against human beings, once it is recognized that they have just an independent being in nature apart from human existence, and they function in many ways other than being merely good for human use. Hence, the idea of interconnectedness among natural beings in Muir's writing is not only secured by his ecological insights on nature's evolutionary and processual formation but also the idea of God's purposeful creation, an idea deriving from his Calvinistic upbringing.

Muir's Ecological Theology

The Yosemite is a book that abounds in references to God as the creator, infiltrating both in Muir's rational inquiries on wild nature and in his aesthetic recognition of the landscape. Both his geological explanations and lyrical mannerisms are full of theological terminology. However, it must be overtly stated that Muir was critically aware of the economic usurpation and industrial exploitation of the wild that was rooted in the Protestant work ethic. This was also most obvious in his campaign against the damming of Hetch Hetchy whereby he compares the sanctity of the traditional Judeo-Christian values to the sacredness of nature: "Dam Hetch Hetchy! As well dam for water tanks the people's cathedrals and churches, for no holier temple has ever been consecrated by the heart of man" (Muir, 1962, p. 202). The inclination in his thought toward an organismic worldview that venerated every single living being and wild nature in general was on the opposite pole of mechanistic explanations of the world and nature. In this case, it can be quite assuredly asserted that he was on a threshold of shifting from an utterly anthropocentric worldview to a biocentric orientation. Muir's attitude was a sort of passage from conservationism to a more ecologically driven idea of wilderness. Muir's biocentrism eventually influenced Aldo Leopold's 'land ethic' and his conception of the 'biotic rights' of non-human species (Nash, 1989, pp. 67, 70). Additionally, it could also be asserted that Muir's biocentric environmentalism, in the long run, paved the way for the rise of new environmental paradigms, such as 'ecological egalitarianism' and 'deep ecology', as defined and advocated by naturalists and eco-philosophers like Arne Naess and George Sessions (Nash,1989, p. 146).

However, it should also be clearly underlined that his idea of interconnectedness among beings in nature does not truly necessitate calling him a pantheist either. Since Muir's idea of a God almighty is not simply

immanent within natural manifestations, his creed cannot be labeled as a 'natural religion'. In other words, God for Muir is both immanent in nature as revealed through nature's purposeful processes and at the same time transcends his creation as an omnipotent creator. In this respect, I agree with Oelschlaeger's privileging of the term 'proto-ecologist' for Muir over the 'nature-mystic' since "Muir never organized the elements of his biocentric philosophy into a comprehensive treatise" (1991, pp. 197, 200). In other words, his philosophy of nature is not based on the ground of an established philosophical enterprise, for instance, as in Spinoza's philosophical pantheism, or solely on the premises of the far eastern religious mysticism. His is at best an unorthodox view of Christianity that embodies naturalistic sensibilities that respect the rights of nature as an autonomous entity independent of man. His stylistic approach in his prose to all natural beings as animate entities, including rocks as well as streams and trees, is based on his organismic and biocentric view of nature. These are not adequate clues in their own right to call Muir a pantheist; yet they serve as rhetorical and tropological devices to disclose the ethical implications of his ecological perspective. The hymning streams, chanting waterfalls or singing trees may at most be acknowledged as Muir's tropes approaching the Romantic use of symbols that help the poet breach the gap between the spheres of the real and the ideal in the Kantian sense; or in other words, they indicate Muir's quasi-Romantic effort "to bring the supersensible back into the realm of sensuous representation" (Shaw, 2007, p. 92). His rhetoric on nature and insights on the sublime insinuates the idea of teleology in nature, either as in the form of 'objective' or 'subjective' purposiveness in Kant, which appeals to the human subject by the alleged design in nature as an end in itself. As far as the Kantian sublime derives from a refined sense of communal culture and is finally linked to moral feeling, so is Muir's sense of sublime still connected to an understanding of a divine creator. His biocentrism does not reject de facto the idea of God as a transcendent maker in connection with his creation, at least within the context of The Yosemite. For this reason, Muir's prose on nature is not ultimately representative of an adequately justified pantheistic philosophy. Biocentrism as Muir's wilderness paradigm brings together a blend of scientific, aesthetic and religious discourses in his writing. This discursive mélange, however, does not point at a mixture of inconsistent values devoid of a core belief system in Muir's prose on the beautiful and the sublime in nature.

CONCLUSION

Briefly, Muir's depiction of the sublime force in nature does not bear an ultimate shocking effect on human understanding and does not reduce Muir's 'I' into a void of blurred apprehension. Rather, his ego is diminished

into the harmonious totality of nature as God's purposeful creation where man is kin to other natural beings. The harmony and sacredness in nature is guaranteed by God's willed design. In Muir's writing, sublimity is not caused by the chaotic and purposeless character of what apparently seems large and unlimited beyond any measurement in nature. Rather, what is majestic and grand in nature is subsumed under the harmony and purposiveness of God's creation. Therefore, Muir is always at home with what is otherwise brutal in wild nature, and treats sublime emotions in connection with a subjective response to nature as objectively designed. This may amount to claiming that he hides the sublime under the beautiful or re-fashions it as part of a purposeful totality. Sublime, in this case, never stands out as a negative source of pleasure in Muir but a positive feeling of contentment due to the underlying Christian apprehension of nature as the work of God.

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SCIENCE FICTION IN TURKEY: SURVIVAL OF A GENRE THROUGH RETRANSLATIONS AND REPRINTS

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ABSTRACT

This research has revealed that science fiction as a sub-genre was introduced as "an option" into Ottoman and Turkish "culture repertoire" (Even-Zohar, 1997a; 1997b; 2002) via translations in the 19th century. Then from the 19th century onwards, the science fiction genre has continued to exist in the target repertoire mostly via translations, retranslations and reprints. For example, 383 retranslations of Jules Verne's 32 novels were published in the period between 1875 and 2013, and 27 retranslations of Robert Louis Stevenson's Strange Case of Dr Jekyll and Mr Hyde (1886) have been presented to Turkish readers after its first translation by Hamdi Varoğlu in 1942. The number of indigenous science fiction novels has been lower than the number of translations until now. This study will reveal that some publishers have devoted their time and effort to promote the science fiction sub-genre in Turkey. From the 1950s onwards, almost each decade has witnessed a novel publisher with a new series of re/translations. This study aims to suggest the interlinked role of translators and retranslators who form a small group within the repertoire of popular literature, and their persistent struggle to introduce, establish and reinforce the popularity of this genre in Turkey.

Key Words: Retranslation, Science Fiction, Turkish Culture Repertoire, Agent of Change

TÜRKİYE'DE BİLİM KURGU: YENİDEN ÇEVİRİ VE YENİDEN BASIM YOLUYLA VARLIĞINI SÜRDÜREN BİR TÜR

ÖZET

Bu araştırmanın amacı bilim kurgu türünün 19. yüzyılda Osmanlı ve Türk "kültür repertuvarına" (Even Zohar, 1997a; 1997b; 2002) çeviri yolu ile girdiğini ortaya koymaktır. Bilim kurgu çevirileri yayınevleri tarafından okurlara "fenni roman" olarak sunulmuştur. Yapılan araştırma, 19. yüzyıldan itibaren bilim kurgu türünün Türk kültür repertuarında çoğunlukla çeviriler, yeniden çeviriler ve yeniden basımlar yoluyla varlığını sürdürdüğünü ortaya çıkarmıştır. Örneğin, 1875 ve 2013 yılları arasında Jules Verne'in 32 romanının 383 yeniden çevirisi yayınlanmıştır. Bu çalışmada ayrıntılı olarak sunulacağı üzere, bugüne dek basılan yerli bilim kurgu romanlarının sayısı çeviri bilim kurgu romanları sayısından hep daha az olarak karşımıza çıkmaktadır. Çeviriler ve yeniden çeviriler üzerine yoğunlaşarak bilim kurgu türünde en çok çeviri yapan çevirmenler, editörler ve yayınevleri birbiriyle

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yakın ilişki içinde olan çeviri özneleri olarak ele alınacaktır. Bu makalede yeniden çeviriler ve yeniden basımların bilim kurgu türünün Türk kültür repertuarına bir seçenek olarak sunulmasının yanısıra türün repertuardaki varlığını sürdürmesine ve yerli metin üretiminin önünü açmasına neden olduğu tartışılacaktır.

Anahtar Kelimeler: Yeniden Çeviri, Bilim Kurgu, Türk Kültür Repertuarı, Değişim Öznesi

Many literary historians claim that the first works of science fiction can be traced back to the second century A.D. in the True Story of Lucian of Samosata (Bleiler, 1990; Roberts, 2006), whereas many others argue that it started with Thomas More's Utopia (1516) in the 16th century (James and Mendlesohn, 2003). With its long history, science fiction as a distinct genre has also attracted the attention of many scholars from the field of linguistics, literary studies[3] and more recently translation studies[4] worldwide. In Turkey, the academic interest in science fiction began only after the 1970s[5], although translations of the science fiction novels started to be published in the

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[3] For more information see Meyers, E.W. (1980). *Aliens and Linguists. Language Study and Science-Fiction.* Athens: University of Georgia Press; Freedman, C. (2000). *Critical Theory and Science Fiction.* Middletown: Wesleyan University Press; London, B. (2002). *Science Fiction After 1900: From the Steam Man to the Stars.* NY and London: Routledge; D'Ammassa, D. (2005). *Encyclopedia of Science Fiction.* Literary Movements; Roberts, A. (2006). *The History of Science Fiction.* New York: Palgrave Macmillan.

[4] Some examples are: Mossop, B. (1996). The Image of Translation in Science Fiction and Astronomy. *The Translator,* 2(1): 1–26; Sohár, A. (1999). *The Cultural Transfer of Science Fiction and Fantasy in Hungary 1989-1995.* Frankfurt/M., Berlin: Peter Lang; Mäkelä, L. (2003). The Finnish subtitling of neologisms in the science fiction television series Stargate SG-1. Unpublished M.A. Thesis, University of Helsinki; Hernández, Teri J. (2005). Translating Verne: An Extraordinary Journey. S*cience Fiction Studies*, 32(1): 142-149.

[5] Some examples for these studies are; Özdeş, M. (1991). Geçmiş Zamanın Bilim-Kurgu Çevirileri ve Çocuk. *Metis Çeviri Araştırmaları Dergisi*, Vol.14: 117-119; Atılgan, İ. (2008). *Einführung in die Türkische Science Fiction Literatur: Von der Osmanischen Zeit bis 2000.* Klagenfurt, Austria: Wieser Verlag. Şeran, F. Ö. (2009). Reflections of Political Ideologies and Changing Political Systems on Science Fiction Literature: Comparing Utopian and Dystopian Novels, Unpublished M.A. Thesis, Marmara University, İstanbul; Azeri, A. (2009). Robert Louis Stevenson'ın Yazınsal Eserlerinin Türkçe Çevirilerinin Betimlenmesi: Treasure Island'dan Define Adası'na. Unpublished M.A. Thesis, İstanbul University,İstanbul; Reyhanoğulları, G. (2012). Türk Edebiyatının İlk Bilim-Kurgu Öyküleri ve Orhan Duru. *Turkish Studies*, 7(3): 2183-2197; Güney, K. M. (2015). Çağının Aynası Olarak Bilimkurgu: İnsanın Doğa ve Teknolojiye Bakışı Nasıl Dönüştü? in Şahin, S., Öztürk, B. and Büyükarman, D.A. (eds.) *Edebiyatın İzinde: Fantastik ve Bilimkurgu,* İstanbul: Bağlam Yayınevi, 36–43.

Ottoman period in the 19th century. Seda Uyanık, in her book entitled *Osmanlı Bilim Kurgusu: Fennî Edebiyat* (2013) [Ottoman Science Fiction: Scientific Literature], claims that Jules Verne and H. George Wells's works were introduced as "scientific novels" [fenni roman] to the Ottoman "culture repertoire" (Even-Zohar, 1997a). She proves her claim by pointing out to the catalogues in which Verne's and Wells' texts had been presented as scientific novels in the 19th century (Uyanık, 2013, p. 45-46). The presentation of these books as "scientific novels" was not unique to Ottoman culture. In the same period, Verne and Wells were introduced with a similar announcement as well, as authors of "scientific romance", in the West (James and Mendlesohn, 2003). Discussions on the term itself continued even in the 20th century. For example, in the West, "scientifiction" was also offered before "science fiction" and in Turkey "imaginative science" [hayal-bilim] and "fiction science" [kurgu-bilim] were discussed as equivalent terms (Mollamustafaoğlu, 1983, p. 64). In 1927, the name of the genre as "science fiction" was given by Hugo Gernsback and the Turkish equivalent "bilim kurgu"[6] was coined by Orhan Duru in 1973.

Uyanık's comprehensive study on the Ottoman science fiction novels futher displays that Verne and Wells were accepted as the first representatives of science fiction and the genre entered into Turkish culture repertoire via translation. In this research, starting with the publication of Verne's translation *Around the World in Eighty Days* (1873) in 1875, we compiled a list of retranslated, translated and indigenous science fiction novels published in Turkey between 1875 and 2013.[7] The list includes only novels which are clearly cited as "science fiction" in the catalogues, bibliographies or presented as such by the publishing companies. Here is the graph showing the distribution of retranslated, translated and indigenous science fiction in Turkey.

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[6] This is Turkish literal equivalent of the term "science fiction".
[7] The sources used for the compilation of our list are the Catalogues of National Library of Turkey, the Catalogue of Turkish Works Published in Ottoman Script (Arabic, Armenian and Greek Characters) by M. Seyfettin Özege, the Personal Library of Talat Öncü and online book stores.
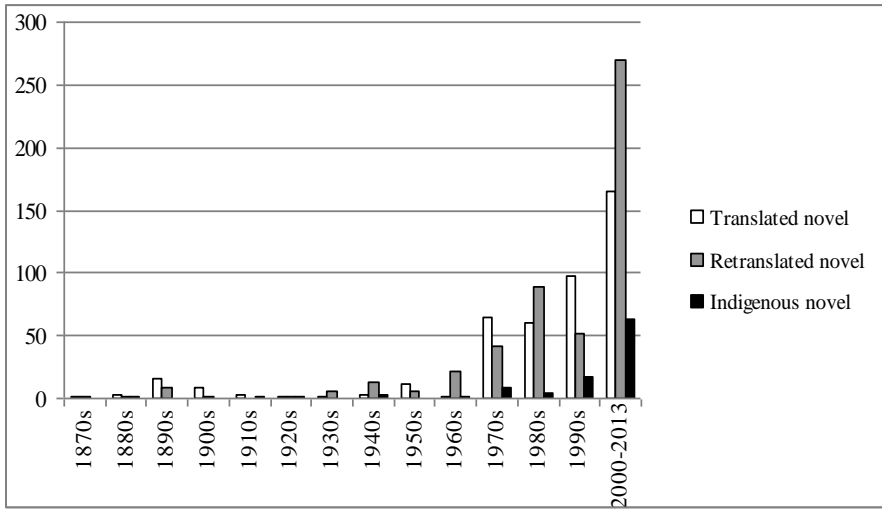
Figure 1: Translated, retranslated and indigenous novels between 1870 and 2013

At first glance, it can be clearly seen from the graph that the number of translations outnumbers the number of indigenous texts. Secondly, it appears that the number of retranslations is surprisingly high and competing with the number of translations. From 1875 until the 1950s, 44 works were translated and retranslated and whereas only 7 indigenous novels appeared in the market in the same period.[8]

The graph clearly displays that the genre of science fiction was not only introduced but also ensured its continuity in the culture repertoire via translations and retranslations. Here the concept of "culture repertoire" is used in Itamar Even-Zohar's terms, suggesting that "the cultural repertoire is the aggregate of options utilized by a group of people, and by the individual members of the group, for the organization of life" (Even-Zohar, 1997a, p. 355). Culture repertoire tends to "introduce new options through invention or importation, whether intentional or unintentional, by anonymous contributors or known members of the society" (Even-Zohar, 2002, p. 168).

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[8] It can be clearly observed that except in the 1970s, the period after the 1980s and especially the 2000s have witnessed a higher number of retranslations compared to first translations. One of the reasons of this boom might be the increase in the science fiction films and TV series. For instance, Robert J. Sawyer's novel, *Flashforward* was published in 1999 in the USA. The novel was adapted into television series and was aired in the USA between 2009 and 2010. The Turkish translation of the novel was published in 2010. Thus, it would not be wrong to suggest that as far as science fiction is considered, films and TV series affect, or even accelerate the publication of translations in Turkey.

Even-Zohar calls these identified or unindentified individuals who conduct the presentation, production or integration of options as "agents of transfer" (ibid.). In our case, we will try to show the interlinked role of a small group of publishers, translators, retranslators, authors, and magazine owners in promoting science fiction novels as an "option" in the Turkish literary repertoire. We will argue that these translators and retranslators acted as "self-appointed agents" of translation (Toury, 2002, p. 151), and thanks to these agents that the genre gained a ground in Turkey especially between the 1950s and 1980s. As Figure 1 displays, it started to flourish with indigenous works as well after 2000s.

A closer look at the numbers of science fiction production reveals that the number of first translations makes up 34 % of the total number of production, while the number of retranslations makes up 39 % of the total production.[9] Here are the total numbers of translations, retranslations and reprints produced between 1875 and 2013:

The number of first translations	439
The number of retranslations	512
The number of reprints	357

Table 1: The number of translations, retranslations and reprints

The number of retranslations outnumbers the number of first translations. Our research has further revealed that these novels were produced by 233 first translators and 204 retranslators. In addition, there seems to have been a considerable amount of reprints, which makes up the 24 % of the total production. When we consider the number of retranslations together with the number of reprints, together they occupy 66% of the total production. This implies that in comparison to first translations, the genre mostly owes its survival to retranslations and reprints in the Turkish culture repertoire.

Paloposki and Koskinen suggest that a similar tendency is observed in the Finnish context. They interpret the presence of high number of reprints in Finnish culture repertoire in these words: "[…] what astonished us most is the number of reprints, which can be interpreted, not negatively as a lack of the will to translate, but positively as a desire to keep a stock of works available for the readers" (Paloposki and Koskinen, 2010, p. 34). They

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[9] For more information on the concept of retranslation, see Tahir Gürçağlar, Ş. (2008). Retranslation. in Baker, Mona; Saldanha, Gabriela (eds.). *The Routledge Encyclopedia of Translation Studies*, 2nd edition. London/New York: Routledge, 233-236.

further argue that "there are publishers concentrating on new titles and do not have any reprints or retranslations; there are others who favor retranslations over reprints; and there are those who tend to favor reprints" (Koskinen and Paloposki, 2003, p. 29-30). Finally, they observe that "the smaller (and the newer) the publishing house, the less likely it is to use reprints and vice versa" (ibid.,30).

Some findings of our case complement the findings of Koskinen and Paloposki. Our research has shown that Çağlayan and Okat publishing companies can be given as examples for the first case in the Koskinen and Paloposki's classification, in that they opted for new titles and first translations. Baskan publishing company, Alem Matbaası Ahmed İhsan ve Şürekası [Alem printing house, Ahmed İhsan and his partners] and Bahar publishing company (1988), for example, favor retranslations over reprints as in the second case. On the contrary, İş Bankası Kültür publishing company, Metis, Remzi and Timaş publishing companies tend to favor reprints over retranslations as in the third case. Different from Koskinen and Paloposki's observations, our list provides an additional case, a fourth case which does not exist in their classification. There are some publishing companies who favor both retranslations and reprints, such as İthaki, Altın Kitaplar and Inkılap publishing companies. Ithaki published 37 retranslations and 39 reprints between the 1990s and 2013, and Inkılap published 19 retranslations and 22 reprints between the 1930s and 2013.

Paloposki and Koskinen make further observations about the differences between the productions of old and new publishing companies. They suggest that;

> Not everything can be translated, as that would be too costly; a choice has to be made regarding what to reprint and what to retranslate, and the choice at times seems to be random. One possible answer is the different profiles of the publishers at different times: while some seem to favor retranslations (especially young publishing houses which naturally do not have the stock to recycle), others focus on reprints (and here is the older publishing companies that do have the required stock). (2010, p. 34-35)

In a similar vein, some older publishing houses in Turkey, such as Remzi (1927) and İş Bankası Kültür (1956) publishing companies prefer reprints over retranslations, while some young publishing houses, such as Renk (1970?) and Bahar (1988) publishing companies prefer retranslations mostly. Yet, different from Paloposki and Koskinen's findings, it can be seen that some older publishing houses like Inkılap (1927) and Altın Kitaplar (1957) published both retranslations and reprints.

A further finding of our research is that some translators, retranslators, magazine owners and authors, and also some publishers seem to have devoted all their effort to promote the genre in Turkey. For instance, the mostly retranslated author in the genre seems to be Jules Verne with 32 translated novels and 383 retranslations. The second mostly retranslated author is Robert Louis Stevenson with 27 retranslations of his book The Strange Case of Dr. Jekyll and Mr. Hyde (1886), and Isaac Asimov followed Stevenson with 13 retranslations. Many of these retranslated novels appeared under a series allocated to the genre of science fiction especially between the 1950s and 1990s. We identified that five companies published 96 novels in five series, and in the same period 349 novels were published outside the series. The list of these five series is given in the table below:

Period	Publishing company	Name of series	Number of books	Number of translators	Translators
1950s	Çağlayan	Yeni Dünyalarda [Nes Worlds]	10	2	Necati Kanatsız (3) A.Kahraman (7)
1970s	Okat	Uzay [Space]	16	3	Reha Pınar (14) Vecdi Bürün (1) Fügen Beğer (1)
1970s	Altın Kitaplar	Uzay Yolu [Space Trek]	9	1	Reha Pınar (9)
1980s	Baskan	Kurgu Bilim [Fiction Science]	25	12	[10]
1990s	Metis	Bilim Kurgu [Science Fiction]	36	16	[11]

Table 2: The list of five series in ten years time intervals between 1950 and 2000

From the table, it can be inferred that in a 30-year time between the 1950s and 1970s, five translators produced all translations and retranslations. These are the leading advocates of the genre in Turkey: Necati Kanatsız with 3 translations, A. Kahraman with 7 translations, Reha Pınar with 23 translations, one of which is a retranslation, and Vecdi Bürün ve Fügen

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[10] Atilla Tokatlı (6), Ayşe-Osman Talat Taşkın (2), Osman Talat Taşkın (3), Yücel Aydemir (2), Orhan Yüksel (1), Şerif Yenen (1), Aslı Kayabal (4), Dilara Özman (1), İlker Tuğal (1), Mustafa Şarman (1), Fatoş Sanderson (2), Faruk Kurt (1)
[11] Çiğdem E. İpek (5), Belma Aksun (2), Metin Çetin (4), Tuba Çele (2), Fatma Taşkent (2), Güzide Gürbüz (1,) Ferhan Ertürk (3), Irma D. Çimen (3), Özlem Dinçkal (1), Sönmez Güven (5), Nazlı Korkut (2), Mehmet Moralı (2), Levent Mollamustafaoğlu (1), Dost Körpe (1), Tuna Erdem (1), Emil Keyder (1)

Beğer with one translation. Compared to previous three decades, the number of translators started to increase in the 1980s. Another finding is that the two translators of Çağlayan publishing house translated the novels under pseudonyms. Necati Kanatsız is the pseudonym used by Refik Erduran, the owner of Çağlayan publishing house and A.Kahraman is the pseudonym used by Kemal Tahir, a prominent writer and also the translator and pseudotranslator of many crime novels for Çağlayan publishing house in Turkey.[12]

The analysis on the life and works of these agents of translation has shown that they undertake many roles in the process of preparing retranslations and translations. Some are only retranslators, whereas some others are both first translators and retranslators. Some of the retranslators and first translators are also autonomous authors. The majority of agents undertake more than one role, such as translator-researcher and translator-publisher. Some translator-authors (for instance Orhan Duru) have made research on the specifics of science-fiction writing and its history and published their articles in various magazines. Even more surprisingly some translator-authors own publishing houses (for instance Metin Atak), and some translator-author-researchers own magazines, for instance Zühtü Bayar (the magazine Galaktika) and Selma Mine (the magazine X-Bilinmeyen). Lastly, some indigenous authors act as researchers and some of these authors are magazine owners.[13]

Our survey on the agents of translation listed above has revealed that there is a small group of people in the production of science fiction in Turkey. It has been due to their persistent efforts that science fiction as a distinct sub-genre has continued to retain its popularity thoroughout the so-called years. Furthermore this research has shown that this small group of agents seems to have produced and published texts in a complex web of

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[12] For more information about pseudotranslations of Kemal Tahir see, Tahir-Gürçağlar, Ş. (2008). *The Politics and Poetics of Translation in Turkey*. Amsterdam, NY: Rodopi, and Tahir-Gürçağlar, Ş. (2008). Sherlock Holmes in the interculture: Pseudotranslation and anonymity in Turkish literature. in Anthony Pym, Miriam Shlesinger and Daniel Simeoni (eds.) *Beyond Descriptive Translation Studies: investigations in homage to Gideon Toury*, Benjamins publishing, 133-152. For more information about pseudotranslations in Turkey see, Tahir-Gürçağlar, Ş. (2010). Scouting the borders of translation: pseudotranslation, concealed translations and authorship in twentieth-century Turkey. *Translation Studies*, 3(2): 172-187.

[13] In 1971, the first science fiction magazine *Antares,* was started by Sezar Erkin Ergin (Bayar, 2001:189). Bayar suggest that *Antares* accelerated the efforts of Turkish science fiction writers and it provided the young writers with an opportunity to write science fiction stories (2001:199). The second magazine *X-Bilinmeyen* was launched in 1976 by Selma Mine who wrote many science fiction novels (www.x-bilinmeyen.org).

relations. For example, Mavi Ölüm (1955) [Blue Death] is the title given to the translation of The Long Loud Silence written by Wilson Tucker in 1952. Its first translator was A.Kahraman, the pseudonym by Kemal Tahir, who is a prominent writer in Turkey. It was published by Çağlayan publishing company under the series of "Yeni Dünyalarda [New Worlds]". The same source text The Long Loud Silence was then retranslated under the title (of) Dünya Batıyor [The world is going down] and published by Okat publishing company in 1971. It was retranslated by Reha Pınar who was one of the most prolific translators of the series at the time as was shown in the previous table. The retranslation was presented within the "Uzay [Space] Series". Most of the books in the same series were translated by Reha Pınar. This series was advertised in a review in the journal Türk Dili, which is a long-lasting prominent literary periodical in Turkey.[14] The review was penned by Orhan Duru, who is also the author of science fiction texts, one of which is "Harita" published in the magazine X-Bilinmeyen in 1980. The owner and editor of X-Bilinmeyen magazine is Selma Mine, who is both an author and translator. She retranslated 24. Yüzyılda Cinayet [Murder in the 24th century] in 1983. The first translation of this book entitled Anarşist [Anarchist] was translated by Reha Pınar and published in 1971 by Okat publishing company. The translators, retranslators, editors and authors, as the above explained set of relations imply, seem to have known each other and have systematically undertaken several roles in the process of producing and promoting science fiction texts.

In conclusion, this research has shown that the genre of science fiction was introduced to Turkish culture repertoire by translations and retranslations, and it owes its survival mostly to retranslations and reprints rather than the new translations. These translations and retranslations have later paved the way for Turkish authors to produce indigenous novels. It was also observed that the number of translated and retranslated texts in circulation is still higher than the number of indigenously produced science fiction texts. In addition, the research has revealed that there has been a small group of translators and retranslators who were actively involved in the production between 1950 and 1990, but the number of these agents increased after the 2000s. This small group of translators and retranslators seem to have been in charge of interlinked roles in this process. Thus it would not be wrong to suggest that the advocates of this sub-genre worked in a network in which they undertook several roles as translators, retranslators, and even authors, researchers, publishers and magazine owners. Furthermore, we suggest that retranslated and reprinted novels together with the stories published in the magazines have helped to establish

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[14] *Türk Dili* is a prominent journal on Turkish literature which has been published by the Turkish Language Institution since 1951.

and reinforce the popularity of science fiction in Turkey for more than a century.

The reasons underlying the higher number of retranslations and reprints than the number of translations would be a subject of a future work which might shed light to the publishers' decisions as well. Science fiction magazines appear to be another untouched study area, since these include many translations and some of these magazines even include bilingual stories in Turkish and English. Finally, a further analysis on textual relations would be instrumental to dig out the differences between first and retranslations. Such an analysis would bring out diachronic information about the changing translational strategies, and ideologies and value judgements in Turkish literary context.

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GAṆEŞA, OİDİPUS VE SİNHABAHU
HİNT, YUNAN VE SRİ LANKA MİTOLOJİLERİNDE
ÖDİPAL KOMPLEKS ÖRNEKLEMELERİ

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ÖZET

Freud'un iyi bilinen psikanalitik teorisine göre, çocuklar fallik dönemlerinde (3- 5 yaş arasındaki dönem) karşı cinsten olan ebeveyni kendine yakın görürken, kendi cinsinden olan ebeveyne karşı ise bir nevi kıskançlık ve nefret hisleri geliştirirler. Freud bu teoriye ödipal kompleks adını verir. Bu konu, tarih boyunca birçok toplumun mitolojisinde kendine yer bulmuştur. Mitolojide bu durum büyük oranda taht veya iktidar mücadelesi olarak algılanırken altında yatan yapı ise anaerkil ve ataerkil kültlerin çatışmasıdır. Hint mitolojisinde Gaṇ eşa, Yunan mitolojisinde Oidipus ve Sri Lanka mitolojisinde Sinhabahu bu çalışmanın temelini oluşturmaktadırlar. Karşılaştırmalı çalışmalar önem kazandıkça, insanlık tarihi açısından önemli birçok konunun sadece belli bir topluma mal edilemeyeceği anlaşılmaktadır. Ödipal kompleks de bu konulardan biridir. Hint, Yunan, Sri Lanka, Mısır, Çin ve daha birçok toplumun mitolojisinde ele alınıp incelenen bu konu ile ilgili sayısız mit yaratılmıştır. Kṛ ishṇ a, Gaṇ eşa, Oidipus, İsis-Osiris-Seth, Nezha, Sinhabahu ödipal kompleks konulu mitlerde ve efsanelerde yer alan kahramanlardan bazılarıdır. Karşılaştırmalı mitoloji temelli olan bu çalışma, Dinler Tarihi, Filoloji, Felsefe, Psikanaliz, Edebiyat ve Cinsiyet Araştırmaları gibi birçok başka bilim dalını da ilgilendirmektedir.

Anahtar Kelimeler: Karşılaştırmalı Mitoloji, Edebiyat, Ödipal Kompleks, Hint- Yunan, Oidipus

GAṆESHA, OEDIPUS and SINHABAHU OEDIPAL COMPLEX EXEMPLIFICATIONS in INDIAN, GREEK and SRI LANKAN MYTHOLOGIES

ABSTRACT

According to Freud's well known psychoanalytic theory, children in their phallic periods (3-5 years period) develope jealousy and hatred against the parents of their own sex while seeing their parents with the opposite sex close to themselves. Freud called this theory "oedipal complex". This case theme is exemplified in the mythologies of many societies. and it is largely perceived as a struggle for throne or power, but the underlying structure is the conflict between matriarchal and patriarchal cults. In Indian mythology Gaṇ esha, in Greek mythology Oidipus and in Sri Lankan mythology Sinhabahu form the basis of this study on oedipal complex. As comperative studies gain importance it is seen that many important issues in

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terms of human history can not be attributed to only a certain community. Oedipal complex is one of these issues. This issue was also dealt with in the mythologies of Indian, Greek, Sri Lankan, Egyptian, Chinese and many other communities and numerous myths were created about it. Kṛ ishṇ a, Gaṇ esha, Oidipus, İsis-Osiris-Seth, Nezha or Sinhabahu are some of the heroes that take part in the myths on oedipal complex. This comparative mythology based study is related to many other disciplines like History of Religions, Philology, Philosophy, Psychoanalysis, Literature and Gender Studies.

GİRİŞ

Mitosun anlamı tartışmalı olmakla birlikte etkileşimde olduğu alanlar tabiri caizse sınırsızdır. Mitoslar- şiir, destan, masal, roman, resim, heykel, müzik gibi- sanatın ve edebiyatın hemen her dalı ile yakından ilgilidirler. Mitosun anlamından başlamak gerekirse ilkel toplulukların dini inançlarını yansıtan, dolayısıyla gerçeklik payı büyük olan öykülerken (Malinowski, 1996), kimine göre ise insan hayatı ile ilgisi olmayan soyut kurgulardı (Levi-Strauss, 2000). Dolayısıyla mitosun anlamının simgesel düzlemde değil altında yatan yapıda aramak gerektiği düşünülmektedir. Bunun nedeni de toplumsal, ekonomik ilişkiler ve sorunlarda yaşanan gerilimlerin bu derin yapıda yansıtılmasından kaynaklanmaktadır (Rosenberg, 2000). Mitoslar hayatın tüm alanlarını kelimenin tam anlamıyla kapsar, cinsiyet, cinsellik, doğum, ölüm gibi fenomenler mitosların özünü teşkil eder bir anlamda. Cinsiyetlerin oluşumu, cinsiyetlerin oluşma nedenleri ve en genel anlamda cinsellik mitoloji konularının başında gelir (Akmaz, 2014).

Campbell (1972) mitosların evrenselliğine dikkat çekerek, işlevlerinin de kolektif bilinçaltını yansıtmak olduğunu savunur. Buna göre mitoslar insan psikolojisini, hayatını yönlendirişini ve yaşantılarını yansıtır. Mitosların insan topluluklarının bilinçaltını yansıtmak için yaratılmış öyküler olduğunu kabul edersek o halde iki yönlü olarak kullanılabileceği de söylenebilir. İlk yön Campbell'ın da değindiği gibi kolektif bilinçaltını yansıtmak ise ikinci yönünün de bu kolektif bilinçaltını kontrol etmek olduğu düşünülebilir: toplum açısından yeni bir yapıyı oturtmak veya kabul ettirmek için çeşitli mitler yaratılır ve toplumun bu şekilde yeni yapıya uyum sağlaması amaçlanır.

Örneğin Ana Tanrıça kültünün etkili olduğu anaerkil dönemden ataerkil döneme geçilirken Hindistan'dan Yunanistan'a, Çin'den Mısır'a, İskandinavya'dan Kenan Diyarı'na deyim yerindeyse dünyanın hemen hemen her bölgesinde büyük değişimler meydana gelmiştir. Bu değişimler ise anlamını en iyi mitolojide bulmaktadır. Anaerkil dönemdeki Büyük

Tanrıçaları alt edebilmek yalnızca savaşlarla mümkün olmamıştır, zira toplum bilincinde bu denli önemli yer edinmiş bu tanrıçaların ve dolayısıyla eşitlikçi anaerkil düzenin yenilmesi için toplumun bilinçaltına ve duygu dünyasına da hitap etmek gerekiyordu.

İşte mitoloji tam da bu zamanlarda hayati derecede önemli rol oynamıştır. İnsanlar, tarih boyunca kendi kültürlerini yüceltebilmek için birçok mite başvurmuştur. Zeus'un Titanları ve daha birçok aşağı mitolojiden sayılan ejderha, yılan gibi yaratıkları alt etmesi, İndra'nın Vritra'yı ve aşağı mitolojiden birçok yaratığı yok etmesi gibi mitler bu duruma örnek olarak verilebilir. Bu mitler aracılığıyla dünyanın "kötü", "çirkin", "zararlı" yaratıklardan ve "düşmanlar"dan "temizlenip" "arındırılacağı" ve ataerkil baş tanrının "güvencesi" altında "rahat", "huzurlu" bir yaşam sürüleceği toplumun bilinçaltına yerleştirilmeye çalışılır.

Bu duruma yani anaerkil düzenin yıkılarak yerine ataerkil düzenin inşa edilmesi ve yüceltilmesi olgusuna aksi yönde mitler de tarih boyunca yazılmış/ yaratılmıştır. Bunlara en iyi örnek ödipal kompleksi konu alan mitlerdir. Peki nedir bu ödipal kompleks ve mitlerde nasıl vücut bulmuştur? Bu konuya Freud'un Oidipus Kompleksi kavramını inceleyerek başlamak faydalı olacaktır. Freud'a göre çocuklar fallik dönemlerinde (3-5 yaş arası) karşı cinsten olan ebeveyne karşı bir yakınlık hissederken, kendi cinsinden olan ebeveynden ise deyim yerindeyse kurtulmak istemektedir. Bu dönemde erkek çocuklar ilk aşkları olarak anneyi gördükleri için babaya karşı bir nefret ve dışlama hissederler. Bunun yani karşı cinsten olan ebeveyne karşı duyduğu yasak aşkın bir sonucu olarak da kendi cinsinden olan ebeveynden korkarlar. İşte bu korku sonucu yaşanan karmaşaya da Ödipal Kompleks/ Ödipal Karmaşa adı verilir. Freud'a göre bu durumun benzeri bir sonuç da ortaya çıkabilmektedir. Buna göre; "Babaya yönelik saldırgan tavır ve anneye yönelik aşkın yumuşak davranışların yanı sıra, babaya karşı yumuşak bir tavır da ortaya çıkmakta, karşıtlarının bastırılmasında kendilerine düşen görevi yerine getirmektedirler" (Freud, 1992, s. 32).

Freud'un Oidipus Kompleksi adını, Sophokles'in Kral Oidipus adlı eserinden almaktadır. Sophokles'in M.Ö. 495- 406 yılları arasında yaşadığı düşünülürse bu kompleksin tarih öncesi dönemlerde de bilindiği rahatlıkla söylenebilir. Öyleyse bu komplekse dayalı mitler üretmekle amaçlanan şey neydi?

Ödipal karmaşa ataerkil toplumlarda lanetlenir, çünkü Oidipus aslında babasını öldürerek ataerkil düzene başkaldırmıştır. Oidipus annesinden ayrılamayacak derecede ona bağlıdır, bu nedenle de ataerkil düzene uymayan bir kişiliktir. O, ataerkil düzenin kahramanlık anlayışına ters düşmektedir. Büyük krallar, şanlı kahramanlar bu konumlarını elde edebilmek için anneyi bertaraf etmek zorundadırlar. Mitlerde Zeus, İndra

gibi gücün ve ihtişamın tanrılarının anneleri- her ne kadar baş tanrı/ kral olana kadar belli belirsiz görünseler de- bu tanrılar/ krallar gücü ele geçirdikleri andan itibaren, yok sayılırlar. Çünkü annenin yok sayılması ile madde (material- mater- mother= anne) ile olan bağların rahatlıkla yok sayılabileceği ve artık tam bir tanrı konumuna ulaşmış olunabileceği düşünülür.

Nasıl ki Orestes annesini öldürerek ataerkil yapıyı yeniden tesis etmeye çalışır (Aiskhülos, 2010), Oidipus da babasını öldürerek anaerkil yapıyı yeniden kurmaya yönelik bir teşebbüste bulunur. Orestes başarılı olur ve Apollon'un da yardımıyla ataerkil yapıyı (yeniden) kurarken; Oidipus ise başarısız olur ve sürülür.

Bu konu, başta Hint- Avrupalı toplumlar olmak üzere, birçok toplumun mitolojisinde kendine yer bulmuştur. Aşağıda sırasıyla Hint ve Yunan Mitolojilerinde yer alan ödipal kompleks konulu mitlere yer verilecek ve bunlara dair çıkarımlar yapılacaktır. Bunlardan en önemlileri ve en çok bilinenleri Yunan Mitolojisinde Kral Oidipus ve Hint Mitolojisinde Tanrı Gaṇeşa ile ilgili olan mitlerdir. Kültür tarihi açısından önemli yer tutan bu iki büyük mite nazaran daha az bilinen ve Sri Lanka mitolojisinde yer alan Sinhabahu başlıklı mit, ödipal kompleksi çok iyi bir biçimde yansıtması açısından, konumuz açısından son derece önemlidir. Bu mit M.S. 5. yüzyılda yazıldığı düşünülen ve Sri Lanka krallarıyla ilgili önemli bilgiler sunan Mahavamsa adlı eserde anlatılır.

Öyleyse konumuza ilk olarak bu komplekse adını vermiş olan Kral Oidipus örneği ile başlayalım.

Kral Oidipus

Labdakos'un oğlu Laios, Thebai'de kraldır. Karısı İokaste bir çocuk doğurur. Tanrı Apollon çocuğun babasını öldüreceğini haber verir. Laios ile karısı böyle korkunç bir felaketten kurtulmak için ayaklarını bağlatıp çocuğu Kithairon dağına attırırlar. Böylelikle ondan kurtulduklarını sanırlar. Dağda sürülerini otlatmakta olan bir çoban çocuğu kurtarır, Korinthos kralı Polybos ile karısı Merope'ye verir; çocukları olmadığı için onu evlat edinirler. Bağlarının etkisiyle ayakları şiştiğinden çocuğa Oidipus adını verirler. Çocuk Korinthos'ta Polybos'un sarayında büyür. Günün birinde bir tartışma sırasında kendisine "uydurma evlat" diye hakaret edildiğinden içine şüpheler düşer, kalkıp Delphoi'ye, Apollon'un kâhinine başvurur. Kâhin ona kimin oğlu olduğunu söylemez, ama babasını öldüreceğini, anasıyla evleneceğini haber verir. O da Polybos ile Merope'nin

sarayından kaçar. Asıl felaketleri işte bundan sonra başlar, çünkü Oidipus anası babası bildiği insanlardan kaçmakla kendini tehlikeden uzaklaştırdığını sanmaktadır. Kithairon bölgesinde, bir üç yol ağzında bir arabaya rastlar. Arabada Thebai kralı, Oidipus'un öz babası Laios vardır. Kral da, yanındaki adamlar da yoldan çekilmesi için Oidipus'a bağırırlar; öfkelenen Oidipus arabaya saldırır, kendisini de hırpaladıkları için elindeki sopayla arabadaki adamı, yanındakileri yere serer, öldürür. Yoluna devam eder, Thebai kapılarına yaklaşır. Sphinks adlı canavar yol üzerinde oturmuş, gelip geçenlere bilmece sormakta, çözemeyeni parçalamaktadır. Laios'un ölümünden sonra Thebai'yi idare eden ve kraliçe İokaste'nin kardeşi Kreon, kenti canavardan kurtaracak olana Thebai tahtını vaat etmiştir. Oidipus talihini denemek ister; canavar ona bilmecesini sorar: "Sabahleyin dört, öğleyin iki, akşam üç ayakla yürüyen yaratık hangisidir?" Oidipus da şöyle cevap verir: "İnsandır; çocukluğunda iki eli, iki ayağıyla yürümeye çalışır; büyüdüğü zaman iki ayağıyla yürür; ihtiyarlığında da bir değneğe dayanır." Yenilen canavar hırsından kendini öldürür. Oidipus böylece Thebai tahtına geçer, bilmeden anası kraliçenin kocası olur. Ondan iki erkek (Eteokles, Polyneikes), iki de kız çocuğu dünyaya gelir (Antigone, İsmene). Hiç farkına varmadan, Apollon'un bildirdiği felaketler de gerçekleşmiş olur. Thebai'de çok sevilen, sayılan bir kral hayatı yaşadığını sanır. Çok geçmez, kentte veba, kıtlık baş gösterir. Delphoi'deki kâhine danışırlar; Laios'u öldürenin Thebai'de yaşadığını, felaketin asıl sebebinin bu olduğunu, onu bulup kentten atmadıkça beladan kurtulamayacaklarını bildirir. Oidipus bu işi kendi üzerine alır, öldüreni araştırmaya başlar. Ne yazık ki, sonunda bütün şüpheler kendi üzerinde toplanır, gerçeği anlar. Duyduğu acının, utancın etkisiyle gözlerini kör eder, yanından ayrılmayan kızı Antigone'nin kılavuzluğunda kentinden çıkar, Atina yakınındaki Kolonos kasabasına sığınır. Orada, işlediği korkunç günahların kefaretini ödedikten sonra esrarlı bir şekilde dünya yüzünden kaybolur (Sophokles, 2013, s. x-xi)…

Yukarıdaki özetten de anlaşılacağı üzere her ne kadar Oidipus her şeyden habersiz olsa da yaptığı kabul edilemeyecek bir durumdur ve toplum nezdinde en aşağılayıcı şey olarak kabul edilir: baba katli ve anne ile

evlenme. Peki, bu mitte hangisidir en ağır suç, babayı/ kralı öldürmek mi yoksa anne ile olan cinsel birliktelik mi?

İncelemeye Yunan Mitolojisindeki Tanrı Apollon'un kahinlik yetkesini ne şekilde elde ettiğiyle başlayalım. Efsaneye göre Yunan mitolojisinin ataerkil baş tanrısı Zeus ile Leto'dan doğan ve aydınlanmacı ataerkil ussal düzenin temel taşlarından olan tanrı Apollon doğar doğmaz başının üzerinde kuğular uçmaya başladığı için Zeus oğluna kuğuların çektiği araba, bir külah ve bir rebap vererek gidip Yunanistan'da bir tapınak kurmasını buyurur. Çeşitli maceralardan sonra Apollon önce Boiotia'da yer alan Telphusa pınarının başında kurmak ister bilicilik merkezini ancak bu yerin perisinden izin alamaz ve en sonunda Parnassos dağının eteklerinde yer alan ovada bir yer kestirir gözüne! Ancak burada Tanrıça Themis'e adanan ve tanrıçanın kehanet verdiği bir sunak olduğunu ve bu bölgenin Python adlı bir ejderin tehdidi altında olduğunu öğrenir. Uzun uğraşlar sonucunda bir pınar başında Tanrı Apollon, Python adlı ejderi öldürür ve ejderi öldürdüğü yerde önceleri Pytho, sonradan Delphi/ Delphoi adını alan büyük bilicilik merkezini kurar (Erhat, 2007).

Yukarıda kısa özet biçiminde sunulan ve Yunan mitolojisinde önemli bir yer tutan Tanrı Apollon ile ilgili olan mit anaerkil ve ataerkil kültlerin çatışmasını konu alması bakımından oldukça önemlidir. Bu mitte de görüldüğü gibi Apollon, Yunanistan'a ilk geldiğinde sürekli olarak anaerkil kültlerle karşılaşır durur. Mitolojilerde yer alan ejderler, bir yandan kötücül, yıkıcı ve yok edici özelliklerle anılırlarken, diğer yandan Python, Vritra gibi, mitolojilerde kendilerine yer bulan ejderler anaerkil kültler ile yakından ilgilidirler. Yılanlar ve ejderler topraktan doğma olarak nitelendirilirler ve toprak- kadın ilişkisi bağlamında da anaerkil kültlere yakındırlar. Doğurganlık, verimlilik ve doğum ölüm döngüsüyle yakından ilintilidirler; tüm bunlar yılan- doğa- kadın- anaerkil düzen bağlamında son derece önemli hususlardır.[2] Bu yüzden yılanlar, ataerkil yapılı mitlerde daima savaşılması ve yok edilmesi gereken canavarlar olarak betimlenirler. Yunanistan'a gelen 'kahraman tanrı' Apollon hemen işe koyulur ve ilk iş olarak bölge halkını bu canavardan 'kurtarır'. Ataerkil konulu mitlerin ortak özelliği kahramanlık, güç, ihtişam gibi özelliklerdir. Tanrı Apollon da bu mitte 'kahramanca' savaşır ve bölge halkını bu 'kötü' yaratıktan kurtarır. Ayrıca, Hint Avrupalı Baş Tanrı Zeus'un oğlu Apollon'un Yunanistan'a gelişinin kendi düşüncelerini ve inançlarını yaymak için olduğu düşünülür.

Görüldüğü gibi ödipal kompleks temelli bu mitin arka planında ta en başından ataerkil ve anaerkil kültlerin çatışması konu edilir. Bu çatışmanın toplumun ataerkil düşünceler çerçevesinde ilk şekillenme evresine ve

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[2] Yılanın doğurganlık ve anaerkil düzen ile olan ilişkisi için bkz. Ateş, Mehmet, (2002), *Mitolojiler ve Semboller: "Ana Tanrıça ve Doğurganlık",* İstanbul: Milenyum Yayınları, 132- 147.

dolayısıyla bebeklik dönemine denk gelmesi ile bireydeki ödipal çatışmanın yaş dönemi gayet uyumludur.

Sonrasında hiçbir şeyden habersiz Oidipus'un trajedisi başlar. Tanrı Apollon'un kehaneti ile kral ve kraliçe çocuğu öldürmek isterler, ancak başaramazlar. Sonunda kehanet gerçekleşir ve Oidipus babasını öldürüp annesi ile evlenir! İki affedilemez günah birden işlemiştir Oidipus: bir yandan babasını öldürüp kurulu düzeni yıkmayı denemiş; öte yandan annesi ile evlenerek "toplumsal ahlak normlarının" dışına çıkmıştır!

Olan bitenden habersiz Oidipus en sonunda yaptıklarının cezasını gözlerini ve vatanını kaybederek öder. Bu trajik sonuç fallik dönemdeki çocukların yaşadıkları korkularla son derece uyumludur. Çocuk bu dönemde babasından hem nefret eder ve onu kıskanır hem de ondan korkar. Bu korkunun kaynağı ise hadım edilme korkusudur. Tam burada, Freud'un, babasına olan korkusunu atlar ile içselleştiren, 5 yaşındaki bir çocuk ile ilgili olan ve Psikanalize damga vuran, ünlü deneyiyle ilgili yaptığı yorumu eklemek istiyorum:

> Baba ve anneye olan ilişkisinde, Hans (Freud, 1997, s. 169-306), benim Rüyaların Yorumu ve Cinsel Kuram'da, çocukların anne ve babalarıyla cinsel ilişkileri konusunda öne sürdüğüm her şeyi açık ve seçik doğruluyor. Gerçekten, babasını ortadan kaldırmak isteyen küçük bir Ödipus o. Babasını ortadan kaldırıp, annesiyle baş başa kalmak, onunla yatmak isteyen bir Ödipus (Freud, 1995, s. 115).

Aşağıda yer alan Gaṇeşa ile ilgili mit ödipal kompleksi ve bu kompleksin temel korkusu olan hadım edilme korkusunu çok iyi bir biçimde yansıtması açısından önemlidir.

Şiva ve Gaṇeşa

> Pārvatī banyo yapmaya gittiği sırada oğluna, kapıya göz kulak olmasını, kimseyi içeri almamasını söyler (bu oğul, Pārvatī'nin bedenindeki kirden yaratılmış bir yaratık olabilir). Şiva, Pārvatī'nin banyosunun önüne gelir. Oğul onu içeri sokmaz. İkisi de diretirler. Sonunda Şiva oğlanın başını keser. Pārvatī çok üzülerek Şiva'dan, derhal onu iyileştirmesini ister. O da emrindekilere, buldukları ilk canlının başını getirip çocuğun bedenine eklemelerini ister. Bu tek dişli bir fil başıdır. İyileşen Gaṇeşa, babası Şiva'dan özür diler. O da onu affeder ve Ganaların başına şef yapar (Kaya, 2003, s. 170).

Baş kesilmesi ve sonrasında çirkinliği takip eden itaat etme güdüsü bunların hepsi birlikte değerlendirildiğinde Gaṇeṣa ile ilgili bu mitin direkt olarak ödipal kompleksle ilgili olduğu anlaşılır. Gaṇeṣa'nın- oğlun annesine- Pārvatī'ye bağlılığı çok ileri bir düzeydedir. Ancak Şiva/ baba bu durumu kabullenemez ve oğlunu kendisine rakip olarak görerek onu simgesel bir biçimde hadım eder: Şiva, Gaṇeṣa'nın başını keser ve Pārvatī'nin isteği üzerine bu başın yerine çirkin, erotik bir obje konumundaki hortuma sahip fil başını yerleştirir. Bu şekilde onu çirkinliğe mahkum eder ve dolayısıyla sakatlayarak simgesel düzeyde hadım etmiş olur.

Gaṇeṣa ile ilgili anlatılan bir diğer mit ise kardeşi Skanda ile annelerinin sevgisi için yaptıkları mücadeleyi konu edinen mittir.

Skanda ve Gaṇeṣa: Çocuk Rekabeti ve Yarış

Bahçede güzel bir mango (amba) vardır. Gaṇeṣa ve erkek kardeşi Kataragama (Skanda), her ikisi de mangoyu ister. Anneleri tuz denizi etrafında dönerek yarışmalarını söyler. Kataragama denize doğru yola çıkar fakat Gaṇeṣa mutfaktaki bir tuz kabının etrafında koşar. Gaṇeṣa mangoyu kazanır ama Kataragama ona vurup dişini kırar (Kaya, 2003, s. 171).

Obeyesekere'ye göre çocukların yarıştığı şey anne sevgisidir ve bunun erotik bağlamda vajina ile de ilgisi vardır ve yazar, Hindistan ve Sri Lanka geleneklerine dayanarak mangonun bilindik bir biçimde vajina simgesi olduğunu hatırlatır. Yine annenin tuz kabının da vajina ile ilgisi olduğunu öne sürer, bunu da James Joyce'un Ölü Deniz adlı eserinde yer alan bir nitelendirmeye dayanarak açıklar: "dünyanın gri batık vajinası!" (Kaya, 2003, s. 185).

Bir diğer nitelendirme ise Gaṇeṣa'nın şişmanlığı ile ilgilidir. Ataerkil geleneklere göre makbul olan heykelsi güzelliktir. Ancak Gaṇeṣa şişman ve çirkin olarak betimlenir. Bu yüzden de cinselliği belirsizdir. Şişmanlığı, kırık dişi, hortumu vs. Gaṇeṣa ile ilgili hemen her şey cinselliği çağrıştıran özelliklere sahiptir. Ancak yazar Gaṇeṣa'nın şişmanlığını anne sevgisi ile bağdaştırır: "Güney Asya'da ve başka yerlerde anne sevgisinin ifadesi, aşırı beslemektir ve Ganesha da, Uma'nın göz bebeğidir (Kaya, 2003, s. 185)."

Görüldüğü gibi Kral Oidipus ve Gaṇeṣa ile ilgili anlatılan mitlerin altında yatan yapı çok derindir. Bu mitler üstün körü değerlendirildiğinde ilk anlaşılan taht veya iktidar mücadelesi olacaktır. Bu mitlerin, arka planları derinlemesine irdelendiğinde ise ödipal kompleksin perdelediği anaerkil ve ataerkil kültlerin çatışmasının konu edildiği görülecektir.

Yukarıda Kral Oidipus ve Tanrı Gaṇeśa ile ilgili anlatılan mitler genel olarak ödipal kompleks ile ilgili çok bilinen örneklerdir. Bunların yanı sıra Sri Lanka mitolojisinde yer alan Sinhabahu miti de bu kompleks ve sonunda hadım edilme korkusu ile ilgili çok çarpıcı örnekler sunması açısından önemlidir. Ayrıca, yukarıda sunulan iki mitten farklı olarak Sinhabahu mitinde durum biraz faklıdır: bu mitte üstün gelen ve hadım eden oğulken; yenilen ve hadım edilen ise babadır. Dolayısıyla, bu mitte anaerkil kültür, ataerkil kültür ile olan savaşını kazanır ve bir süre daha bu bölgede varlığını sürdürür diyebiliriz.

Aşağıda, Obeyesekere'nin adı geçen eserinde önemli ölçüde yer verdiği, Sinhabahu ile ilgili anlatılan mit özet halinde sunulmuştur:

Sinhabahu

Mahavamsa'ya göre Bengal Kralı'nın kızı doğduğunda, onun hayvanların kralı aslanla evleneceği kehanetinde bulunulmuştu (Mahavamsa 1, 6: 1- 38). Büyüdüğünde prenses "özgür olmanın zevkini tatmak için" evden kaçıp Magadha (Bihar) ülkesine giden kervana katılır. Fakat ormandan geçen bir aslan kervana saldırınca herkes oraya buraya kaçışır ancak prenses aslanı takip eder. Aslan onu fark eder ve ona aşık olur. Kız kehaneti hatırlayarak "onu kucaklayıp bacaklarını okşar." "Bu dokunuşla çılgın bir arzuya kapılan aslan" onu inine götürüp onunla birlikte olur ve sonunda prenses ikizleri doğurur Oğlunun ayak ve elleri aslanınki gibidir ve annesi adını Sinhabahu koyar (aslan bacaklı); kızın adı da Sinhasivali olur. Oğlu büyüyünce, annesine neden böyle aslana benzediğini, babasının garip görüntüsünü ve avlanmaya giderken neden onları hapsettiği inin kapısını hep kapalı tuttuğunu sorar. Buddhist geleneklere göre evlenme yaşı on altıdır ve Sinhabahu şimdi annesi ve kız kardeşine sahip çıkmak üzere babasıyla boy ölçüşme yaşına gelmiştir. Kayadan oluşan mağaranın kapısını güçlü aslan kollarıyla açıp sağ omzuna annesini, sol omzuna da kardeşini alıp mağaradan kaçar. Dışarıya çıkınca örtünmek için ağaç dallarını kullanırlar. Sınırdaki köyün komutanı prensesin dayısının oğludur ve onun kim olduğunu anlatınca komutan onları Vanga Kralı olan babasına götürür. Sonra onunla evlenir ve böylece önceki "yanlış evlilik," bu kuzenler arası ideal evlilikle düzeltilmiş olur. Bu arada aslan büyük üzüntüsü sonucu hiçbir şey yiyemez ve kırsal bölgeyi talan eder. Oğul onu öldürmek ister fakat anne engeller. Üçüncü sefer oğul annesinin iznini

almadan yola çıkıp aslanın yanına gider. Mahavamsa kayıtları ve çoğu versiyona göre oğul babasını öldüreceğinin bilincindedir. Baba, oğlunu tanır ve babanın oğluna sevgisinin gücüyle, babanın alnına hedeflenen okların yönü değişir. Fakat baba, oğlunun amansız nefretini hissedince sinirlenir ve oğluna duyduğu sevgi kaybolur. Dolayısıyla bu sefer vücudunu hedef alan ok, aslanı öldürür. Oğul babasının kafasını keser ve eve doğru yola çıkar. Eski kral yedi gün önce ölmüştür ancak halk Sinhabahu'yu kralın torunu olarak gördüğünden onu kral seçer. Sinhabahu önce krallığı kabul etse de sonra annesi ve onun kocasına (annesinin kuzeni) devreder ve kardeşi Sinhasivali ile doğduğu ormana giderek Sinhapura ("aslan şehri") adlı yeni bir krallık kurar. Yani başka bir deyişle, kendisiyle annesinin eşi arasına fiziki bir mesafe koyarak (ilişkiden kaçınır) yeni krallığına yerleşip annesinin yerini tutan kız kardeşiyle evlenir (Kaya, 2003, s. 213-215).

Bu mitteki ödipal kompleks çok net bir biçimde ifadesini bulur. Baba- aslan ve oğul- Sinhabahu arasındaki çekişme bariz biçimde anne sevgisi ile ilgilidir. Sinhabahu'nun, babasının başını kesmesi simgesel hadım etmeye işaret ederken kestiği başı annesine götürmesi ise açık bir güç gösterisidir. Kız kardeşiyle evlenmesi de yine annesine benzediği içindir. Ayrıca Obeyesekere'nin de belirttiği gibi mağara ile rahim arasındaki bağ da çok açıktır: dışarı çıktıklarında üzerlerinde giyecek hiçbir şeyin olmaması yeniden doğumu çağrıştırır. Yine Sinhabahu'nun mağaranın kapısındaki koca kayayı kaldırdığı yaşın on altı olması da çok önemlidir. Bu bölgede erkeklerin evlenme yaşının on altı olarak kabul edildiği göz önüne alınırsa bu yaşta kendini ispatlamak istemesi de yine anlamlı olmaktadır. Obeyesekere baba ile aile arasındaki ayrıma ve bağa dikkati çeker:

Buradaki simgesel dışlama, anne ve çocuklar ile babayı ayıran bir işarettir. Bence burada, Batı repertuarındaki tüm mitlerden daha kuvvetli şekilde, ilk başta var olan anne- çocuk bağı ve simbiyoz gösterilmiştir. Baba, ihtiyaçları temin eden olmasına rağmen bir düzeyde dışlanmış fakat başka bir düzeyde, aile düzeyinde, onlara katılmıştır (Kaya, 2003, s. 213-214).

Ödipal kompleksi konu alan bu miti konumuz açısından değerli kılan bir başka özellik ise Sinhabahu'nun ailesinin anaerkil bir düzende yaşadıklarına dair yapılan göndermelerdir. Briffault'un anayerli evlilik düzeni ile ilgili açıklamaları önemlidir: "İlkel toplumlarda ve kabilelerde kadın ailesinden ayrılmaz; bunun yerine, erkek evlendiği kadının klanına

katılır ve onlarla birlikte yaşar. Bu anayerli evlilik düzeninde erkeğin aile reisi olması söz konusu değildir (Briffault, 1990, s. 168)."

Buna göre Sinhabahu'nun annesi anaerkil özellikleri temel alan bir toplum düzeninde yaşamaktadır: Annenin birinci evliliği yanlıştır çünkü toplumdan soyut bir biçimde yaşamak zorunda kalmıştır: kendi ailesinden ayrılır ve yasak bir aşkı çağrıştırırcasına toplumdan tamamen kopuk bir biçimde yalnız başlarına bir mağaraya hapsedilmiş şekilde yaşarlar. İkinci durumda ise Sinhabahu annesini ve kız kardeşini de yanına alarak mağaradan kaçar, hep beraber annesinin dayısının olduğu krallığa giderler. Sonunda annesi ile annesinin dayısının oğlu evlenirler ve önceki yanlış evlilik de böylece düzeltilmiş olur. Sinhabahu ile ilgili anlatılan ve yukarıda alıntılanan mitte yanlış evlilik tabirinin tırnak içine alınarak annenin ilk evliliğinin yanlış olduğunun vurgulanması anayerli evliliklerde klan dışı evlilik kuralının çiğnendiği için olsa gerektir.

Sonunda oğul babasını öldürür ve başını keser. Bu durum Freud'un işaret ettiği gibi, fallik dönem boyunca gelişen ödipal kompleksin artık yenildiğini, dolayısıyla hadım edilme korkusunun üstesinden gelindiğini gösterir. Freud ödipal kompleksin yenilmesini ve sonucunu şöyle özetler: "Erkek çocuğu annesini arzulamaya, rakip gördüğü babanın yerini almaya iten Oidipos kompleksi doğal olarak fallus evresi boyunca gelişir. Fakat hadımlaştırılma korkusu, Oidipos kompleksinin yitişine neden olur ki, daha normal bir durumda büsbütün silinir. Onun yerini sert bir benüstü alır (Freude, 1994, s. 139)."

Bu durumun Kral Oidipus ve Gaṇ eşa ile ilgili anlatılan ve yukarıda özet halinde sunulan mitlerin tam tersi bir bakış açısıyla işlendiği görülmektedir. Kral Oidipus eserin sonunda gözlerini ve vatanını kaybederek büyük yıkımlarla cezalandırılırken; Gaṇ eşa ise diyetini başıyla öder. Ancak tam tersi bir şekilde Sinhabahu babasını cezalandırır ve üstün gelir. Bu durum da Yunan ve Hint toplumlarına nazaran Sri Lanka toplumunun- en azından mitin ilk olarak anlatıldığı dönemlerde- anaerkil bir toplum yapısına sahip olduğunu ve yukarıda alıntılanan Sinhabahu mitinden de anlaşılacağı üzere bu düzeni yani anaerkil toplum yapısını koruduğunu düşündürür.

SONUÇ

Bu çalışmada, mitlerin toplumların kültür tarihlerine olan etkileri, ödipal kompleks konulu mitler aracılığıyla ortaya konmaya çalışıldı. Hint mitolojisinden Gaṇ eşa, Yunan mitolojisinden Kral Oidipus ve Sri Lanka mitolojisinden Sinhabahu ile ilgili mitler ele alınıp incelendi. Bu konu araştırıldıkça, bu kompleks ile ilgili mitler yaratmanın yalnızca belli bir topluma ait belirleyici bir özellik olmadığı, aksine farklı kültürlerden ve dünyanın farklı bölgelerinden birçok toplumun ortak noktalarından biri

olduğu görülecektir. Ayrıca bu çalışmada, ödipal kompleks ile ilgili mitlerin altında yatan yapının anaerkil ve ataerkil olarak nitelendirilen kültlerin çatışması olduğu ortaya konmaya çalışıldı.

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THE VALUE ATTRIBUTION FUNCTION OF TEACHING PHILOSOPHY IN A MULTI-CULTURAL WORLD

Kubilay AYSEVENER[1]

ABSTRACT

The world of today has become smaller due to intensive cultural interaction and widespread communication. In this world where the accessibility of knowledge is far easier and expeditious, the problem is how and why knowledge will be used, rather than how knowledge is attained. The shortness of human life prevents the apprehension of the events and facts happened from the past to the present as a whole. Unable to see the differences and changes, by isolating a group within the uniform meaning world of the life of communities, leads to create a close and unproductive world of culture. This gradually increases the tension between the individuals and the communities bringing differences prominence. In order to overcome this problem, it is compulsory to restructure the national and international curricula. Taking the training aspect of philosophy into consideration, the spread of teaching philosophy in particular will contribute a lot to bring up free, responsible, reconciliatory individuals. Teaching philosophy on an ethical basis, preventing individuals regard other people as instruments, displays that everything existing is in a harmony with the fundamental life purposes of the person.

Key Words: Value, Culture, Multi-Cultural, Dialogue

ÖZET

Çeşitli topluluklarca tanımlanmaya çalışılan kimlikler, geçen yüzyılın bu yüzyıla aktardığı geniş toplumsal ve düşünsel hareketliliğin kaynağı olarak, şu an Yeni Dünyanın önemli ve tehlikeli anlaşmazlıklarının sebebi görünmektedir. Ülkemizde birçok farklı kültürel topluluk olmakla birlikte, onların sahip oldukları temel kabullerin neler olduğu konusunda pratik felsefe çalışmaları yapılamamıştır. Oysa felsefi bir soruşturmayla yapılacak değerlendirmelerin bu geleneksel toplulukların düşünce ve eylem biçimlerinin çözümlenmelerinde ve anlaşılmalarında katkı sağlayacağı açıktır. Bu çözümlemelerden yola çıkarak onların birbirleriyle ilgili olumsuz, tehditkâr kabul ve önyargılarının ayıklanarak yerlerine olumlu ve uzlaşmacı olanlarının önerilmesi de mümkün olabilir. Bunun için yapılması gereken ilk şey Sokratik Diktum'a geri dönerek, diyalog kavramına yeniden işlerlik kazandırmak gerekliliğidir. Bunun yolu, yaşamın somut, pratik sorunlarına yönelmektir. Felsefi ilginin bir diyalog çerçevesinde çeşitli kültürel oluşların temel yönlendiricilerinin çözümlenmesine dönük olması, ilgili kültürel yapıların olumlu değerleri üzerinden gerçekleştirileceği için, yeni, özgün fikirlerin ve değerlerin oluşturulmasına da katkı sağlayacaktır.

Anahtar Kelimeler: Değer, Kültür, Çok Kültürlülük, Diyalog

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We are living in a rapid, compact and a blistering pace in today's world due to intensive cultural and economic interactions and the unavoidable speed of widespread possibilities of communication. In this world, where the accessibility of knowledge is far more extensive, the main question is how and why knowledge will be utilized and governed, rather than how it would be attained. The finitude of human life also hinders our apprehension of the events occurred from the past to present as a whole.[2] The spaces where individuals live, ethical rules, religious or philosophical beliefs that people consciously or unconsciously obey and cultural environment they exist are so durable that it is usually impossible for people to recognize that these realities have changed. The flow of the daily life, which has permeated our life deeply and delicately is so ordinary that we never think of questioning the histories and meanings of lots of things, from objects to concepts, surrounding us. However, these "things" are the history and meaning themselves; they are always in daily life and they are always produced. In this production, daily life for time, space, culture and human being experiencing all these things, social classes, ideologies, knowledge and historical consciousness created by cultural organization and media are defined and experienced together with habits (Emiroglu, 2002, p. 14). Unable to see the plurality of voices and differences, by marginalizing a group within the uniform meaning world of the life of communities, leads to create a cryptic and impenetrable world of culture. This difficult outcome gradually increases the frustration among the citizens of the particular community and brings differences prominence. In order to overcome this vital complication, it is compulsory to rethink and restructure the national and international curricula. Taking the training aspect of philosophy into consideration, the spread of teaching philosophy in particular will contribute a lot to bring up free, responsible, reconciliatory individuals. Philosophy's demand for seeing plurality in unison seems to be a hinge leading the individuals of the multi-cultured world to contemplate the existing as a whole.

First of all, we should point out that philosophy is the effort of producing concepts. A philosopher is mentioned by the concepts he has produced. By following the contemporary hermeneutical theory, we can argue that the concepts are values (Gadamer, 1977, p. 3-17). The domain of value affects us directly in the formation of our knowledge; it determines our decisions and judgements. A value is a world of the concepts gained in a certain cultural environment and tradition, and constituting all living habits of an individual. Thus, the individual acquires a vision of facts and objects through these living habits. The values, which are the basis for the ethical

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[2] For a more comprehensive analysis of this social structure, see Manuel Castells, 2009, *Communication Power*, Oxford University Press, Oxford, p. 24-53

and aesthetical judgements are the impulses of the acts and attitudes of individuals in life. The values in this sense function as the criteria for the affirmation of knowledge of the individuals. This domain of values arises out of the human being's awareness of the past. The awareness of the past means self- awareness. It requires historical consciousness. So, there are cultural and historical traces in the existence of the human being. An individual determined by his past experiences acquires a view about the objects, events and facts, and from this viewpoint, he judges them. The value in this sense is a person's living habits gained as a historical accretion within a certain living environment, and the faculty of judgement he derived from these habits. For example, the values set criteria for an aesthetic judgement to appreciate whether an object is beautiful or ugly; for an ethical judgement to decide whether an act is good or bad, or for a logical judgement to decide an inference is right or wrong. Therefore, the prominence of the perception as the source of our errors, the values as the sources of living habits in the process of knowledge acquisition leads us to conclude that the actualities of the matters we have talked about are subjective. In this sense the value and the judgement are interrelated. As is pointed out by Kuçuradi "evaluation seen in the all expressions of human life is not to judge something as an audience in terms of its value, to appraise it a ready-made measure or according to something else exclusive of thing evaluated or not to attribute a quality. Evaluation is to see and display the special condition of the evaluated within its own field. In this regard, evaluation is a question of knowledge… [therefore] exhibiting the worth of the values is the task of philosophy" (Kuçuradi, 1971, p. 14-15).

Individuals or groups become meaningful with their relations within their living environment. Accordingly, the tendencies, general values, styles and patterns of thoughts derived within the interrelations and interactions of the groups adopting these should be the focus of this education. Each individual has been formed by the apprehension that everything perceivable has a meaning corresponding to a certain reality of life. So, we see individual life as a form of living attempting at realizing its own desires in interaction with social life, while realizing the desires of the society at the same time. This interaction between the individual and his life is the appearance of life. Students have to be aware of life and see it as a whole in order to determine the life in a qualified way. Therefore, the subject matter of teaching philosophy is the man-made domain of values. This domain arises out of social life. The fundamental life purposes of the individuals are the daily life style of the society within which they live. We can argue that what ensures the meaningful existence of a person in a certain group is his ability to interpret and sustain the life methods of his own society. Culture grows out of the sustenance of the life methods. Culture is a means for a society to explain itself and its life style. Due to the variety in the expansion of culture,

gathering and spreading knowledge through such fields as education, state, law, art, science and religion make it possible to reach at certain levels in the formation of the life style of a society. First and foremost, the basic characteristic of a society manifests itself in the terminology of religion, art and philosophy (Hegel, 1952, p. 105-106). This characteristic is reflected on the life style developed by the society. The development of various styles in art, science and philosophy forms a tradition. These traditions constitute a general framework, and include all fields of life such as language, business, politics, science, communication, art, religion and philosophy. These are the concepts of philosophy. In the solution of cultural problems, in-depth historical and logical realities and reasons are required. Thus, only in philosophy, in the terms of philosophy, these realities and reasons can be revealed. The task of philosophy "is to exhibit the grounds -or groundlessness-of value judgements; then to display the climax and its historical results depending on an anthropology researching the individual as well as the human being and thus, to illuminate the happenings as ethics, philosophy of art, philosophy of law-state or another branch of philosophy" (Kuçuradi, 1971, p. 36).

Social sciences in general, philosophy, history and art in particular have important functions such as developing apprehension, improving mind and explaining the life and the world over and over again within their interactions. Therefore, these branches function as the intermediaries of the positive changes in language, accordingly in culture. The possibility of the positive cultural change manifests itself in the idea of "originality". Originality is the substratum for a person to create his current life in relation with his essence and what he is beyond himself. In the versatility of life, it reveals a person's critical consciousness, and helps him develop himself by means of defining, interpreting and criticizing himself. Hence, it leads a person to expose his own potentialities, enabling the person to distinguish himself from the others. The originality in this sense is related with autonomous thinking. This is because free thought is one of the most important and radical factors causing the development of science, philosophy, art and history. Without thinking independently, it is impossible to offer a new insight in culture and to make progress in culture. However, free-thinking "means restraining thinking in the best way, pushing aside the devious and somewhat secret pressures of hardly distinguishable factors leading it to error and fault and avoiding their effects. It is obvious that irresponsible liberal thinking does not have always a positive denotation; similarly, liberal thinking against an abrupt and overt pressure is too primitive and too simple to emphasize it as a problem. In other words, liberal thinking is a freedom against the things preventing dependence on the ways leading to the truth and reality" (Sayılı, 1978, p. 357). therefore, originality should be thought as the source of the creative, developing, changing,

renewing, giving competence, reformative, affirmative thoughts and acts. Taking a step to bring him to future through his choices enabling him free, the original person (philosopher, scientist, artist, historian, etc.) distinguishes himself within this culture and tradition, and makes his original contribution to the manner of expression and the ways of objectification of intellect.

How will all these qualifications be attributed to individuals? Of course, the most important way to achieve it is education. Education is the efforts to adapt people to life and to get people adopt habits throughout lifespan. It gets each person to adopt suitable behaviours so that they can be in harmony with their own society and with other societies. In life, a person gets habits and world-view through education. The skills acquired by a person through education are the customs, traditions, religion, philosophy, science and art of the society. In other words, an individual gets a social viewpoint through education. A viewpoint is nothing but the aesthetic formation of the mind. Aesthetic forms each individual acquires by the effect of the culture within which he is are the signs exhibiting how the person will orientate himself to his surroundings, and how he will change it. As Sayılı rightfully points out "Culture is a spiritual civilization or the civilization of thought and emotion. Culture includes lots of things people never think about, never do consciously, but maintain through habits, customs and traditions. On the other hand, when we mention a cultured man or a society of high culture, the term culture here refers to the knowledge, thought and emotions consciously gained, making a great effort, through education" (Sayılı, 1978, p. 343). Aesthetic consciousness acquired by the education functions as the background for the values to be created by the individuals. Aesthetic consciousness, by this function, becomes the determiner of the characteristics of the social values. Having individuals gain qualified social values is possible through a sufficient, versatile teaching of philosophy, art and history. It is achieved by getting the students, beginning from the early ages, to do creative and interpretive activities, and transferring the existing values to the students in order to equip the students with sufficient skills to make them think over these values, and to develop their creativity. This means that thinking of our cultural values over and over again to introduce new cultural values in the fields of science, philosophy, art, ethics and history, their general expressions, to our social life. This is the indispensable prerequisite of cultural richness. This is because "when is mentioned a culture developed in spiritual field, what is emphasized here at least partly knowledge-based. Since such characteristics as the refinement and richness of artistic pleasure have to base on the knowledge on the level of high culture" (Sayılı, 1978, p. 343-344). Therefore, it is necessary to form the above-mentioned knowledge. This consciousness which will connect us to a historical viewpoint will exhibit what we will be able to accomplish, by considering our historic successes, and settling with them.

Therefore, teaching philosophy concerning human life should be based on the meaning of the man for the man, and include the basic and valid life methods of the social structure within which the individual exists, the awareness and interpretation of them. A teaching of philosophy to be approached as the expansion of the opportunities for students to understand, apprehend and interpret themselves and their surroundings will lead to a qualified cultural awareness. First of all, having knowledge about the intellectual creations of the past will cause the students gain a historical consciousness, and they will understand that philosophical disputes of the past are important data to understand and to explain a historical period. This is because the intellectual possibilities of a society come out in the cultural accumulation created by that society. The body of philosophical works reveals a period, a society, a culture wholly. The institutional structure and the relations, the ideals as the consequences of these relations, the worldviews, and the ideologies can be understood through the aesthetic forms in the artistic activities into which they are transferred. The way to discover the nature, values and viewpoints of the societies, primarily our society, is to give students an education of philosophy augmented by the art history, the philosophy of art and the sociology of art. In this way, we can make the students gain an artistic consciousness. It should not be disregarded that philosophical thought instigates to constitute a current life related to the self and what he is beyond himself. Therefore, the aim of teaching philosophy should be not only to teach individuals the principles and methods of its own subject matter, but also to provide them with the opportunities for philosophical evaluations, and to enable them to develop their manner of expressions, by using these evaluations. A person can apprehend life as an individual life only through a philosophical attitude. As Soykan argues "The man knows the world only through knowing himself. The man who finds humanity in his self knows and understands the world through himself. In order to understand the world, first of all, I should make it "my own world". It necessitates being sensible to what happens in the world. Thus, keeping the humanity in myself, I make the boundary of my world the boundary of the humanity. If I restrict my world to my selfishness, I will exclude the rest of the humanity, call it the "other", consider it as an object, and I use it as an instrument" (Soykan, 2003, p. 104). Therefore, teaching philosophy on an ethical basis, preventing individuals regard other people as instruments, displays that everything existing is in a harmony with the fundamental life purposes of the person.

Of course, it is necessary for the students to make use of their own philosophical understanding to think about the true nature of life properly. Life exists in an environment. The environment in which life exists consists of the events, characteristics, relations and essences belonging to the being and the reality. The human being finds himself in this environment. This

existence, which means the individual practices something properly, associates something with the other things, and in this way, he puts the things in a whole rightly is nothing but to understand the styles created by life. Thus, the person aims at "understanding and seeing other people in terms of their values, instead of forming prejudices about them while evaluating other people" (Kuçuradi, 1971, p . 43).

Since the questioning aspect of a philosophical research requires a critical approach, it constitutes the basis for the fundamental teaching practices. The students' being aware of the fact that the cultural background of various life habits is based on certain philosophical acceptances broadens their horizons. Therefore, the contents of the philosophy courses in the secondary education should be arranged in such a way that they make it possible for the students to question both themselves and other people, and that they should display various problems in order to have the students gain sufficient qualifications to discuss the possible solutions to these problems by rational arguments. Due to this aspect, the existence of philosophy in the secondary education enriches and enlightens the students' consciousness concerning themselves, society and the world. In this sense, philosophy as the critical self-consciousness of a person within the varieties of life helps him define, criticize, interpret himself, and in this way, it enables the person to develop himself. Therefore, the philosophy courses should include not only general philosophical systems but also the outstanding examples of Turkish and the world literature so that the students can make philosophical analyses of different circumstances of human life presented in novels, the short stories and the poetry. Such a curriculum of philosophy makes the students aware of human experiences and their meanings. Determining the relations between the parts of relationships presented in the literary works and whole human experiences and life will make the students tolerant individuals.

It should not be forgotten that the common value of the world is to become human. In a nutshell becoming human means having wisdom and conscience. In modern times, understanding the human as such has a long history from the German Idealism to Critical Theory (Taylor, 2007, p. 211-259). Therefore, a person should know not only himself but also the other. The person knowing himself is interested in everything surrounding him, and feels responsibility towards them. This responsibility requires being frank even if we find them contradictory and strange. The suitable way to educate students as the modest, reconciliatory individuals having common sense, admitting the differences in a multi-cultured world is to make them aware of the ethics, one of the most fundamental fields of philosophy, and human rights. Living in a world where we can freely discuss our differences, even if we do not have the same thoughts and feelings means getting better in the attempt of becoming a decent and mature man. Teaching philosophy

therefore enables the individuals to consider other cultures as the values, by overcoming their excluding attitudes against those different from themselves. The educationist's carrying out this function through philosophy in a multi-cultured world will promote a healthy communication between the cultures.

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